

The Poetics of Abuse in Wole Soyinka's *The Trial of Brother Jero*

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Abstract

One satiric device that Wole Soyinka employed in the *Jero* plays but which has not been given sufficient scholarly attention is abuse. A close reading of *The Trial of Brother Jero* reveals that Wole Soyinka employs abuse either overtly or covertly to portray his characters and to project a realistic human society, achieve humour and satirise deficiencies in individuals, institutions and societies. Although extant works on the drama of Wole Soyinka have focused on his use of language such as irony, exaggeration, sarcasm; his engagement with tragedy, and political ideology, sufficient scholarly attention has not been given to the art of abuse in his drama. This study explored the artistic significance of abuse and its forms in the playwright's dramaturgy. It contended that abuse, as an integer of social and human interactions, has a meaningful place in the drama of Wole Soyinka, especially in its form, characterisation, thematic preoccupation, and conflict creation and resolution. This paper identified and analysed the art of abuse in the play and discussed how the art of abuse projects the comic form, characters, conflicts, and themes in the play. The study leveraged on the principles of superiority and release theory of humour as espoused by Thomas Hobbes and Henri Bergson. The study found and concluded, among others, that abuse is an effective tool in Soyinka's social satires.

Keywords: abuse, drama of Wole Soyinka, humour, satire.

Introduction

One major component of drama is dialogue which is the conversational element of most dramatic compositions. Hence, Frye (2000, p.269) observes that "drama is a mimesis of dialogue or conversation." In dramatic dialogues and interactions, abuse often manifests. Adejumo (2014, p.226) posits that abuse is a

variant of language use whose province covers diverse situations of human interactions, ranging from insulting quarrels, correction and reproach for misdeeds. Abuse is a contemptuous expression that is usually aimed at condemning or vilifying the personality and conduct of an individual mostly intemperately and angrily, or that is meant to ridicule him by exploring his personality traits, conducts or physical features verbally or symbolically. It is a verbal face-off between two parties for the purpose of deriding each other for their offensive acts or for their moral or physical weaknesses (Alabi, 2019, p.36). Abuse — *Èébú* in Yoruba — as Adejumo (2013, p.45) observes functions especially in quarrel situations, “as a form of verbal combat where the parties involved exchange hot aggressive and insulting words.”

Abuse is synonymous to insult and invective. Roller (2012, p.299) describes invective as a “vituperative mockery or other **verbal abuse**, couched in explicitly or implicitly moral terms, **directed by the satirist against a target.**” Roller’s definition does not only depict the similarity between abuse and invective, but also defines it in relation to satire. Abrams (1999, p.134) describes invective with an instance as:

...the denunciation of a person by the use of derogatory *epithets*. Thus Prince Hal, in Shakespeare's *Henry IV*, calls the corpulent Falstaff “this sanguine coward, this bedpresser, this horseback-breaker, this huge hill of flesh.”

In many African communities, one way of satirising is abuse. Adejumo (2014, p.266) observes that various annual festivals of cleansing such as *Gèlèdé/Èfè*, *Èdi*, *Òpélú*, *Opéé Péé* and many other related festivals among the Yoruba provide occasions for the society to express anger against and berate individuals who have infringed on the community’s code of conducts. In the same vein, Faleti (2014, p.22) notes that:

The various hunters’ chant in Yoruba land, the *Gèlèdé* in Ijio and Egbado, *Ajàgbò* in Ekiti, the *Èrù Òro* or *Pàkókó* in Oyo, Ogbomoso and Iseyin, the *Egúngún Pidánpidán* or *Alàrinjò* in Oyo Yoruba

areas, and the *Asà* in parts of Kwara State are all agents of invective satires.... The various non-professional groups of house-wife singers (*awon obinrin-ile*), the men's group or club singers (*Àwon egbé olórin* – called *Wáágá* in Ogbomoso; *Àgbáùnréré* in Oyo and *Bàrúwá* in Ibadan), and the satiric *Etíyerí* singers which flourished soon after the Second World War provided the needed conducive environment which favoured the prolific use of gibes. This made invectives the ready-made weapons for lashing out at the opponents and rivals.

In African theatre tradition, abuse is used as satiric vehicle when one considers many African oral poetry and theatrical performances. There is the use of abuse, either implicitly or explicitly, in the performances of Yoruba *Alarinjo* theatre, Tiv *Kwagh-hir* puppetry theatre, *Yankamanci* Hausa comedy show, and many other indigenous traditional African theatrical performances like *halo* in Ghana—*Halo* is a sociomusical drama that involves songs of insult, dance, drumming, mime, poetry, spoken forms, costume, and a variety of visual icons (Avorgbedor, 1994, p.84). The purpose is to hold the target accountable for their wrongdoing and to correct societal ills. And as observed by Adejumo (2014, p.266), satirical abuse has been institutionalised as a means of exorcising the evil of vices in many African communities; hence, it has become an instrument of social reform and personal reprimand in many African societies.

Given the sociological and cultural attachment of abuse, dramatists have explored it in their works, as it forms a bulk of the interactional expressions of people in their day-to-day life. And since works of art—particularly drama—is set to represent the society and project social interaction in a realistic manner, Nigerian dramatists such as Wole Soyinka, Ola Rotimi, J. P. Clark-Bekederemo, Femi Osofisan and Ahmed Yerima, among others, have explored this art in their plays. It is also commonplace in home videos. Hence, in this study we shall explore the relationship

between abuse and satire as exemplified in Wole Soyinka's *The Trials of Brother Jero*.

Literature Review

Satire and the Art of Abuse

Satire as a literary genre has its root in the Latin word *satira* which means primarily "full", and then comes to mean "a mixture full of different things" (Schlegel, 2005, p.4). According to Hightet (1962, p.233), *satirae* (plural) grew out of an improvised "jollification" which was devoid of plot but was dramatic, since it mimicked and made fun of people in their ways, and contained dialogues sung or spoken. These elements, according to Hightet (p.233), have remained constant in satire, including "variety, down-to-earth unsophistication, coarseness, an improvisatory tone, humor, mimicry, echoes of the speaking voice, **abusive gibing**, and a general feeling, real or assumed, of devil-may-care nonchalance."

The main purpose of satire is to correct personal, moral, political and social ills. The satirists achieve this purpose either by humorous attacks on the target(s) or by serious scorn and hatred. Satire can be classified according to the themes they deal with. From the earliest times — at least since the plays of Aristophanes — the primary concerns of satire have been politics and social issues including religion, and sexual misdemeanours. Political satire aims at behaviour, manners of politicians, and vices of political systems. Wole Soyinka's *A Play of Giants*, *Kongi's Harvest* and *The Beatification of Area Boy*, Femi Osofisan's *Yungba-Yungba and the Dance Contest* and Ola Rotimi's *Our Husband Has Gone Mad Again* are relevant examples. Religious satire targets religious beliefs, scandals, and bigotries. Examples include Soyinka's *The Trials of Brother Jero* and *Brother Jero's Metamorphosis*. Satire of manners, sometimes also called comedy of manners, criticises mode of life of common people. Ola Rotimi's *Man Talk*, *Woman Talk*, and *When Criminals Turn Judges*, Efua T. Sutherland's *The Marriage of Anansewa*, Femi Osofisan's *The Engagement* and J. C. de Graft's *Sons and Daughters* fall into this category.

The techniques of satire include irony, sarcasm, invective, innuendo, burlesque, parody, ridiculous, exaggeration, wit, and humour among others. Invective, being the focus of this study, is a denunciatory, abusive or vituperative expression, either in spoken or written form. Invective in literature is closely associated with satire, lampoon and caricature. Many writers have employed invective for a variety of purposes; the commonest is to express dislike, disgust, contempt and hatred for certain unwholesome phenomenon in the society. Dramatists use invective as an effective weapon to vilify a specific failing or moral weakness in a particular person, and occasionally a group of people.

Humour Theory and the Art of Abuse

Abuse serves as a weapon of societal resistance to the violators of its established customs and norms. This is the thesis of Bergson's theory of humour (2003, p.53) which regards laughter as a social corrective. According to Bergson,

Laughter is, above all, a corrective. Being intended to humiliate, it must make a painful impression on the person against whom it is directed. By laughter society avenges itself for liberties taken with it. It would fail in its object if it bore the stamp of sympathy or kindness.

In correcting a societal menace, abuse may be directed at the target as the direct butt or the members of the audience that 'witness' the abuse. The tendency is in the audience laughing at the "target", assuming a sense of superiority. This is the concept of Hobbes's theory of humour which posits that "the passion of laughter is nothing else but some sudden glory arising from some sudden conception of some eminence in ourselves, by comparison with the infirmity of others" (Morreall, 1982, p.6). Thus, superiority theory of humour emphasises the aggressive aspect of humour. However, the idea of superiority dates back to antiquity when Aristotle and Plato regarded laughing processes as arising from the response to weakness or ugliness observed in others.

Exchange of abuse also performs cathartic function where the negative impulses of the audience get released and their misdemeanours get rebuked. In interpersonal or group discussion, abuse is often used to create desired humorous and satiric effects. The speaker may deploy some ridiculous banter to make his or her audience laugh by making use of some sarcastic remarks and expressions that appeal to the risible psyche of the audience. The ultimate purpose may be to condemn a deficiency in the audience, the user, at the same time, wants them to release their tension. This, according to Morreall (1982, p.27), is the basis of Freud's psychoanalytic approach to theory of humour. According to him, the aim of laughter is to discharge certain quantity of psyche energy which is not needed. The purpose is to deplete this nervous energy and thus liberate the audience from the initial apprehension.

The Art of Abuse in Wole Soyinka's *The Trials of Brother Jero*

The Trials of Brother Jero is a social satire that addresses religious hypocrisy and charlatanism that pervaded Nigerian social space during the colonial period and shortly before Nigeria's independence. Although the play was first published in 1963, it was first produced in April 1960 at Mellanby Hall, University College, Ibadan, Nigeria.

Set in Lagos, Nigeria, the play x-rays a charlatan and fraud, Brother Jeroboam, who preaches to his followers on Bar Beach. Jero is a master of manipulation and keeps his followers in a subservient position because he understands what they long for — money, position, social status, and power, which are the yearning of many in the contemporary world — and convinces them that they will soon be able to fulfill these materialistic desires. In the play, Jero exploits the ignorance of his assistant, Chume, in a ridiculous manner. He advises Chume to beat his own wife, Amope, because she has moved to strategically pitch her tent at Jero's premises in order to ensure she collects the money that he owes her. The so-call prophet has bought goods — velvet cape —

from Amope and has refused to pay her. Chume is never aware of this until Jero's identity is revealed as that same debtor of Amope. When Chume attempts to attack the prophet, he informs the police to get the angry Brother Chume incarcerated in a lunatic asylum for a year. This he does in connivance with a powerful man, a Member of Parliament, who also consults the prophet because he is after a ministerial post.

Evident from the play, Soyinka creates and develops characters that substantially deploy invectives to effectively convey the playwright's message — hypocrisy, religious charlatanism, materialism, exploitation among others — as depicted in his characters. The character of Amope in *The Trials of Brother Jero* is a clear demonstration of the artistic relevance of abuse in projecting characters' traits in Soyinka's plays. For instance, Soyinka creates the character of Amope who uses abuse to accentuate the character of Prophet Jeroboam. Thus, through the art of abuse, the character of Jero as a rogue and charlatan is depicted. Amope engages name-calling to reveal Jero as a "bearded debtor" (p.150). Through this expression, there is the inkling that Jero has beard and as a matter of fact he is debtor. That explains why Amope moves to his abode to lay siege on him because he refuses to pay her for the so-called prophetic paraphernalia — the velvet cape that he bought from her.

When Jero tries to escape from her, she calls him more insulting names: "Thief! Thief! You bearded rogue. Call yourself a prophet?" (p.151). The device of rhetorical question is employed to query Jero's self-acclaimed religious calling. This further depicts Jero as a fake prophet — a hypocrite — who preaches the opposite of what he practices. It is only a 'thief' that escapes through window as Jero has done. He betrays Amope's trust in him as a genuine prophet. Apparently, he is a betrayer; he betrays Old Prophet, who acts as his spiritual mentor. Jero cunningly works hard for Old Prophet to secure a space on the beach where he could preach, but then he forces Old Prophet off the space and takes over the ministry himself, a move he has been planning from the beginning. Hence, he is described as "Ungrateful wretch!"

(p.146) — an abusive expression that portrays him as a traitor. Embittered, Old Prophet curses Brother Jero: “May you be rewarded in the same manner. May the Wheel come right round and find you just as helpless as you make me now” (p.146). This demonstrates how abuse at times can degenerate into curses. Curses are extreme form of abuse; they are imprecatory, damnatory and vituperative utterances that are mostly provoked by anger. As observed by Applauso (2010, p.25), curses are deployed to denounce a particular wrong by stirring the more tragic sentiments of pity and terror, rather than humour.

Apart from portraying the character of Jero, abuse also reveals Chume’s character. Again, through abusive nature of Amope, we first know Chume as a Chief Messenger in the Local Government Office. She insults his low status: “do you call that work? Your old school friends are now Ministers, riding in long cars...” (p.149) while Chume still gets around on a bicycle. Later, she ridiculously compares his job to that of a Sanitary Inspector, who at least has a motorcycle. His piety of not drinking, smoking, and collecting bribe is revealed through abuse: “...see where you’ve got even though you don’t drink or smoke or take bribe” (p.164). However, Amope abuses him that the only reason he does not drink is because he cannot afford it.

Irony is a variable device in abuse. Amope engages this device in insulting Chume’s failure to bring her water: “A fine man you are then, when you can’t remember a simple thing like a bottle of clean water” (p.163). By implication, she is saying Chume is a useless person who fails to carry out his own part in their domestic affairs. Chume’s angry nature is projected through the technique of name-calling. When Chume attempts to beat Amope after he has finally received permission from Jero, she abuses him as being mad: “Ho! You’re mad, You’re mad...Kill me! Kill me!” (p.165). His emotional outburst makes Jero to shrewdly consider him a lunatic and this fetches him a year in the lunatic asylum.

Chume’s foolery is projected through the art of abuse. Apart from portraying him as a gullible victim of the wily preacher, Soyinka allows him to come to the realisation of his buffoonery.

He abuses himself as being a fool: “Chume, fool! [...] Chume, foolish man, your life done spoil. Your life done spoil. Yeah, ye... ah ah, ye-e-ah, they done ruin Chume for life... ye-e-ah, ye-e-ah” (p.170). Evidently, this is Soyinka’s authorial intrusion — a direct invective on fools in the society like Chume whose lives have been damaged by roguish preachers like Jero; it is for them to examine themselves and come to their right senses like Chume eventually does. He acknowledges and abuses his weakness and senselessness for not being able to discern a fake prophet: “O God a no get eyes for my head” (p.170). But he has to pay for his asininity by sojourning in the lunatic asylum for a year.

In the same manner, Soyinka characterises Amope through her abusive disposition. Amope is presented as a shrewish wife of Chume. We get to know this right from the beginning of Scene Two of the play when her husband, Chume, rides with her on bicycle to Jero’s residence to lay siege on him in order to collect her money. She gives her husband tough times and makes every effort to abuse him, even though the latter tries to approach all her abusive advances with calmness. She complains about her ill-treatment at Chume’s hands and taunts him for his laziness and lack of ambition. Amope’s combativeness and confrontational nature explain why Jero calls her “the daughter of Discord”; “God curse that woman!” (p. 153).

Her troublemaking personality is emphasised in her encounter with Trader. During her altercation with Jero, she beckons on Trader selling smoked fish. She intentionally finds trouble with the woman when she holds one of the fish to her nose and remarks: “Well, it does smell a bit, doesn’t it?” The ensuing act is exchange of abuse:

TRADER [...]: Maybe it is you who haven’t had a bath for a week.

AMOPE: Yeh! All right, go on. Abuse me. Go on and abuse me when all I wanted was a few of your miserable fish. I deserve it for trying to be neighbourly with cross-eyed wretch, pauper that you are....

TRADER: It is early in the morning. I am not going to let you infect my luck with your foul tongue ... just keep your cursed fingers from my goods because that is where you'll meet the father of all devils if you don't [...].

AMOPE: Yes, go on. Carry the burden of your crimes and take your beggar's rags out of my sight....

TRADER: I leave you in the hands of your flatulent belly, you barren sinner. May you never do good in all your life. (p. 151)

Again, we see how exchange of abuse can snowball into curses as earlier observed. Essentially, Trader is used in the play to project the troublesome, quarrelsome and scurrilous character of Amope. She is also used to create a typical woman-to-woman quarrel, involving verbal war. Soyinka understands the nature of many African women like Amope, who intentionally would not let the sleeping dog lie; who often create a scenario for verbal duel. Trader is a bird of a feather with Amope, who can be described as a termagant.

As a bad-tempered scolding woman — an archetype of many women — Amope abuses almost everyone she comes in contact with. She also abuses Boy Drummer whose 'gangan' drum sounds towards the end of Amope's abuse of Trader. She calls him "dirty beggar" because she thinks he has come begging for money: "Do you think my money is for the likes of you?"; and more insultingly she calls him "that thing with lice on his head..." (p. 152). Hence, her disdain for the young boy is evinced.

Thematically, Soyinka engages the satiric device of abuse to reveal the extent of bastardisation of the prophetic calling in the character of Jero. Abuse is engaged to attack religious quacksalvers and frauds like Brother Jero, who make a mockery of genuine religion. A hypocrite is a person who preaches one thing but does another, and this is a perfect description of Jero through Amope's abusive expressions. Materialistic quests — money, position, social status, and power — of Jero's victims are also satirised through the device of abuse. Jero calls Chume who wants

a rise in ranks in government job “sinner...Hardener of heart, labourer of Ashtoreth, Protector of Baal” (p. 156) because of his quest for social status by all means. He equally calls Member of Parliament a “nincompoop” (p. 171) — a person who lacks good sense of judgment — because he is ready to do anything to attain the position of “Minister for War.” All his victims lack spiritual values at the expense material desires. More so, through the use of abuse, the corrupt acts of Sanitary Inspectors are revealed. Amope indirectly ridicules them for taking bribes in the discharge of their duties. She ironically says “A Sanitary Inspector is a better job anyway. You can make something of yourself one way or another. They all do. A little here and a little there, call it bribery if you like...” (p. 164). This explains the role of abuse in exposing vices.

Conclusion

This study has shown that abuse, as one of the linguistic codes of human interactions, has some aesthetic values in drama, where it has been frequently employed. The study has demonstrated the place of abuse in the aesthetics of Nigerian drama, revealing how Wole Soyinka has employed the art in his drama for artistic effects, significantly as a device to convey his thematic concerns, portray his characters, project conflicts, reveal settings and establish appropriate socio-cultural atmospheres for his plays. It is evident from the study that Soyinka also engages abuse in the dialogue of his plays to create and sustain the muse of comedy as well as to satirise human foibles and societal inadequacies. For instance, in *The Trials of Brother Jero*, Soyinka engages the art not only to portray his characters but also to ridicule their misdemeanours, follies, and weaknesses which are symptomatic of contemporary society. Again, the conflict in the play is established through the use of abuse: the first point of conflict is Jeroboam’s betrayal of the Old Prophet and his subsequent engagement in debt which sustains the plot of the play.

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Word Processors and Undergraduates' Spelling Errors: A Bestgen and Granger Approach

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Abstract

A more recent dialogue in spelling competence is the positive and negative impact of computer on Students' spelling competence. Although spelling errors in English language is not limited to second language users, for Nigerian undergraduates the problem is further bedeviled by language interference. The objective of this present study therefore is to evaluate the frequency of use and dependence of the word processor's spell check application as well as the categories of spelling errors exhibited by selected undergraduates hand written text using the Bestgen and Granger (2011) categories of spelling errors as framework. The study adopts a quantitative and descriptive research design using a self-designed questionnaire administered to 100 undergraduates from two universities (private and public) as well as a self-construct composition dictated to 20 randomly selected undergraduates using both longhand and the computer. The data collected from the questionnaire was analyzed using descriptive statistics of frequency counts while the handwritten composition was analyzed using Bestgen & Granger's categories of spelling errors to assess error types in the compositions. Results shows that all the respondents are familiar with the spell check as 99% of them use it frequently when they write both academic and non-academic materials. While 95% are dependent on using the spell check, 89% never write without using the spell check and only 16% opined that the spell check has improved their spelling competences. Although there were merely punctuation and capitalization errors in the computer typed text, all nine categories of spelling errors identified by Bestgen and Granger (2011) that is, letter addition, letter omission, letter substitution, single letter for double, double letter for single, letter swap, apostrophe and word segment errors occurred in the handwritten text. Two other categories of spelling errors identified in this study as *multiple error types* and *low competence errors* also occurred. The study concludes that the frequency of use and dependence on the spell check has

reduced mastery of correct spelling resulting in the students' poor composition. It recommends the balanced use of both traditional cognitive word recognition technique as well as organized spelling tests rather than only computer assisted learning should be adopted in the teaching and learning of spellings.

Keywords: Spelling Error, Spelling Competence, Bestgen & Granger's categories of Spelling Errors, Word Processor, Spell check, Nigerian Undergraduate

Introduction

Being second language users of the English language, Nigerian undergraduates are from time to time faced with the rigour of learning English and mastering the basic skills of the language such as reading, speaking, listening and of course, writing. Writing skill has over the years been regarded as the most difficult of the language skills and poses the most challenge for language teachers because students have less experience with written expression (Ariana: 2017). A simple reason for this is that writing in English is usually limited to schools unlike the other skills where students are exposed to more opportunities to practice English using it for communication in and out of the language classroom (Ahmadi: 2018). Also, being an acquired skill, writing requires a long process of practice before mastery (Hossein et al: 2013). Consequently, several teaching methodologies and research has been carried out on mastering writing not just to Second Language users of English Language but also by first Language users in an attempt to help students particularly undergraduates become independent and competent writers.

Defined as the act of recognizing or mimicking oral or spoken words by the equivalent correct sequence of letters taking into consideration phonological and alphabetical skills/knowledge (Johnson: 2008), spelling words correctly is a major aspect of mastering writing skills.

Spelling is the ability to write a word correctly. Writing accurate spelling which adds to the quality of overall writing texts may however be hampered in Second Language users as a result of

L2 interference (Othman: 2018). As described by Perveen and Akram (2014), errors simply refer to when students cannot self-correct a mistake when writing. An extensive body of research on the classification, methods of improving spelling competence as well as the causes and theories of spelling errors has been done. Harmers: 2017, classified spelling errors or mistakes as both occurring as a results of slip, error, and learning attempts. While slips are mistakes which students can correct themselves, errors would need an intervention requiring several attempts.

Spelling problem has also been classified into phonological and orthographic problems: phonological problems refer to errors in which the misspelt word results from discrepancies between the sound and the target word because the whole word, consonant, vowel, syllable, prefix, suffix, grapheme cluster is not heard at all or misheard, or added with another, while orthographic problem refer to those instances of discrepancies between the written form or grapheme with the target word or target grapheme (Al-jarf :2010). Although some scholars attribute causes of spelling errors to include students laziness to proofread or lack of teaching aids (Dada: 2015), a study finds syllabus deficiency in teaching spelling rules and techniques, as well as MT interference as a major cause of spelling incompetence. (Altamimi and Rashid: 2019).

A more recent dialogue in spelling competence however is computer's major impact on spelling competence for instance, Rosen's *Theory of Transfer of Learning and Situated Learning* (Rosen et al., 2013) explains the negative effects of computers on spelling by proposing that exposure to *textisms*-language used in text messages characterized by the use of abbreviations and single letters might cause unconscious transfer of these features to similar writing leading to the inappropriate transfer of non-standard spelling on to formal writing as well. Research has shown internet influenced language is frequently used amongst undergraduates and transferred to both formal and informal domains of communication having a negative impact such as spelling errors on written English (Robbin: 2020). Consequently,

during formal writing, there is an excessive reliance on word processor in an attempt to make up for spelling incompetence. The objective of this study hence is to assess the use, dependence and effect of spell check on undergraduate spelling competence.

Spelling Errors: Spell Checker to the Rescue

Although spelling errors in English language is not limited to second language users, for ESL learners the problem is further bedeviled by language interference. This is the case as sound patterns and pronunciation form a reasonably aspect of sound-to-text effectiveness. For instance, Othman (2018) finds that among Saudi Arabian students in the University of Tabuk, the major cause of spelling errors is wrong use of vowels and pronunciation as a result of MT interference resulting from the absence of the /p/ and /v/ letters and sounds missing in the Arabic graphology.

Aside the fact that spelling is a complex cognitive activity, the English Language is more complex in practice than it is in speech making spelling even more difficult. This is because spelling rules in English do not always directly reflect the sounds people produce when they say a word. Kuiper and Allen (2005) stress that the problems associated with the spelling of English language is based on interpretation of words as sequences of sound segment rather than as continuous streams of sound, numbers of written letters and the number of spoken sound segments discrepancy as well as different pronunciation of same word depending on difference in the sequences of sound segment.

Consequently, spelling competence can only be achieved by reading and practice. This involves word study and practice like spelling, phonics, and vocabulary instruction which is meant to help students apply their knowledge to new words they come across in reading. The difficulties in writing error free in English language poses a major challenge to student's education, self-esteem and academic performance. According to Ariana (2010), Failure to develop basic writing skills, makes students unable to write with the speed and fluency required to excel as these demands increase in the learning process of writing tests and

examinations that are to prove their proficiency in English. This leaves learners unequipped with the necessary knowledge to pass these examinations and make expected academic progress.

A widely used method of evading spelling incompetence by students over the years however has been the use computer word processor. A computer word processor is a computer software application that performs the task of composing, editing, formatting, and printing of documents. Beck & Fetherston (2003) describe the word processor as the most enabling and beneficial of all the computer software capable of writing, formatting, cutting and pasting as well as insertion and deletion. One of the most well-known and widely used word processing applications on the market is Microsoft Word with more than 450 million users. Other types are WordPerfect, Microsoft Works, OpenOffice and Lotus Word Pro. The most attractive feature of word processing applications is the spell check feature to help find spelling errors in a document. Typical spelling tools enable the user to choose whether a word, page or an entire document's spellings is to be checked. The spelling tool then scans the document, checking every word to identify misspelt words then spelling tool may prompt the user to replace, ignore, or edit the word.

Research on spelling competencies has identified that the usefulness of computer or word processor or computer assisted learning on the mastery of spelling competence. A case in point is Ahmad M. Bataineh (2014) whose study of Saudi Arabian students finds that students who studied writing while utilizing word processors performed higher in the post-test than those who learned in the traditional way. They opine that integrating word processors in learning produced a significant effect on students' writing skills and ability to produce authentic text. Aside this, scholars like AbuSeileek (check spelling) (2006) who investigated the effect of using word processor on the development of EFL learners' performance in writing came to a conclusion that the use of the word processor or computer-based writing was a functional method for teaching the writing skills. A more technical approach is one taken by Li & Cumming (2009) who adopted a

long term research on the effect of word processor on L2 learner's proficiency level in compositions writing over an eight month period using both pen and the computer. Result showed that the use of word processor produced better performance at the discourse, semantics, and syntactic levels.

Invariably, the use of computers have found their way into the classrooms, due to the use of digital technologies like blogging, wikis, and other social networking platforms (Tanti:2012), the habits displayed on these platform have, to a large extent infiltrated into academic writing. Since the social media platforms accommodate informal use of language and textism which becomes unacceptable in formal writing (Robbin: 2013).

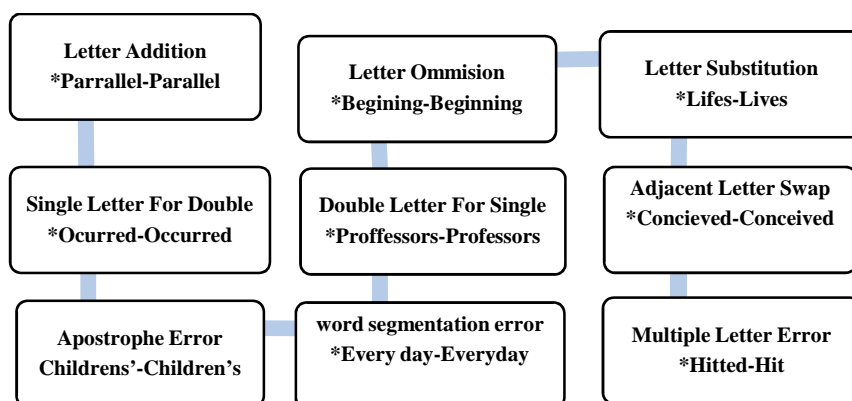
Although the use of word processors seem to solve this writing anomaly, over time it weakens students' knowledge in writing increasing the likelihood of certain spelling errors (Noel:2013). More so, unwanted modifications while spellchecking some errors further fossilize such errors leading to some misspelt words or confused spellings of words. Aside this, the impression that spellings from a spell checker is always right is often times erroneous. For instance, *program* for *programme*, *neighbor* for *nieghbour* or *liter* for *litre* maybe incorrect depending on whether it is an American or British spellings being adopted respectively. This leads to more students having a lot of spelling errors not only in their typed or written work but when they write.

Bestgen and Granger categories of Spelling Errors

Bestgen and Granger (2011) identify [research findings are better reported in the present continuous tense] nine categories of spelling errors that are likely to occur when students write.

These categories which were detected using a corpus of 223 argumentative essays written by English as a Foreign Language learners. These categories are shown below:

Bestgen & Granger (2011) Categories of Spelling Errors



Bestgen and Grangers's study predicts that spelling errors amongst L2 learners whether writing by hand or using a spell check are predictors of text quality which in turn is an indication to the difficulties encountered by Second Language users of English Language. Interestingly, the study also finds a positive impact of the use of spell check on learner's mastery of English spellings. This is reinforced by the finding of Mitton and Takeshi (2007) that adapting a spell check to some distinctively Japanese error patterns and report improved spellings and word use.

The objective of this present study however is to assess the frequency of use and dependence of the word processor's spell check feature as well as the categories of spelling errors exhibited by selected undergraduates using the Bestgen and Granger categories of spelling errors; an attempt is made to evaluate the level of spelling competence of undergraduate students. To this end, the following research questions will guide this study:

1. How often do undergraduates use the spell check in word processors?
2. How dependent are undergraduates to the spell check in word processors?
3. What are the categories of spelling errors manifested in undergraduates' handwritten text?

Methodology

The study adopted a quantitative and descriptive research using two research instruments:

The first is a self-designed online questionnaire titled: "Survey on Frequency of Use and Dependence on Word Processor's Spell Check by Undergraduates". The questionnaire sought information on the frequency of use and dependence of the spell check by undergraduates. The respondents consisted of 100 undergraduates. 50 each from one private (Lead City University) and one federal institution (University of Ibadan). The data was thereafter subjected to statistical and descriptive analysis.

The second research instrument is self-construct composition dictated to 20 randomly selected respondents across 100 to 400 levels from both institutions using both longhand and the computer. The errors in the handwritten composition were thereafter analysed using Bestgen & Granger's (2011) categories of spelling errors to evaluate error types and if the use of the spell checker had any effect on the reduction of the errors.

Results and Discussion

Treating of Research Question One: Frequency of Use of the Spell Check by Undergraduates

The focus of the first research question is to access how often undergraduates use the spell check feature of word processing packages? To answer this research question, the respondent's familiarity with word processing application was first assessed after which they responded to the often, rarely and never Likert scale to evaluate the frequency of use of the spell check.

Table 1a: Response to Familiarity with the Spell Check in Word Processors

S/N		Yes	No
1	Are you familiar with the spell check feature in word processors?	98 (100%)	0 (0%)
2	Do you use the spell check when you write?	97 (98.9%)	1 (1.0%)
3	Do you use the spell check for both academic and non-academic writing?	2 (2.04%)	96 (97.9%)

Table 1b: Response to Frequency of use of Spell check in Word Processors

S/N		Often	Rarely	Never
1	How often do you use the spell check feature in word processing packages when you write	95 (96.9%)	3 (3.06%)	0 (20.0%)
2	Are there instances when you do not need to spell check?	3 (3.0%)	2 (2.0%)	93 (94.8%)
3	Do you frequently use the spell check for academic and non-academic writing?	96 (97.9%)	1 (1.02%)	1 (1.02%)

As shown in table 1a, all the respondents affirmed that they are familiar with the spell check application while 99% affirmed to use the spell check when they write both academic and non-academic materials. Most of the respondents (95%) agree that to a large extent, they are dependent on using the spell check as there is never a time they do not use it while 98% of the respondents affirmed that they use it often when they write.

Treating of Research Question Two: Undergraduate Dependence on the Use of the Spell Check

Table 2: Response to Undergraduate Dependence on the Use of the Spell Check

S/N		SA	A	D	SD
1	I cannot write without using the spell check.	88 (89.7%)	5 (5.10%)	5 (20.0%)	0 (0%)
2	I will fail a spelling test without the spell check.	75 (76.5%)	17 (17.3%)	4 (4.08%)	2 (2.4%)
3	All undergraduates depend on the spell check for spelling error free composition.	87 (75.0%)	5 (20.0%)	4 (20.0%)	2 (2.4%)
4	Using the spell check has affected my spelling competence negatively.	79 (80.6%)	9 (9.9)	8 (8.2%)	2 (2.4%)
5	Using the spell check has improved my spelling competence.	16 (16.3%)	18 (18.4%)	40 (4.0%)	24 (24.5%)

Table 1b presents respondents dependence on the spell check application using a Likert scale of agreement. Here, we find that most of the respondents 89% of the respondents strongly agreed that there is never an instance when they write without using the spell check. While 5 % say they rarely do so. 89% and 5% strongly agreed and agreed respectively to the fact that not only are they dependent on the spell check, all other undergraduates are.

When asked if the spell check has improved their spelling competences, 16% and 18% strongly agreed and agreed while 40% and 24% disagreed and strongly disagreed respectively. This result aligns with the respondent's agreement (87%) to the statement that they will fail a spelling test without the use of the spell check.

Treating of Research Question Three: Categories of Spelling Errors in Handwritten Text Using Bestgen & Granger Categories of Spelling Error

The following tables (3-12) outlines the spelling errors that occurred in the handwritten text dictated to the respondents using Bestgen & Granger categories of spelling errors. Noteworthy is the fact that none of these error occurred in the typed text.

Table 3: Letter Addition Error in Handwritten Text

S/N	Letter Addition Error	Correct Spelling
1	Indescent	Indecent
2	Campuse	Campus
3	Proferssor	Professor
4	Procastinaite	Procrastinate
5	Enginearing	Engineering
6	Pounder	Ponder

Table 4: Letter Omission Error in Handwritten Text

SN	Letter Omission Error	Correct Spelling
1	Complety	Completely
2	Procastinate	Procrastinate
3	Leopad	Leopard
4	Teenages	Teenagers
5	Concience	Conscience
6	Mecanism	Mechanism
7	Apatment	Apartment
8	Occured	Occurred

Table 5: Letter Substitution Error in Handwritten Text

SN	Letter Substitution Error	Correct Spelling
1	Gurdiance	Guidance
2	Consened	Concerned
3	Canpus	Campus
4	Expecially	Especially
5	Recedence	Residence
6	Mechanizm	Mechanism
7	Continuilly	Continually
8	Incidense	Incidence
9	Residense	Residence
10	Rediculous	Ridiculous
11	Expecially	Especially
12	Espicially	Especially

Table 6: Single Letter for Double Error in Handwritten Text

SN	Single Letter for Double Error	Correct Spelling
1	Adicted	Addicted
2	Embarased	Embarrassed
3	Embarassed	Embarrassed
4	Expecially	Especially
5	Occured	Occurred
6	Continually	Continually
7	Tinager	Teenager

Table 7: Double Letter for Single Error in Handwritten Text

S/N	Double Letter for Single Error	Correct Spelling
1	Compossition	Composition
2	Proffessor	Professor

Table 8: Letter Swap Error in Handwritten Text

S/N	Letter Swap Error	Correct Spelling
1	Beigns	Beings
2	Procarstinate	Procrastinate
3	Consceince	Conscience

Table 9: Apostrophe Error in Handwritten Text

S/N	Letter Substitution Error	Correct Spelling
1	Professions's	Professions'

Table 10: Word Segment Error in Handwritten Text

S/N	Word Segment Error	Correct Spelling
1	Althanks	All Thanks
2	New Comers	Newcomers

Table 11: Multiple Letter for Double Error in Handwritten Text

S/N	Multiple Letter for Double Error	Correct Spelling
1	Engineering	Engineering

From the tables above, we see that all the spelling errors under the Bestgen and Grander categories occurred. These categories of spelling errors are: letter addition, letter omission, letter substitution, single letter for double, double letter for single, letter swap, apostrophe, word segment errors in tables 3-11 respectively.

Other Error Types in Handwritten Text

This section shows the other types of spelling errors found in the analysis of the handwritten text. These errors did not fall under the categories identified by Bestgen and Granger. There are two types of spelling errors identified which I classify as *multiple errors* and *low competence errors* as shown in tables 13 and 14.

Table 13: Multiple Error Types in Handwritten Text

S/N	Error	Types of Errors	Correct Spelling
1	Althanks	Word Segment + Letter Omission	All Thanks
2	Proffesion's	Double letter for single Apostrophe	Professions'
3	Couseling	Letter Omission+ Single letter for Double	Counselling
4	Bresing	Letter Substitution + Single for Double	Dressing
5	Incindense	Letter Addition +Letter Substitution	Incidence
6	Reduculos	Letter Substitution +Letter Omission	Ridiculous

Table 14: Low Competence Errors in Handwritten Text

S/N	Error	Correct Spelling
1	Conscanince	Conscience
2	Gurdian	Guidance
3	Domen Dominon Domane Domaine	Domain
4	Essue	Issue
5	Procastine	Procrastinate
6	Expesely	Epecially
7	Continely	Continually
8	Embarise Embaranced	Embarrassed
9	Lecturans	Lecturers

As shown in table 13, there were occurrences of combinations of the errors identified by Bestgen and Granger. For instance, item 3 showed an instance of *letter omission + single letter for double* where "counselling" is misspelt as "coulesing" another instance is a combination of letter addition +letter substitution where "incidence" is misspelt as "incindense" in item 5 of the same table.

Table 14 shows low competence errors found in the analysis. Again, this didn't fall under the Bestgen and Granger classification. They are outright deviations from these errors. Although some of the errors are as a result of Yoruba first language interference on English (*Embarise,Essue), others

(domen,exesely,guardian) showed poor spelling competence on the part of the respondents.

The use of the spell check comes under Computer Assister Learning which varies from very sophisticated applications to accessible ones like the spell check application. The findings of this study reinforce the acceptance, popularity as well as the dependence on this application by learners. Jones (2011) in his study establishes that this method of learning is not only important but enhances teaching effectiveness. Furthermore, scholars like Shaw (1987) and Polin (1991) opine that the word processor to a very large extent help learners concentrate more on content and creativity (what to write) rather than on spellings (how to write). Although for these scholars, this method enhances better writing with more ideas and facts the finding in this study shows that dependence on word processors hampers spelling competence. The down side of using the word processor for mastering spelling as noted by Moats (2020) is that it fails to accommodate effective mastery of both phonological awareness and decoding (spellings) and sight recognition. A major argument which has been reinforced by the finding in this study is that frequent use of the use of spell check could leave room for total dependence leaving room for failure to see the need for spelling competence. This is evident as the same set of respondents who generated error-free computer typed text produced the errors in the analysis in treating research question three. The study has shown that the use of spell check is not a leeway to avoiding spelling incompetence rather it merely ignores a core part of language skills as Grow (2015) suggest, the computer as an aid to learning language skills should not be used in isolation but with regular test of naturally cognitive learning, assimilation and memory.

Conclusion

The main thrust of this study is to examine the frequency of use and dependence on the spell check application by undergraduates as well as the effects it has on undergraduate's spelling competence by analysing the types of spelling errors occurring in

handwritten text using the Bestgen and Granger categories of spelling errors. The study shows that most undergraduates frequently use the spell check application on word processors. While using this application, spelling errors are reduced to the minimum with only few punctuation and capitalization errors as seen in the computer generated text used in this study. This is however a far cry from the errors that occurred during writing by longhand as a result of the undergraduates' dependence on the spell check resulted in various types of spelling errors. All nine categories of spelling errors identified by Bestgen and Granger were found occurring as well as two other categories which this study terms as *multiple error* types and *low competence errors*. Furthermore, spell check dependence has to a large extent reduced mastery of correct spelling resulting in the students' poor composition.

It is premised on this findings that the study recommends the balanced use of the conventional spelling cognitive skill of longhand dictation rather than only computer based word identification and recognition. Self-development and use of dictionary as well as practice of difficult suffixes and unconventional words should be encouraged. Non-native speakers of the English language should make deliberate effort to identify pronunciation problems which often affect spelling competence. Spelling bee competition should also be organized from time to time to reinforce cognitive mastery and development of spelling competence.

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A Critical Interrogation of Niji Akkani Iconoclastic Approach to Film Directing

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Abstract

Niji Akanni is one of Nigeria's iconoclastic film directors. With twenty-eight years of experience and several films to his credit as a director, he has become a household name in the Nigerian Film Industry. He has evolved a novel directorial pattern which continues to gain popularity in the industry and earned more "converts" but appears to have suffered academic apathy. There is a need to explore this iconoclastic directorial style for documentation and filmmaking pedagogy. This paper critically investigates Niji Akanni's directorial approaches to filmmaking. The paper adopts auteur theory to drive the discourse. The paper argues that Niji Akanni is an iconoclast; he advertently breaks directorial rules to evolve novel directorial style which ingeniously employs camera language as cinematic narrative technique. It also submits that formal training is significantly instrumental to Akanni's creative directorial style. The paper recommends that some creative film directors are ripped for academic attention and should feature in filmmaking education.

Keywords: Interrogation, Iconoclast, Auteurism, Film, Directorial Approach

Introduction

Niji Akanni is without controversy one of Nigeria's nonconformist film directors. With twenty-eight years of experience and several films to his credit as a director, he has become a household name in the Nigerian Film Industry. He has evolved a novel directorial pattern which continues to gain popularity in the industry. This paper is a critical examination of Niji Akanni's directorial approaches to filmmaking. The paper adopts auteur theory to drive the discourse. In pursuit of the thesis of this discourse, Niji Akanni's approaches to film directing are discussed under three subheadings such as "Preproduction", "Production" and "Postproduction". Thereafter, the strengths and weaknesses of Niji Akanni's iconoclastic approach to film directing will be identified.

The data for this study is gathered from the writer's personal observations of Niji Akanni at work, interview, interaction with some members of his cast and crew and review of scholars' works about. The paper argues that Niji Akanni is an iconoclast; he advertently breaks directorial rules to evolve novel directorial style which ingeniously employs camera language as cinematic narrative technique. It also submits that formal training is significantly instrumental to Akanni's creative directorial style. The paper recommends that some creative film directors are ripped for academic attention and should feature in filmmaking education.

Theoretical Framework

The Auteur theory holds that "a director's film reflects the director's personal creative vision, as if they were the primary "auteur" (the French word for "author"). In spite of - and sometimes even because of - the production of the film as part of an industrial process, the auteur's creative voice is distinct enough to shine through all kinds of studio interference and through the collective process" (Saris, yr? p.26). Auteur theory stipulates that films should reflect a director's personal vision. Reputable filmmakers such as Akira Kurosawa, Satyajit Ray, Alfred Hitchcock,

Howard Hawks, and Jean Renoir are known as absolute 'auteurs' of their films.

Also, Auteur theory draws from Alexandre Astruc's notion of the *caméra-stylo* or "camera-pen," which encourages directors to use cameras as writers use pens and to guard against the hindrances of traditional storytelling. The whole idea of this theory is that the director should use the commercial apparatus of filmmaking as a writer uses a pen, and, through the *mise-en-scène*, imprint his or her vision on the work (minimizing the role of the screenwriter). The auteur theory suggests that the screenwriter hands the script to the director and the director simply adds the performers and pictures. The pivot of the theory being that there are no good and bad movies, only good and bad directors. The director's influence is enormous and visible on all other elements of the film production. This is expedient and desirable as the finished product must have a unified vision which of course may not be shared.

This theory is relevant to this discourse as the paper is on the directorial approach of Niji Akanni. It revolves round film directing, with emphasis on the director turning the script round, and in this particular case, making the film bear Nigerian imprint. No matter what the script and in some cases, the marketers say, the director has the power to apply his directorial vision. Hence it is employed to drive the discourse of this paper.

What is Film Directing?

After the conception of an idea, it is scripted and given strength by actors, captured by camera and given life editing room where the dismembered pieces are assembled into their finished form (Benson in Bordwell and Thompson, 2003, p. 20). Film directing, simply put, is story telling through shots. It is a multifaceted and complex process. In most cases, it involves three main phases. According to Ekwuazi (1993), "Irrespective of the mode of production and the specific medium (whether for a small screen or the television or a large screen of the cinema), the production chain is made up of three phases: the preparation, the shooting and

the assembly” (p. 5). Mamer (2003) identifies three phases of film production; preproduction, production, and postproduction:

Preproduction constitutes the planning and preparation: the process of identifying and securing all elements-aesthetic, human and material-that will be needed for the film. This includes fine-tuning the script, casting, location scouting, set design, and whatever it takes to get into a position to shoot. **Production** includes all the actual shooting. Producer often play a critical role here, but the director is usually the key decision-making force in both of these stages of a film. Some directors are also involved in **postproduction**, the editing and all the detailed finishing processes. (p. 42).

The execution of these stages is guided by various rules and various experts in related areas handle each. “These three phases include many particular jobs. Most films that we see in the theatre culminate from dozens of specialised tasks carried out by hundreds of experts. This fine-grained division of labour has proved to be a reliable way to prepare, shoot and assemble large budget movies” (Thompson and Bordwell, 2003, p. 24).

The preparation stage is the phase where the concept/idea of the film, (the story to be told) is put on paper in a particular form. It is the scriptwriting stage. It is at the stage that some producers decide to source for funds, and put some logistics in place for the proper commitment of the idea of the film to paper. The shooting stage is the time when the filmmaker/director creates images via series of frames produced by camera in a continuous process, otherwise referred to as shots. In other words the film is shot or recorded. During the assembly stage, the editing is done and the images and sound are synchronised in their finishing appearance. This is the stage where special sound or light effects are added and titles and subtitles are included. According to Thompson and Bordwell:

Every stage changes what went before. The idea for the film may be radically modified when the script is hammered out; the script's presentation of the action may be drastically changed in shooting; and the material that is shot takes on new significance in the process of assemblage. (2003: 24)

The process of film making, which is fundamentally a three-stage procedure, captures all that transpire from script to screen. The script is the skeleton that takes on flesh as the production progresses and it is clothed in the editing studio, after which it is ready to go. Expectedly, each of the three stages of film production assumes fundamental importance in the chain of production, the fact is that one cannot do without the other and no attempt should be made to overemphasise one to the detriment of the other. One fact that cannot be jettisoned is the "one who fails to plan, plans to fail". As a result, a film production that is not accurately arranged in preparation is a catastrophe in the making. Even in the case of Nigerian films wherein a substantial number of the films made are improvisational, success depends on the effort of key creative, resourceful and ingenious personnel.

Niji Akanni's Biography

Niji Akanni was born on 12th August, 1962 in Abeokuta, Nigeria. He studied Dramatic Arts at the then University of Ife (now Obafemi Awolowo University, Ile-Ife). He graduated in 1986 specialising in play directing. He proceeded to India on a Federal Government scholarship for a Master of Fine Arts degree in screen-playwriting and film directing. He completed the programme in 1998 and went further for an academic Master's degree at the Department of Theatre Arts, University of Ibadan, where he majored in "Film Aesthetics and Narrating". He is currently working on his PhD at the University of Ibadan, where he is researching on Yoruba Cinema. He is a screenwriter and a director in the Television, Theatre and Film Industry in Nigeria (Akanni, 2015/2020).

After his graduation in 1986, he served for two years in the Department of Theatre Arts, Nsukka, the first year as a Youth Copper and the second as an instructor in acting and stage crafting. Thereafter he went to Lagos; he worked at the Performance Studio Workshop as a trainer, worked with the Oba Gbenga Ogunuga's International Centre for the Arts, as at the time Oba Gbenga Ogunuga's had not become a king. He worked briefly at Sola Fosudo's Center Stage, FESTAC, Lagos, and several other private theatres all of which did not earn him much. As a result, he worked as a journalist at the African Guardian for a while and later left for a private news magazine where he worked up till 1995 (Akanni, 2015/2020).

During the period of his transiting from one job to the other, sometimes between 1992 and 1993, what was to become the Nollywood industry started, with experiments in video film-making and he was one of the first people to be drafted in as artistic directors. The first major directors of Nollywood, of the home video were people coming from the television drama background. Some of them include Tade Ogidan and the brothers Zeb and Chiko Ejiro (Akanni, 2015/2020). As a result of the poverty of creative performance and aesthetic emptiness in television drama and being desirous of improvement of the then largely stilted performance, the television management authorities drafted in people who had theatre backgrounds and Niji Akanni was one of the people brought in to revitalise the just springing up video filmmaking industry. Niji Akanni, Frank Vaughn, Ejike Asiegbu, Fred Amata and a couple of others formed the pioneers of the artistic directors (Akanni, 2015/2020). Their job was to elicit better, credible and more realistic performances out of actors and help with the general aesthetic outlook of the films. In his words:

While all that was happening, I was artistic director and we were making those films, Opa Williams largely producing the films. I was working with Chico Ejiro as substantive director. We made, I think, 4 to 5 films between '93 and '95 and I was involved in many ways. I discovered by myself that

this wasn't film. We were making those films as it were, you know just scanning television drama and putting them into cassette and that's not film, I didn't think it was film because at the same time we were watching American films, we were watching Chinese films, we were watching Indian films, Italian films, German films but what we were doing was quite different from theirs. (Akanni, 2015/2020).

Niji Akanni discovered that what they were producing was not film in the real sense of it. He found out what was being referred to as film lacked the aesthetics of filmmaking. They were more of inexperienced recording of activities rather than employing the instrumentality of the camera to tell dramatic stories. . According to him "maybe it was instinct, maybe it was grace, I do not know, I had thought that what was happening then, this home video thing was likely to have a very large, a very big future" (Akanni, 2015/2020). Since the celluloid film had ceased as a result of the economic downturn, he realized the process would be resuscitated in the video film format. As such, "I began to look for ways to retrain myself to be ready for the future of this new phenomenon as it were" (Akanni, 2015/2020).

His search fetched him a Federal Government scholarship to study film in India. Subsequently, he went to India in 1995 to study for three years for MFA at the Film and Television Institute of India and specialised in Screenwriting and Film Directing. The school was a postgraduate institution and does not offer undergraduate courses. All the seats in the available courses were strictly for international students given scholarship by their countries. When he came back to Nigeria in 1998, he tried to fit back into Nollywood, he made contacts and informed those on ground that he had returned, but according to him "the kind of Nollywood I met, I didn't like it. My training in India had exposed my mind to another perception of film as an art form not just for commercial exploitation, not just for making money. It is much deeper than that" (Akanni, 2015/2020).

He explains further:

It is pure, it is a credible artistic form on its own, comparable to painting, to writing, everything. I didn't have that before I left. When I came back and met the same thing, maybe it was arrogance, maybe it was intellectual arrogance or whatever it is, but I just could not fit back into that Nollywood, so I stayed away. Of course, I mean because my contacts were still there I had several offers, they thought I had come with some magic razzmatazz and all that but the kind of scripts I was offered, I couldn't deal with and they would not allow me to do anything to it. (Akanni, 2015/2020)

The industry as he met it did not allow restructuring and he could not adjust to it anymore. Despite offers he got, he stayed away and concentrated on doing documentaries and some television series with Wale Adenuga productions. He went back into theatre, did some theatre work until he met like-minded people who were interested in the kind of film he wanted to make. He subsequently started making the kind of film that could compete favorably **internationally**.

His first film after returning from India was *Ewe Oju Omi* produced by Demola Aremu. Beyond being a director, he is an accomplished scriptwriter. Apart from reality shows and television programmes he had directed, he has the following feature films in digital video form to his credit:

1. *Heroes & Zeros* (2012) (129 Mins, HDV, English: produced by KOGA STUDIOS, Lagos)
2. *Aramotu* (2011) (118 Mins, HDV, Yoruba: produced by TCEL, Lagos)
3. *Bojuboju* (2004) (104 Mins, DV-Cam, Yoruba: produced by May 8 Productions, Ibadan)
4. *Jogun O Mi 1 & 2* (2003)(200 Mins, DV-Cam, Yoruba: produced by Yem Kem International Centre for Alternative Therapy)

5. *Ewe Oju Omi* (2002) (104 Mins, DV-Cam, Yoruba Video-Film based on Femi Osofisan's play *The Restless Run of Locusts*, produced by Black Arts Films, London)

His Television Soap Operas include:

1. *Family Ties, Season* (now in Season 10) (2011 - Present) (Produced by AK MEDIA Ltd, Lagos)
2. *Nowhere to be Found* (in Season 14) (2009 - Present) (Produced by AK MEDIA Ltd, Lagos)
3. *Papa Ajasco & Company* (Seasons 10-16) (1999-2001) (WALE ADENUGA PRODUCTIONS, Lagos) *This Life* (Season 5) (2001) (WALE ADENUGA PRODUCTIONS, Lagos).

His Feature Films:

1. *Ab'obaku* (2008) 16mm Color, 26 Mins; *Just Do It* (1998) 35mm Color, 21 Mins; *Hollywood*
2. *Goodbyes* (1997) 35mm B/W, 4 Mins *Vini Vidi* (1997) 35mm B/W, 5 Mins *Eclipse* (1997) 35mm B/W, 8 Mins *Portrait of a Sinner* (1996) 16mm B/W, 5 Mins.

He is into filming educational documentary and consultancy services.

Niji Akanni's Approach to Preproduction Phase

As a policy, he is involved in all the films he directs from the scripting to the editing desk. Responding to a question to that effect, he said "Yes, yes, yes, in all. Its either I write it myself or I contribute largely and very significantly" (Akanni, 2015/2020). He casts the lead roles in his films via the table casting method. This is a method whereby directors, recruits cast from known actors rather than by conducting audition. It got its name from the fact that the director remain in their offices and on their table decide who to cast for a role. He justifies this in the following words:

One, because of the need to limit the risk of production resources by which, I mean, the risk with which you put production resources to, I tend to cast my major characters, my major players, my lead actors, table casting method. Again because, like I said earlier, its either I'm involved in the scripting of the films I do or I write the entire thing

myself. In the process of writing, I have a very good idea who is to play which role because I know them, I know their strength, I know their weaknesses, and I know who can fit. In fact, two of my most successful films, I wrote them specifically for certain actors. I wrote *Aramotu* for the lead, my model was Tina Mba because *Aramotu* was supposed to be produced in English anyway, I wrote it in English. I wrote *Heroes and Zeroes*, the model actor was Richard Mofe Damijo so that's for the lead. (Akanni, 2015/2020)

He casts the supporting actors through auditions as, according to him, he likes to discover new talents whom he learns from. He keeps on discovering new actors giving them the platform to showcase their talents. He likes to perfect what he does and as a result of the usually limited time available for production he has no time to “break” the new actors to deliver, hence he is left with no better alternative but to table cast his lead roles. He laments; “Nigerian factor, the times are never enough for me to be able to get the kind of performance I want from my lead actor.” He recruits his crew based on experience, people he had heard about and worked with.

It takes him an average of between six and ten months from choice of script to the completion of the production process. As pre-shooting preparations, he reads the script over and over again even if it was written by him. “In reading it, I’ll begin to refine my mind about the meaning of the text, interpretation of the text itself, which is the intellectual interpretation” (Akanni, 2015/2020). He regards the director’s pre-shooting analysis as very important and highly significant to the success of film directing. In his words:

The analysis, what is the script saying? What exactly is it? Before I accept it anyway, I must have agreed, I must have known that it has something to say, okay. But now that there is production possibility or that we start talking about production, I’m preparing to produce it or

to direct it, I'll begin to verbalize those meanings, put them down, rank them, the subtexts, the under plots and all that. How do they tie into each other? What is the larger picture, intellectual analysis? After I'm satisfied that I have all that, then I go into visualization. I go back again to read the script with that meaning in my mind to visualise and say okay, how best I can use my primary tools; the camera and sound to say what this script is trying to say at this point in time. In this scene, what is it saying, what's the meaning of this scene, how can I say it visually? And in visualisation, I find that, from experience I tend to tinker with the script again in terms of reducing the dialogues. You'll find when I begin, I find that some dialogue are not necessary, I see it in the picture. So the script reduces in terms of the verbiage, it reduces. (Akanni, 2015/2020)

Niji Akanni brings his training in scriptwriting to bear on his films. He writes professionally and with production viability in mind. As he writes, he visualises as a director and this greatly makes the actual production smooth.

Before he commences shooting he meets with the cameraman, makeup artist and the art director to discuss, after he might have given them the script well ahead of time. They then discuss the script. Everyone discusses his or her aspect of the production. It is at this point that he shares his vision with the crew and they all jointly evaluate the limitations and devise how to overcome them. To Niji Akanni, the responsibility of scouting for locations is strictly the producer's. He insists that the producer attends the production meetings, where he gets first hand information of location requirements. Whatever the producer finds, he the director, checks out and agrees with, if it is satisfactory. In his words:

The location manager is in the same department with the producer. The producer appoints the location manager, it's not my job. Get the locations that we've discussed ready, how you do it, I do not care whether you do it on your own or you go find somebody, a location man that could do it, just secure it, let's go check it out. (Akanni, 2015/2020)

He hardly builds sets or makes use of studios but found locations because of the lack of the financial muscle to build or hire studio facilities.

Niji Akanni's approach to Production phase

Niji Akanni wishes he has the luxury of having all his cast together to read the scripts before shooting, he thinks it is the ideal thing to do but he does not do it because, according to him, "I have never had that kind of luxury" (Akanni, 2015/2020). He laments further; "The Nigerian factor would not allow that, I've never had that kind of opportunity" (Akanni, 2015/2020). He feels that apart from giving the sense of oneness and slightly helping in the interpretation of the script, reading together or not reading together does not significantly affect his getting the best from the actors.

Yeah, that's what it creates, you know, but significantly, the actors do not need to, for me they do not really need to read together for me to get what I want out of them within the limited time that I have with them on the set. So when we get on set, I tell my cameraman; this is what we're shooting, this and this and these are the shots I'm looking at, because we've discussed it before anyway so it's not coming as new to him so he or she will be the one to translate this through lighting, through the other elements, through grips, to coordinate all that. So while he's doing all that!

Go to the actors. By that time the actors would have gotten into their costumes anyway. I go to the actors and we rehearse. (Akanni, 2015/2020)

He however reads with the major cast, discusses with them, brings them together but does not extend that luxury to the minors or extras. “If I have the budget, if I have the resources, I’ll have my principal actors and my support actors read together for like two, three days. Just read for interpretation. It’s fine. But like I said, we never have that kind of luxury” (Akanni, 2015). He has absolute confidence in the experienced hands he casts. He trusts them to have read the script on their own and done a thorough interpretation. That is significantly why he does not use new hands for his lead roles. According to him:

Yeah, I know these people. They’re trusted hands. I’m not gonna give my script to Patafun for instance and say that he has not read the script. Before he gets to your set, he has digested the script, his ideas are even far ahead of yours, ‘iwo lo ma control e, e wa baba, e cool down’ (You will have to control him and tell him to go at others’ pace) u know. So I’m saying that if I have that kind of resources, I’ll like to have my lead characters and support characters read together for about 3, 4 days and other characters. (Akanni, 2015/2020)

He is solely responsible for the placement of the camera and shots to be taken. In case a Director of Photography has a contrary idea that he thinks would work better, he would have to inform him. He would agree, as that is the essence of collaboration. He opines:

The first thing a director should be able to do is to respect his crew. All the members of the crew will be bringing something to the table. They are not fools, you didn’t pick them off

the street, they are there because they are trained, because that's their special skill. So they must know something that you do not know. I'm a director, not a cameraman you know, am not an editor but I know little things about each department. (Akanni, 2015/2020)

He depends majorly on the script, for inspiration for the blockings he gives the actors. The other factors that influence his direction are the nature of the scene and the beat. Unlike some directors who claim divine inspiration, he claims that his inspiration comes from a detailed reading and analysis of the script. He would have visualised the script, scene by scene and have a clear idea of what he wants. As a personal principle, Akanni shoots with minimum of two cameras. This he does by employing different planes and levels and in the process covers more scenes quickly. In most cases, except where it's not necessary, or practicable, he monitors the shots through the director's monitor. Due to the fact that the image on the high definition camera screen is different from what is eventually transmitted to the television or big screen, he ensures that he shoots with a professional monitor in place. For Niji Akanni, it is the moment of the scene, the beats, the scene and the sequence that dictate the type of equipment he uses. "What am I trying to say in that point? If a crane would serve me better and I have access to it, I'll use it. Primarily, I'm saying that it's for narrative purposes. My choice of equipment, my deploying of them is for narrating, not for sheer aesthetics" (Akanni, 2015/2020).

He does not accept or allow producers to impose any actor on him and this is one of the factors that prevent him from belonging to "the mainstream, the core Nollywood" (Akanni, 2015/2020) as he calls it, as such influence and imposition are common practice in the core Nollywood. Where an agreement cannot be reached between him and a producer on the choice of a cast, where the producer insists on an actor he (Akanni) believes does not fit into his vision of the role, he would simply drop the script and wish them luck.

If it's my script, this situation we talked about, and we cannot agree on it, I'll withdraw my script and go. If you've paid me for it, I'll return your money. But in most cases that never happens because I do not make unreasonable demands. I will not say I want to use my wife who's also an actress because I wrote the script and at the same time I will not accept if you say you want to use one girl because she is your girlfriend or she's your cousin or you want to help her. (Akanni, 2015/2020)

He does not compromise at all, particularly if it has to do with what can discredit his artistry. He may give a producer who is enthusiastic about acting and who obviously is not cut out for it, a non-speaking role. But if he insists on anything more, their contract is off, because according to him "ultimately, the buck lies at the director's table" (Akanni, 2015/2020).

Akanni's directorial concept depends on the individual project he is handling. However his production philosophy is Realism:

It depends on the script. It depends on the narrative. What style I'm going to use, it depends and again like I said, usually I have a hand in most of the scripts so I have an idea of what I'm trying to achieve formally, in terms of the form of the film, it's been written into the script already but generally here, in Nigeria, we tend to use realism, its realism all the way. You can doctor it slightly by tinkering with the structure of the plot, of the screenplay; we can do some little razzmatazz in editing, in post production in terms of editing. (Akanni, 2015/2020).

He would normally take as many takes of a shot until he is satisfied. No matter the constraints, be it logistics, time or financial, Niji Akanni does not compromise his artistry. After wrapping for the day, he would have a bottle of beer and sleep, then wake up later in the night to review what was done and would be done the next day. If while reviewing he discovers mistakes, he would inform his crew the next day and they will rectify them and move on. As a principle, he is religiously faithful to the scriptwriter's preoccupation and does not interfere with it. When asked if he endeavors to make directorial statement in his film, he categorically says he runs away from it and only restricts his artistry strictly within the confinements of interpreting the script. "I'll run away from it because my school of thought regarding the philosophy of my own directing is that I'm first and foremost an interpreter of the text and my skill is to interpret, to visualize, to make a translation of the film that's written on paper unto the screen as faithfully as possible" (Akanni, 2015/2020). He further asserts:

Influence, is more in the presentation. If I see that for instance there are some sex scenes written there, that are just gratuitous, that are not necessary to make any point, I will not show them. I'll tone it down. If I think that you're being prudish, if I think nakedness is necessary for that scene and you, either because you're a Christian or a Muslim or a whatever that you do not want nudity and I think that is very necessary to make that point I'll show it. I could stretch a moment to, in my own mind, make the statement more vivid, I could shrink it but I'm still making the same statement. It is the tone that I'm tampering with. (Akanni, 2015/2020)

He considers it imperative to identify the target audience of a script, as that enhances the interpretation of the story.

Art, for Niji Akanni, is strictly to criticise, to examine and by the artist's disposition or attitudinal posture, his take on the issue being criticised will be revealed. As a director, he would not deal with any story that he does not agree with. He nevertheless believes that the director has the power to modify, in accordance to his own perspective. He takes serious interest in the continuity aspect of the production, consequently, he relates closely with the cameraman and the continuity man during the shooting of the film. He ensures that his continuity manager is not only well-known to him but well-trusted. So he can concentrate on the interpretative and the creative. He believes and ensures that the continuity manager must be strong.

He strongly adheres to directorial rules such as the 360 rule, 180, 30 degree rules, line crossing, right to left, entrance and exit rules. He believes they are fundamental to film directing but if well understood, they could be broken for effects. He opines; "and you're breaking the rule for effect, not because you're just breaking it because you're ignorant. If I break the continuity system rule, it will be very obvious why I'm breaking it" (Akanni, 2015/2020). He says of all his films, he considers *Heroes and Zeroes* as the best, because it says a lot, it has more latitude; it's more socially relevant than *Aramotu*. *Aramotu* is sold in terms of the passion. *Aramotu* is very passionate, *Aramotu* is saying something that is timeless as it were but *Heroes and Zeroes* has more latitude, it speaks about several things, you know; it has philosophy in it, (Akanni, 2015/2020), on the other hand, he sees either *Bojubuju* or *Ewe Oju Omi*, as his worst film because he could not follow the film to the editing desk and so was not impressed with the final outcome.

Niji Akanni's approach to Postproduction phase

Niji Akanni is totally involved with every aspect of the postproduction of his work. He submits; "Everything, to the point of submitting the master copy" (Akanni, 2015/2020). In order to be involved with the postproduction of his films, he factors the financial implication in, right from the negotiation stage. He says he

cannot shoot a film and give it to an editor he cannot or is not allowed to work with, no matter how good the editor may be. As a rule, his editor's work with him right from the last day of shooting until the film is fully ready. He handles the subtitling of his movies himself. On two occasions he was not able to handle the subtitling of his films, the first time he was ill and the second time he fell out with the producer. Both times, the final outcome was embarrassing. After the unfortunate incidences, he makes sure it never happens again.

He sees himself as a director who leads. According to him:

I think my strength as a director, I could be wrong but that's what I would like to operate for me. I think I'm a leader and leaders listen, leaders take the people, their followers along, leaders come for the talent and personalities of their followers, leaders respect the skills and the emotions of their followers, leaders set examples. I think that sums up my type of director. (Akanni, 2015).

He is disciplined and ensures discipline among his cast and crew.

The Strengths and Weaknesses of Niji Akkani's Iconoclastic Approach to Film Directing

Akanni vehemently detests the unconventional practice in Nollywood whereby some producers influence some directorial decision under the guise of "he who pays the piper dictates the tune". He disallows producers from imposing any actor on him and this is one of the factors that prevent him from belonging to "the mainstream, the core Nollywood" (Akanni, 2015/2020). In an event of irrevocable agreement between him and a producer on the choice of a cast, particularly when he (Akanni) does not see the artiste delivering, he would simply drop the script and wish them luck. The merit of such firmness is that it facilitates artistic excellence while its demerit is that such firmness is not economically sound as the directors would lose lots of job

opportunities. Nevertheless, an artist who knows his onions would not sacrifice artistic excellence on the altar economic gratification.

As iconoclast, he freely and creatively breaks directing rules. Take for instance in *Bojuboju* (2004), Akanni disregards the traditional shot sequence such as, long shot, medium and close-up as basic camera language. Rather than establishing the scenes in *Bojuboju* (2004) with long shots, he simply opens into the scenes and shoots more in the interior. Though he uses establishment shots in the film, but in an unconventional way. In it and other ones, his establishment shots are not “stand alone shots” that merely indicate the physical setting of the scene or sequence and are therefore expendable. He integrates his establishment shots deep into the narratives that should one miss the shot; one would have missed a part of the meaning-making processes of the plot no matter how slight it is.

If for instance, if a scene happened inside a DPO’s office, the conventional Nollywood filmic narration will start with an isolated establishment shot of a police station exterior, then cut into the interior of the DPO’s office. Of course this establishment shot could have been recorded in just any police station in Nigeria or even borrowed from stock footage of such exterior shots of police station that has been already used in film. On the contrary he prefers to impress it on his viewers that the particular police station exterior is exclusively tied to the scene / sequence to be seen in the interior of the office. In other to do that, he would either insert an identifiable character or prop in that exterior shot that will later be seen in the interior scene. Or he would stage a story event; no matter how slight in that exterior establishment shot which would have a direct impact on the scene about to happen in the interior. This is rather novel and it turns out to be a creative ingenuity. This style has the 3D effect on viewers as it takes them straight into the actions of the film and they are made to feel like they are part of the action being dramatized. It heightens the sense of audience’s involvement and participation in the drama. Viewers are therefore spellbound and enthralled throughout the film. This is novel and innovative.

Though he strongly respects directorial rules such as the 360 rule, 180, 30 degree rules, line crossing, right to left, entrance and exit rules, he nevertheless, believes that they are fundamental to film directing if well understood, they could be broken for effects. He opines; “and you’re breaking the rule for effect, not because you’re just breaking it because you’re ignorant. If I break the continuity system rule, it will be very obvious why I’m breaking it” (Akanni, 2015/2020).

Conclusion

Having, in the forgoing, discussed Niji Akanni’s approaches to film directing, the paper concludes that Niji Akanni is an iconoclast; he advertently breaks directorial rules to evolve novel directorial style which ingeniously employs camera language as cinematic narrative technique. It also submits that formal training is significantly instrumental to Kilanni’s creative directorial style. The paper recommends that some creative film directors are ripped for academic attention and should feature in filmmaking education. It also submits that formal training is significantly instrumental to Akanni’s creative directorial style. The paper recommends that some creative film directors are ripped for academic attention and should feature in filmmaking education.

The paper concludes that “Formal training is needed for optimal performance for anything in life and directing is just one of them” (Akanni, 2015/2020). Anyone who desires to be a film director must learn the rule of the game. Film directing is not for every Tom, Dick and Harry. It is a venture for those who are ready and willing to learn the process. Apart from formal training, personal training is of equal importance. That someone had been an actor or camera man for years is not sufficient enough for crossing over to become a director. Niji Akanni opines, “Yeah, without undergoing the conversion, the formal process of conversion in terms of training, he’s not likely to succeed. It’s a different skill entirely” (Akanni, 2015/2020). Upcoming directors should begin by finding a passion for film as an art, a form of artistic expression that gives them a platform or a channel to contribute

their quota to making their society better. Incoming directors should seek excellence first. When one gets excellence, economic success will follow.

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Process Types in Governor Seyi Makinde's Broadcast on COVID-19

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Abstract

The aim of the study was to examine the types of process used in Governor Seyi Makinde's first speech on the COVID-19 pandemic in Oyo State. Specifically, the study identified and categorised the processes, while determining the frequency of their use in the speech. Additionally, the processes used were interpreted and discussed in line with the messages relayed in the speech. The study adopted a descriptive approach for the analysis of data. The data comprised the broadcast of the Governor of Oyo State, Nigeria made on 24 March, 2020 on the COVID-19 pandemic in the State. The data were critically read and broken down into clauses. Process types were identified in each of the clauses and categorised. The frequency of their occurrence was determined and their use in the broadcast was interpreted and discussed. The results of the study clearly showed that material process was mostly used by the Governor in his speech. This was due to the fact that the coronavirus pandemic had become a world problem and has been detected in the State that he governs. Other processes such as mental, relational and verbal were also used in the speech to reveal the thoughts and understanding of the governor on the COVID-19 pandemic, the relationship existing between participants in the discourse and the verbal necessities of the stakeholders in containing the virus. The study concluded that processes play an important role in speeches as they help the speaker to achieve coherence, cohesion, unity, thematic focus and syntax in the speech.

Keywords: Process Types, COVID-19, Systemic Functional Grammar, Transitivity, Political Discourse

I. Introduction

Coronavirus Disease 2019 (COVID-19) was a pandemic, caused by severe acute respiratory syndrome coronavirus 2 (SARS-CoV-2), that ravaged the world, starting in Wuhan, Hubei, China, in December 2019, and spread across many countries in the world within a spate of three months (Huang, Wang, Li, Ren, Zhao, Hu, 2020; Rothan and Byrareddy, 2020). Thousands of lives were lost. This created a lot of apprehension in the minds of people, and governments of each affected nation took proactive measures to contain the spread of the virus in their countries. Nigeria was one of the countries affected, and each state governor took measures to contain the spread of the virus in their States. In relations to this, Governor Seyi Makinde of Oyo State made a broadcast three days after the virus was discovered in his state. This study examines Governor Seyi Makinde's first broadcast on COVID-19 made on 24 March, 2020, paying particular attention to the types of processes adopted by him to relay his intentions to the people of Oyo State in his broadcast.

Political discourse is not a new area of study. Several studies have been carried out on different speeches or debates given in different areas of politicking (Ayoola, 2005; Nedashkivska, 2006; Olaniyi, 2010; Abuya, 2012; Odebunmi & Oni, 2012; Taiwo, 2014; Adegaju, 2014; Jegede, 2015; Al-Majali, 2015; Soleimani & Yeganeh, 2016; Mukuthuria and Muriungi, 2016; Amanda, 2017; Osisanwo, 2017; Gusthini, Amalia & Sobarna, 2018; Sharndama & Ajayi, 2019; Laila, 2020). The great significance of politics in everyday life has given political discourse an attractive stature and value among linguists and they have continued to subject it to critical examination. In the same vein, this paper discusses the functional use of language in the first speech delivered by Governor Seyi Makinde on the COVID-19 pandemic in the Oyo State, with a focus on the process options adopted by the speaker in the speech.

2. Literature Review

2.1 Political Discourse

According to Sharndama and Ajayi (2019), speech is a formal talk delivered to a target audience in a particular context. Its making is prompted by certain objectives or goals that the speaker wants to achieve. The speaker's purpose of delivering a speech could be to inform, educate or persuade the audience. Political speech borders on some issues of interest to the members of the public, which the politicians take advantage of to communicate their political ideologies (Joseph, 2006; Jegede, 2018).

Through making speeches, politicians influence the people's political thoughts, opinions or beliefs. Political speeches are prepared and delivered in a designated political forum, context or domain. According to Chilton (2004), politics is a struggle for power, between those who seek to assert and maintain their power and those who resist it. Osisanwo (2017) observes that the thirst to be in control of power probably explains why there seems to be a lot of contest or struggle between individuals for the one who takes over the mantle of leadership in a particular environment. Politics, which is a public phenomenon, is enabled by language. It is clear that, the concepts of language and politics are interwoven. Hence, it will not be out of place to say that politics has become linguistic – a linguistic issue while language has become political – a political issue (Osisanwo, 2017).

Politics as the art of governance is dependent on language, because it plays vitals roles in communicating political ideologies and performing other political activities (Sarah & Oladayo, 2018). Thus, language has an important role to play in politics because it influences all political activities in a country. The success or failure of politicians sometimes depends on their choice of language. Savoyl (2010) opines that in order to achieve their political goals, politicians use persuasive language to affect the political beliefs of the electorates. Similarly, Safwat (2015) posits that politicians often pay attention to various rhetorical techniques to enhance their ideas.

Beard (2000) observes that political discourse, language use in politics, looks at how political office holders use language. Politicians, especially presidents and governors, use language skilfully in their speeches to persuade the people. According to Sarah & Oladayo (2018), language and power are inter-related. Thus, everyone in power utilises language as a valuable tool in carrying out their official duties. In most cases, politicians manipulate their words in order to achieve their intentions. We can therefore say that language is the channel of politics.

Opeibi (2009) observes that language is the means by which politicians express their thoughts and ideologies. Therefore, the status of language in mobilising, convincing, enlightening and persuading the people cannot be over-emphasized. Jegede (2019) notes that the masses usually give their support to politicians because of the way they use language to make their messages logical and accurate. Thus, the success of a politician greatly depends on how well they can use language to manipulate the psyche of the people. Chen (2018) observes that political discourse or speech is a social norm, which plays an important role in actualising the goals of the speaker. He further opines that political speeches reveal the attitude of the politician to the internal and international issues surrounding the country. In such speeches, Presidents reveal new policies and acts relating to all the sectors in the country. Such speeches show politicians' determination, confidence and focus to take effective measures to achieve the set developmental goals of the country. Thus, politicians use language skilfully to interact with the people, arouse their passions and seek their support. This is the interest of studies in political discourse. Conscious of the needs of the masses, political leaders become aware of the language to use in implementing their political agenda; they make frantic efforts to address the needs of their audience and win their support through persuasion, an essential communicative fuse in political discourse. Van Dijk (2002, 2006) distinguishes political discourse as a class of genres defined by a social domain. Fairclough and Fairclough (2012) state that political discourse is primarily argumentative

discourse. This definition is depending on the method of politics which is conventional in a contradiction and feeling of ambiguity while making decisions. Van Dijk (2002) expresses that political discourse is ideological since it is utilized to introduce individual opinions and positions which are generally impacted by ideology.

2.2 Analytical Framework

2.2.1 Systemic Functional Linguistics

Systemic Functional Linguistics (SFL) is an approach to linguistics that considers language as a system. It was developed by Michael Halliday. Halliday incorporates two central dimensions of language - system and function. The term 'systemic' foregrounds Saussure's paradigmatic axis' in understanding how language works. In other words, for Halliday, a central theoretical principle is that any act of communication involves choices on many scales. The choices can be mapped using the representation tool of the 'system network'. In addition, his linguistics is termed 'functional', because it has evolved in the service of 'certain functions' that have left their mark on the structure and organisation of language.

Halliday (1994) notes that the term systemic refers to the view of language as a network of systems, or interrelated set of options for making meaning. The term *functional* refers to Halliday's view that language is as it is because of what it has evolved to do. In other words, SFL is the study of the relationship between language and its functions in social settings. Systemic Functional Linguistics treats grammar as a meaning-making resource and insists on the interrelation of form and meaning.

Eggins (2004) observes that Systemic Functional Linguistics is a study of functions and semantics which is claimed to be the basis of human language and communicative activity. As opposed to structural approaches that focus primarily on syntax, SFL-oriented linguists begin with an exploration into social contexts and move on from there to look at how language acts upon, and is constrained and influenced by this social context. Halliday (2003) also describes grammar as systems and not as rules on the basis that every grammatical structure involves a choice from a

describable set of options. Language is thus a meaning potential. Grammarians in SF tradition use system networks to map the available options in a language.

Halliday (1994) refers to his functions of language as metafunctions. He proposes three general functions: the *ideational*, the *interpersonal* and the *textual*. Each of the three metafunctions is about a different aspect of the world, and is concerned with a different mode of meaning of clauses. For the purpose of this study, we will only focus on the ideational metafunction. In particular, the study adopts the Grammar of Experiential meaning, focusing on process option, as its analytical tool.

Ideational Metafunction (The Grammar of Experiential Meaning)

According to Halliday (1994) and Eggins (2004), the Grammar of Experiential meaning is derived from the ideational metafunction which is about the natural world in the broadest sense, including our own consciousness, and is concerned with clauses as *representations*. The ideational metafunction is the function for construing human experience. It is the means by which we make sense of "reality". Halliday (1994) divides the ideational function into two: the logical and the experiential metafunctions. The logical metafunction refers to the grammatical resources for building up grammatical units into complexes, for instance, for combining two or more clauses into a clause complex. The experiential function refers to the grammatical resources involved in construing the flux of experience through the unit of the clause. This present study is focusing on the experiential function alone as presented by Eggins (2004).

According to Eggins (2004), the experiential metafunction, also called 'Clause as Representation', is the clause that represents the 'content' of our experiences. This metafunction uses the grammatical system of transitivity. Although sharing the traditional view of transitivity that the focus is on the verb group (the Process), the system describes the whole clause (Thompson, 1994) and does not use the labels 'subject', 'verb' and 'object',

seeing that 'verb' is a word class, while 'Subject' is a functional term. Instead, different functional labels are given to *Participants* (realised by nominal groups), *Processes* (realised by verbal groups) and *Circumstances* (realised by prepositional phrases or adverbials signifying time, place or manner) of each process type. To summarise, there are three basic elements to all process structures - the process itself, the participants in the process, and the circumstances associated with the process. However, this study focuses on the processes alone.

Halliday (1994) distinguishes six process types:

- 1) Material (processes of doing, usually concrete, tangible actions).
- 2) Verbal (processes which encode meanings of thinking or feeling). Halliday (1994) divides mental process verbs into three classes: cognition (verbs of thinking, knowing, understanding); affection (verbs of liking, fearing); and perception (verbs of seeing, hearing).
- 3) Behavioural (processes of physiological and psychological behaviour such as breathe, cough, dream, frown, gawk, grimace, grin, laugh, look over, scowl, smile, sniff, stare, taste, think on, watch, etc.
- 4) Verbal (processes of verbal actions such as say, ask, tell, call, speak, etc).
- 5) Existential (processes representing experience by positing that 'there was/is something. Existential processes typically employ the verb 'be' or synonyms such as exist, arise, occur, etc.
- 6) Relational (processes that involve establishing a relationship between two terms, where the relationship is expressed by the verb 'be' or a synonym. They are of four types: Attributive, Identifying, Possessive, and Circumstantial.

The process type, according to Eggins (2004), is what underlies the differences in a paradigm, such as:

1. Diana gave some blood. [Material]
2. Diana thought she should give blood. [Mental]
3. Diana said that giving blood is easy. [Verbal]

4. Diana dreamt of giving blood. [Behavioural]
5. There is a reward for giving blood. [Existential]
6. Diana is a blood donor. [Relational]

3. Methodology

The study adopted a descriptive approach for the analysis of data. The data comprised the broadcast of the Governor of Oyo State, Nigeria made on 24 March, 2020 on the COVID-19 pandemic in the State. The data were critically read and broken down into clauses. Process types were identified in each of the clauses and categorised. The frequency of their occurrence was determined and their use in the broadcast was interpreted and discussed.

4. Results and Discussion

4.1 Identification and Categorisation of Process Types

The types of process used in the speech and their frequency of use are shown in the table below.

Table 1: Categorisation of Processes

S/N	Process Types	Frequency	Percentage (100%)
1	Material	52	83.0
2	Mental	02	2.5
3	Verbal	01	1.5
4	Behavioural	00	00
5	Existential	00	00
6	Relational Identifying	05	8.0
7	Relational Attributive	03	5.0
8	Relational Possessive	00	00
9	Relational Circumstantial	00	00
Total		63	100

From table 1, the types of process used by the Governor in his speech are Material, Relational Identifying, Relational Attributive, Mental and Verbal. Material process was used 52 times (83.0%), which makes it the most frequently used process type in the speech. Relational Identifying Process was used 5 times (8.0%) in the speech. Relational Attributive Process was used 3 times

(5.0%); Mental Process was used 2 times (2.5%); while Verbal Process was used 1 time (1.5%). However, Behavioural, Existential, Relational Possessive and Relational Circumstantial were not used at all in the speech.

4.2 Interpretation and Discussion of Process Types Used

4.2.1 Material Process

Material processes are processes of doing tangible things. In other words, they are processes showing actions. In the speech, 52 material processes are used. The following are excerpts from the speech.

- 1) ... gatherings **should be limited** to 30 persons or less.
- 2) ... we **have ... reduced** the previous five isolation centres to three.
- 3) ... I **am obligated to place** a ban on gatherings such as religious services, weddings, parties, burial ceremonies and so on, ...
- 4) ... a five-member committee of experts **has been approved to act** as sub-committee for the EOC.
- 5) ... but these are the sacrifices we **need to make to preserve and protect** our loved ones.
- 6) ... I understand how this pandemic **will affect** us socially, economically and spiritually ...
- 7) ... the advice on how to **contain** this virus is that we **should do** the exact opposite.
- 8) ... the Emergency Operation Centre (EOC) **has been set up** and is now operational with an Incidence Manager, Dr. Taiwo Ladipo of the Ministry of Health.
- 9) ... this virus **is disrupting** our lives in ways that we never imagined ...
- 10) ... we **can conquer** it.
- 11) ... we have to **copy** all they **did**, as far as our local circumstances **can permit**, to **keep** the numbers here in manageable proportions.
- 12) ...the Oyo State Government **has ramped up** its preparedness for any possible outbreak of the pandemic.

- 13) All returning expatriate staffers in the state ... **are being monitored.**
- 14) I **have ... directed** that all public and private schools in Oyo State **should be closed** until after Easter.
- 15) On Saturday, 21st March 2020, the first case of the novel Coronavirus Disease **was confirmed** in Oyo State.
- 16) The Free Health Mission **has ... been suspended.**
- 17) The ongoing workers' verification exercise **has been suspended.**
- 18) These measures **will be reviewed** in two weeks.
- 19) This is the time to come together as a people to **fight** a common enemy, COVID-19, also known as Coronavirus.
- 20) This new development calls for **stepping up** even further, the measures that our administration **is taking to prevent, contain and control** the spread of this illness.
- 21) We are also awaiting reagents for testing which **have been ordered.**
- 22) We **are collaborating** with the College of Medicine to **set up** two Diagnostic Centres at the University College Hospital, Ibadan which **will begin** operations by the end of the week.
- 23) We **have ... postponed** the Agribusiness Summit, indefinitely.
- 24) We **have ... set up** an additional isolation centre by **re-designating** the Maternal and Health Centre at Olodo as the Oyo State Infectious Disease Centre with a capacity for over 100 cases.
- 25) We **have activated** the Disease Surveillance and Notification System Officers in the 33 Local Government Areas and the 35 Local Council Development Areas.
- 26) We **have postponed** the Nigerian Mining and Geosciences Summit, indefinitely.
- 27) We **have provided** numbers to call in case of emergencies.
- 28) We **have purchased and are ... refitting** two dedicated ambulances for **conveying** critical cases to the isolation centres, while emergency personal protective gears **have**

been provided for health workers with more already **ordered**.

- 29) We **set up** a COVID-19 Task Force which I **am heading**.
- 30) With commitment and the grace of God, we **shall conquer** this.

From the excerpts above, it can be deduced that a lot of actions are needed to contain the spread of the virus in the state. The governor, thus, uses material processes to reveal the steps he had taken, the steps he is taking, and the steps he is yet to take in containing the further spread of the virus in his state and to take care of those that have already been infected in the state.

4.2.2 Mental Process

A few mental processes are used in the speech. Mental process relating to cognition such as 'understand' and 'imagine' are used in the speech as they are seen in the excerpts below.

- 1) ... I **understand** how this pandemic will affect us socially, economically and spiritually ...
- 2) ... this virus is disrupting our lives in ways that we never **imagined** ...

The mental processes used indicate that great understanding about how the pandemic will affect us socially, economically and spiritually is needed. In addition, the people's imagination is surpassed by the way the virus is disrupting their lives. Thus, the use of mental process helps the audience to have an idea of the inner state of the speaker.

4.2.3 Relational Attributive Process

Relational attributive processes show relationships between participants. Thus, the speaker tries to show the relationship between the virus and the people. The following are excerpts from the speech.

- 1) ... some people among us **can be** asymptomatic.
- 2) ... proper hygienic practices, social distancing and staying at home **are** very important.

- 3) ... the Emergency Operation Centre (EOC) ... **is** now operational ...

The relationships in the excerpts above are attributive. In other words, the process shows that a participant has a particular attribute or quality. Thus, relational attributive processes used in the speech help the speaker to show relationship of quality between 'some people' and 'asymptomatic', 'proper hygienic practices, social distancing and staying at home' and 'very important', and 'the Emergency Operation Centre (EOC)' and 'now operational'. Thus, 'asymptomatic', 'very important', and 'operational' are attributes ascribed to their carriers through the process.

4.2.4 Relational Identifying Process

Relational identifying processes also show relationships between participants, but unlike attributive processes, they identify or define participants. The following excerpts are examples of clauses where identifying processes are used in the speech.

- 1) ... it **cannot remain** business as usual.
- 2) ... but these **are** the sacrifices we need to make ...
- 3) They **are**: Ten-bed isolation centre at Jericho Chest Hospital, Ibadan, Four-bed isolation centre at University College Hospital, Ibadan, Four-bed isolation centre at LAUTECH Teaching Hospital, Ogbomoso.
- 4) They **can be** carriers of the virus without showing any physical symptoms.
- 5) This **is** the time to come together as a people ...

From the excerpts above, the identifying processes help to establish relationships between participants by defining or identifying one participant through another. Thus, in the speech, we have participants such as 'it' being identified as 'business', 'these' being identified as 'the sacrifices', 'They' being identified as 'Ten-bed isolation centre at Jericho Chest Hospital, Ibadan, Four-bed isolation centre at University College Hospital, Ibadan, Four-bed isolation centre at LAUTECH Teaching Hospital, Ogbomoso', 'They' being identified as 'carriers of the virus', and 'This' being

identified as 'the time'. All these relationships are made possible through the use of relational identifying process.

4.2.5 Verbal Process

Verbal processes are processes of saying. As processes of doing are very important, processes of saying are equally important. Although they are scarcely used in the speech, they relate information about actions to be taken. Thus, a number of material processes in the speech may have happened as a result of the verbal processes. In other words, verbal actions may be necessary to guide doing actions. Consider the following excerpt.

1) This new development **calls** for stepping up even further, the measures.

The verbal process in the excerpt above explains the need to take productive and logical actions on the pandemic.

5. Conclusion

Generally, the types of process used in the speech helped to achieve coherence, cohesion, unity, thematic focus and syntax in the speech. In particular, the results of the study clearly showed that material process was mostly used by the Governor in his speech. This was due to the fact that the coronavirus pandemic had become a world problem and it was ravaging some Nigerian States, especially Oyo State that he governs. Thus, urgent, concrete, tangible actions were needed to be taken to contain the spread of the virus. His choice of material process showed his commitment to the people of Oyo State by making it known to them that he had taken some actions before making the broadcast, and he had some ongoing actions as well as future actions to contain the further spread of the virus in the State. Other processes such as mental, relational and verbal were also used in the speech to reveal the thoughts and understanding of the governor on the COVID-19 pandemic, the relationship existing between participants in the discourse and the verbal necessities of the stakeholders in containing the virus.

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A Critical Analysis of NAFDAC Communication Interventions' Effectiveness in Selected Communities in Abuja, Nigeria

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Abstract

The consequences of use of fake drugs on human health and wellbeing are numerous and quite devastating. This therefore calls for the need for National Agency for Food and Drug Administration and Control (NAFDAC) and other stakeholders to create enlightenment campaigns and mass mobilization of the people in order to address this challenge. This paper therefore investigates factors militating against NAFDAC communication intervention against fake drug in selected communities in Abuja with a view to enhancing the campaign. Descriptive survey was adopted, using survey instruments such as questionnaire, focus group guide, key informant interviews and observation for data collation. The questionnaire items were designed in four (4) Likert Scale of Strongly Agreed, Agreed, Disagreed and Strongly Disagreed. The mean score of 2.5 was used to state the level of significance. It was found that NAFDAC campaign relied extensively on conventional media without recourse to interpersonal channels, which limited the awareness created and by extension the campaigns effectiveness. The study therefore recommends that there is the necessity to adopt the use of communication mix in NAFDAC enlightenment campaign so that the message can be more effective.

Keywords: Communication Strategy, Fake Drugs, Intervention, Mobilization

Introduction

NAFDAC's effort in creating public awareness appears popular amongst urban dwellers, the literate and the educated. The communication media like television, radio, newspapers, magazines, journals, posters, flyers, billboards and books which NAFDAC relies upon to communicate issues of drug to the

consumers are very formal in nature, thereby making accessibility to them limited to only the consumers who are literate and urban based. There is therefore the probability of exclusion from the campaigns, especially the illiterate population largely found in the rural areas. These groups of persons, for a long time now, “have little or no access to information” (Chinwendu 2008). It is generally acknowledged, that effective communication is central to proper health care, especially on the issue of safe drug. Communication should be pervasive in creating, gathering and sharing health information and in the case of this study, drug information. According to Kreps (2015:5):

Communication is a central human process that enables individual and collective adaptation to health risks at any different levels. In other words, when people are communicated to sufficiently it makes them knowledgeable and they in turn become powerful over situations and emerging conditions.

Similarly, Adeyanju (2008:25) posits that:

The enormity of the problems in the health sector and the realization that nothing much could be achieved without convincing the people involved on some aspects of health have forced stakeholders in the health sector to give premium to communication.

Thus, it is assumed that the NAFDAC communication systems for the enlightenment of the Nigerian drug consumers are a top down approach and that such communication model is unidirectional. This is because the use of the print and electronic media is impersonal and does not offer the recipients of the information high feedback opportunity. The attendant implication is that of making receivers of such communication passive. When recipients of development (drug users) messages are passive, it may lead to failure of campaign objectives. It thus derives from the common saying that knowledge is power. It takes a well-informed person to make the right choices. Therefore, the need for effective communication cannot be overemphasized. The desire to

overcome the incidence of fake drugs is the hope of everybody in Nigeria; therefore, the people of Abuja are not an exception. The study therefore is aimed at assessing the agency's communication intervention with a view to determining its effectiveness.

Statement of the Problem

Empirically, studies have been undertaken on fake drugs phenomenon and results have shown high prevalence. Most of these studies, however, dwelt on definitions, nature, causes, effects and efforts directed towards its eradication.

The studies of Erhun et al (2001), Hilary (2004), Chinwendu (2008) and Bouwari (2012) were focused on factors responsible for the preponderance of fake drugs, its consequences on human lives, NAFDAC efforts at eradicating it using integrated marketing communication model; there seems to be no significant contribution made in terms of awareness creation among the rural populace. This is the gap in knowledge which this study seeks to fill.

This study which is an assessment of NAFDAC Communication intervention seeks to determine the effectiveness of its campaign in the communities of Yangoji, Gaba and Chibiri in the Federal Capital Territory Abuja.

Aim of the study

The study is aimed at analysing the effectiveness of NAFDAC communication interventions against fake drugs in some communities in, Abuja.

Objective of the study

The specific objective of the study is to identify NAFDAC communication approaches and their effectiveness in the control of fake drugs within the selected communities.

Scope of the study

The study's scope covers some selected villages (Yangoji, Gaba and Chibiri) cutting across three council areas in FCT, Abuja. The choice of these communities is anchored in the fact that they

display characteristics of “ruralness” thereby providing the homogeneity required for generation of relevant data.

Methodology

The study adopted a cross sectional design using both quantitative and qualitative methods on a population of 5, 107 derived from the Yangoji, 2,32; Chibiri 2,321 and Gaba 465. The study made use of the probability sampling for the quantitative aspect of the study and purposive non-probability sampling technique for the qualitative study. Using bourley’s formula the sample populations were reduced to the following: Yangoji 232, Chibiri 232, Gaba 46. Thus bringing the total of sampled population to 500. The research made use of Questionnaire, Focus Group Discussion, Key Informant Interview and Documentary Observation to obtain data. Qualitative Analysis was done through the use; Simple narration of recorded information from the focus group guide and key informant interview (KII). Quantitative Analysis was carried out using the statistical Package for social science (SPSS) version 20.0 and result presented using simple descriptive statistics with tables indicating frequencies, percentages and means. The study was anchored on Kincaib Convergence Communication Model.

Review of Related Literature

Communication: Views and Perspectives

The relevance of communication in society has never been in doubt. In fact, communication scholars have come to terms with the fact that communication remains the viable medium through which relationships are established, extended and maintained. Dewey (1916:5), cited by Izuu (2008:345) states unequivocally that “society exists not only by transmission, by communication, but it may be fairly said to exist in transmission, in communication”. Perhaps, this is why its study has continued to engage the attention of scholars, researchers and practitioners over the years towards a better understanding of how best it could serve society.

Aristotle in 1865 developed his theories of rhetoric and proof, taking advantage of speech or language as his starting point.

His work was seen as prescriptive and its basis was on instruction on how to be an effective persuasive speaker. Other communication models of Lasswell (1948:12), Shannon and Weaver (1949:10), Defleur (1958:13), Schram (1954:11) and Berlo (1960:18) are descriptive in nature. The purpose of these models is to describe, explain, predict, and/or control communication phenomena. According to Rogers (2009:14), the views expressed in these theories were highly mechanistic, treating communication as a machine, wherein information or messages are depicted as travelling through channels. The model therefore shows or concentrates only on the tangible. In other words, they do not deal with the meaning of the message itself. In his contribution to this mechanistic view, Bill (1996:45) believes that these models viewed communication as a “process of cause and effect- it is essentially linear and sequential, with each part viewed simply as something in its own right that can be studied without reference to other parts. The communication process is depicted as an information source through a transmitter (encoder), which transforms the message to a signal, sending it through a channel that is affected by noise. The signal then passes through a receiver (decoder), which transforms the signal back to a message that finally reaches the destination. The most basic tenet of the linear form of communication models is that of communication as action, depicting a sender (or source or speaker), transmitting a message through some channel to a receiver (Ayuba, 2014:65-66). These models according to scholars and researchers only emphasized transmission, so they are transmissive in nature. Asemah (2010:8) concurs to the above assertion and defines mechanistic view of communication as a “perfect transaction of a message from the sender to the receiver”. Izuu (2008:345) goes further to provide Carey’s (1989:9) understanding of the transmission view of communication. According to Carey, the transmission view of communication elicits words like “imparting”, “sending”, “transmitting”, and/or “informing”, and has been said to mean “a process whereby messages are transmitted and distributed in space for the control of distance and people.

In more specific terms, according to Izuu, the transmission view of communication more often than not downplays the feelings, biases, social realities, and circumstance of the receiver of the message. It is epitomized in theories of communication that do not create avenues for reliable feedback from the receivers of the message sent. Izuu believes that the mass media has been implicated so much in this, owing to the fact that more often than not, the processes of getting audiences' feedback is not in real time. The point here is that the transmission view of communication deals with outcome or end-effect, as its aim. This is exactly the position of Mody (1991:41):

When we talk about approximating or achieving communication, we are using the word to refer to an outcome or end-effect. Another use of the term refers to the process. The aim of "communication" as an outcome is to "make common", to share. Communication is achieved, when the sender and the receiver hold meaning in common; that is, when the meaning the sender wanted to share is identical, (Isomorphic with) to the meaning the audience receive.

From a transmission/ persuasion perspective, Srampickal (2007:11) states: "communication was understood as a linear, unidirectional process in which senders send information through media channels to receivers. Pursuing this understanding further, Rajiv and Maria (2009;13) cautions disseminators of information to be mindful of the fact that in adopting the transmission views of communication, it is reasonable to think carefully about the channels through which intervention messages are disseminated, to whom the message is attributed, how audience members respond and the features of messages that have the greatest impact. These considerations certainly reflect the essential components of the communication process, channels, source, receiver and message respectively. The communication process is therefore seen as the exchange of message or mere transmission of meaning.

However, as human thinking advanced and became sophisticated, the focus of communication scholars shifted from messages to meaning creation rather than transmission of meaning. Communication is now seen as a process involving series of activities, exchange or set of behaviours. Arguing from the point of view of philosophy, Ani (2011:77) posits a more dialectical emphasis on the process view of communication. He maintains that if we accept the concept of process, we view events and relationship as dynamic, ongoing, ever changing and continuous.

Communication Campaigns

One important way to change the health behaviours of a large number of people is to conduct communication campaigns. Communication campaigns according to Snyder (2001: 457-478) are “an organized communication activity, directed at a particular population for a particular period of time, to achieve a particular goal”. In line with the above definition, Atkin and Rice (2013:10) see communication campaign as “a process that encompasses strategies for producing effects on knowledge, attitudes and behaviour across a variety of domains, including political, social, environmental, and health outcomes”. Atkin and Rice (2013:10) state that “communication campaigns typically specify the purposive attempt to inform, persuade, or motivate behaviour changes in a relatively well defined and large audience, within a given time period, by means of organized communication activities involving mass and online/interactive media and often complemented by interpersonal support”.

The term *campaign* includes organized, communication-based *interventions* aimed at large groups of people and *social marketing* efforts that include communication activities. Snyder (2001:9) also noted that “Campaigns have promoted a wide variety of health behaviours, including seat belt use, dietary change, medication use, exercise, dental care, social support, substance use prevention and cessation, family planning, use of health services, and testing and screening for diseases. Health communication campaigns have been used to address many of the

most common causes of death in the United States-poor diet, physical inactivity, tobacco use, alcohol consumption, microbial agents, and toxic agents (National Center for Chronic Disease Prevention and Health Promotion, 2000).

Presentation of Results

Table I

Identification of the Channels of NAFDAC Communication

Channels		SA	A	DA	SDA	Mean
Radio	Yangoji	102 (44.0)	39 (16.8)	48 (20.7)	43(18.5)	2.8
	Gaba	20 (43.5)	11(23.9)	0(00.0)	15(32.6)	2.7
	Chibiri	40(17.2)	109(47.0)	0(00.0)	83(35.8)	2.6
TV	Yangoji	89(38.4)	64(27.6)	0(00.0)	79(34.1)	2.7
	Gaba	18(39.1)	10(21.9)	0(00.0)	18(39.1)	2.6
	Chibiri	112(48.3)	45(19.4)	0(00.0)	75(32.3)	2.8
Newspapers	Yangoji	75(32.3)	19(8.2)	47(20.3)	91(39.2)	2.3
	Gaba	18(39.1)	3(6.5)	3(6.5)	22 (47.8)	2.3
	Chibiri	70(30.3)	48(20.4)	5(2.2)	109(47.0)	2.3
Posters/flyers	Yangoji	31(13.4)	32(13.8)	78(33.6)	91(39.2)	2.0
	Gaba	6(13.0)	10(21.4)	16(34.8)	14(30.4)	2.1
	Chibiri	5(2.2)	42(18.1)	40(17.2)	145(62.5)	2.1
Advocacy visit	Yangoji	6 (2.6)	18 (7.8)	41 (17.7)	167 (70.0)	1.4
	Gaba	4 (8.7)	6 (13.0)	6 (13.0)	30 (65.2)	1.6
	Chibiri	11(4.7)	33(14.2)	23(9.9)	165(71.1)	1.5
Billboards	Yangoji	0(00.0)	0(00.0)	67 (28.9)	165(71.1)	1.6
	Gaba	0(00.0)	0(00.0)	16 (34.8)	30(65.2)	1.7
	Chibiri	0(00.0)	0(00.0)	65(28.0)	167(71.8)	1.8
Workshop/ seminar	Yangoji	0(00.0)	2 (0.9)	139(59.9)	91(39.9)	1.5
	Gaba	0(00.0)	1 (2.2)	15(32.6)	30(65.2)	1.6
	Chibiri	0(00.0)	3 (1.3)	100(43.1)	129(55.6)	1.7

Source: Researcher's Field work, 2017

As regards the popularity of radio as a medium of communication in the table above, 44.0 percent and 16.8 percent of respondents from Yangoji strongly agreed and agreed

respectively that the medium was accepted in the community where NAFDAC Communication campaigns could be accessed. On the other hand, 18.5 percent and 20.7 percent strongly disagreed and disagreed respectively. Also, amongst the respondents in Gaba, 43.5 percent and 23.9 percent strongly agreed and agreed that members of the community did access information through the medium. However, 32.6 percent strongly disagreed with the statement. In Chibiri, 17.2 percent and 47.0 percent strongly agreed and agreed that radio was accessible to the people for information dissemination while 35.8 percent disagreed that people of the community did access information through the radio. The mean scores attested to the fact that the medium of radio was popular for information dissemination in the community. This is in consonance with the existing intervention in the area.

In respect of television, 38.4 percent and 27.6 percent respondents from Yangoji strongly agreed and agreed that they identified with the medium as a means of information dissemination in the community. However, 34.1 percent did not identify with the medium. Furthermore, 39.1 percent and 21.7 percent in Gaba strongly agreed and agreed that the people had accessed information on NAFDAC campaigns through television. Also, 39.1 percent indicated that the medium was not popular in the community. For Chibiri, 48.3 percent and 19.4 percent strongly agreed and agreed in that order that the television medium was viable as a means of reaching the people with information on NAFDAC campaigns. Nevertheless, 32.3 percent strongly disagreed that it was popular amongst the people. The mean scores of 2.7, 2.6 and 2.8 indicated that it was accepted by the majority of the respondents.

Pertaining to Newspaper, 32.3 percent and 8.2 percent in Yangoji strongly agreed and agreed that the people accessed information through the channels, while 39.2 percent and 20.3 percent strongly disagreed and disagreed respectively that the medium was not relevant to NAFDAC Communication campaign against fake drugs. It further indicated that in Gaba, 39.1 percent

and 6.5 percent strongly agreed and agreed that it was accessible to the people. Meanwhile, 47.8 percent and 6.5 percent strongly agreed and agreed to dismiss the claim. Similarly, 30.2 percent and 20.7 percent in Chibiri strongly agreed and agreed that the medium was popular among the people of the community. However, 47.0 percent and 2.2 percent strongly disagreed and disagreed with the view that information through the medium was not accessible to the people. Generally, the mean scores showed that majority of the respondents did not identify with the medium.

Table 2
Assessment of the Effectiveness of NAFDAC
Communication Intervention in the Control of Fake Drugs

Statement	Communities	Degree of effectiveness of strategies				Mean
		Strongly agree	Agree	Disagree	Strongly Disagree	
The use of radio and TV in NAFDAC campaign and intervention programmes helps me to know about the existence of fake drugs.	Yangoji	108(46.6)	45(19.4)	0.0(00.0)	79(34.1)	2.7
	Gaba	23(50.0)	8(17.4)	0.0(00.0)	15(32.6)	2.8
	Chibiri	112(48.3)	45(19.4)	0.0(00.0)	75(32.3)	2.8
NAFDAC use of Newspapers, posters and magazines have helped to improve my understanding of the dangers of fake drugs.	Yangoji	6(2.6)	33(14.2)	18(7.8)	175(75.4)	1.4
	Gaba	4(8.7)	6(13.0)	6(13.0)	30(65.2)	1.6
	Chibiri	11(4.7)	33(14.2)	23(9.9)	165(71.1)	1.5
NAFDAC Communication Campaigns have educated me on how to check the NAFDAC number before purchasing drugs.	Yangoji	133(57.3)	27(11.6)	6(2.6)	66(28.4)	2.9
	Gaba	25(54.3)	5(10.9)	0.0(00.0)	16(34.8)	2.8
	Chibiri	131(56.5)	28(12.1)	8(3.4)	65(28.0)	2.9

NAFDAC Communication campaigns have strengthened my ability to always check for the expiry date on drugs before purchasing them.	Yangoji	94(40.5)	53(22.8)	0.0(00.0)	85(36.6)	2.6
	Gaba	18(39.1)	10(21.7)	0.0(00.0)	18(39.1)	2.6
	Chibiri	92(39.7)	55(23.7)	0.0(00.0)	85(36.6)	2.6
The Communication Campaigns of NAFDAC have built my capacity to always check for the manufacturer's address on drugs labels before purchasing them.	Yangoji	133(57.3)	27(11.6)	0.0(00.0)	72(31.0)	2.9
	Gaba	25(54.3)	5(10.9)	0.0(00.0)	16(34.8)	2.8
	Chibiri	134(39.7)	55(23.7)	0.0(00.0)	70(30.2)	2.9
NAFDAC Communication Campaigns have enabled me to always get drugs from the right sources.	Yangoji	114(49.1)	21(9.1)	6(2.6)	91(39.2)	2.6
	Gaba	22(45.7)	4(0.7)	2(4.3)	19(41.3)	2.6
	Chibiri	15(49.6)	20(8.6)	7(3.0)	90(38.8)	2.6
NAFDAC Communication Campaigns are regularly available to members of my community.	Yangoji	6(2.6)	39(16.8)	38(16.4)	149(64.2)	1.5
	Gaba	1(2.2)	9(19.4)	8(17.4)	28(60.9)	1.6
	Chibiri	9(3.9)	40(17.2)	40(17.2)	143(62.5)	2.1
The Communication Campaigns of NAFDAC have made it possible for me to report incidences of fake drugs to the appropriate authority.	Yangoji	37(15.9)	66(28.4)	12(5.2)	117(50.4)	2.1
	Gaba	8(17.4)	11(23.9)	2(4.3)	25(54.3)	2.0
	Chibiri	39(16.8)	63(27.2)	10(4.3)	120(51.7)	2.1

I can identify fake drugs when I see them.	Yangoji	69(29.7)	34(14.7)	26(11.2)	103(44.4)	2.2
	Gaba	20(43.5)	6(13.0)	7(15.2)	13(28.3)	2.7
	Chibiri	84(36.2)	34(14.7)	30(12.9)	84(36.2)	2.5
I use the mobile authentication service to identify fake drugs.	Yangoji	6(2.6)	33(14.2)	18(7.8)	175(75.4)	1.4
	Gaba	4(8.7)	6(13.0)	6(13.0)	30(65.2)	1.6
	Chibiri	11(4.7)	33(14.2)	23(9.9)	165(71.1)	1.5

Source: Researcher's Field work, 2017

The table above showed analysis of the data for assessing the effectiveness of NAFDAC's communication campaigns in the control of fake drugs. On the table, 108 respondents representing 46.6 percent from Yangoji strongly agreed that the use of radio and television for NAFDAC campaigns against fake drugs helped them to learn about the existence of fake drugs. 45 respondents representing 19.4 percent agreed with the statement, while 79 respondents representing 34.1 percent strongly disagreed that it helped them to know about the existence of fake drugs.

Similarly, in Gaba, 23 respondents, constituting 50.0 percent and 8 respondents representing 17.4 percent strongly agreed and agreed respectively that the use of radio and television helped them to know about the existence of fake drugs while 15 respondents representing 32.6 percent strongly disagreed with the statement. In the same vein, 112 respondents representing 48.3 percent from Chibiri, strongly agreed that the use of these media channels helped them to know about the existence of fake drugs. 45 respondents constituting 19.4 percent agreed with the statement while 75 respondents representing 32.3 percent strongly disagreed that the use of those media channels helped them in that direction of data that suggests that majority of the respondents across the study locations agreed that the use of radio and television for the campaign were effective.

According to the table, the use of print media like newspaper, posters, flyers, magazines and journals for the NAFDAC communication campaigns were considered not effective by majority of the respondents. In Yangoji, 71.1 percent of the respondents strongly disagreed and 9.9 percent disagreed that the use of newspapers, posters, flyers etc. has helped them to

improve their understanding of the dangers of fake drugs while 4.7 percent and 14.2 percent strongly agreed and agreed with the statement respectively. In the same vein, 65.2 percent of the respondents from Gaba strongly disagreed and 13.0 percent disagreed respectively that the print media helped them to improve their understanding of the dangers of fake drugs. Meanwhile, 8.7 percent strongly agreed while 13.0 percent agreed that the use of print media helped in improving their understanding of fake drugs. Similarly, in Chibiri community, 71.1 percent strongly disagreed and 9.9 percent disagreed with the statement that these media helped to improve their understanding of the dangers of fake drugs. Also, 4.7 percent of the respondents strongly agreed while 14.2 percent agreed with the statement.

The analysed data in table 2 also provides insight on how NAFDAC campaigns has educated the people to check for NAFDAC number on drugs before purchasing them. Data on the table indicates that majority of the respondents were unanimous in their rating that the campaigns have educated them in this direction.

In Yangoji, 133 respondents representing 57.3 percent strongly agreed that NAFDAC campaigns have benefited them as regards checking for NAFDAC number on drugs before purchasing them. 27 respondents constituting 11.6 percent agreed with the statement, while 66 respondents representing 28.4 percent and 6 respondents representing 2.6 percent strongly disagreed and disagreed with the statement respectively. In the same vein, 25 respondents representing 54.3 percent and 5 respondents representing 10.9 percent from Gaba strongly agreed and agreed that the campaigns have impacted on them. Also, 16 respondents representing 34.8 percent strongly disagreed with the statement.

Similarly in Chibiri, 131 respondents representing 56.5 percent and 28 respondents constituting 12.1 percent strongly agreed and agreed respectively that the campaigns have educated them as regards checking for NAFDAC number before purchasing drugs. Meanwhile, 8 respondents representing 3.4 percent drugs

and 65 respondents constituting 28.0 percent strongly disagreed and disagreed with the statement respectively.

Table 2 measured the effectiveness of the campaigns in strengthening the peoples' ability to always check for expiry date on drugs before purchasing them. The analysis shows that majority of the respondents agreed that the campaigns have succeeded in this direction. In Yangoji, 40.5 percent of the sampled population and 22.8 percent strongly agreed and agreed that through the campaigns, their consciousness to check for expiry date on drugs before purchasing has been strengthened. However, 36.6 percent of the respondents strongly disagreed with the statement.

In the same vein, 39.1 percent and 21.7 Percent of the respondents from Gaba strongly agreed and agreed that the campaign have strengthened their consciousness to always check the expiry date on drugs before purchasing them. Meanwhile, 39.1 percent of the respondents strongly disagreed with the statement. Similarly, in Chibiri, 39.7 percent of the respondents strongly agreed while 23.7 percent agreed that the campaigns have helped them towards checking the expiry date on drugs before purchase. Furthermore, 36.6 percent of the respondents strongly disagreed with the statement.

The table above equally spotlights the effectiveness of the campaigns in building people's capacity as regards checking for the manufacturers address on drugs before purchasing them. The analysis indicates that the majority of the sampled population rated the campaigns high in building their capacity to always check for the manufacturers address on drugs before purchasing them. In Yangoji, those who strongly agreed that the campaigns were effective in this direction are 133 respondents representing 57.3 percent, while those who agreed are 27 (11.6). Meanwhile, those that strongly disagreed are 72 representing 31.0 percent.

In the same vein, in Gaba, those that strongly agreed are 25 respondents representing 54.3 percent: 5 respondents representing 10.9 percent agreed while 16 respondents representing 34.8 percent strongly disagreed that the campaigns

have built their capacity toward checking for manufacturers address on the drugs before purchasing them.

Similarly, in Chibiri, those who strongly agreed are 134 respondents representing 39.7 percent while 55 respondents representing 23.7 percent agreed that the campaign have built their capacity to always check for the manufacturers address on drugs before purchasing them. Meanwhile, 43 respondents representing 18.5 percent strongly disagreed with the statement. Table above sheds light on the campaign's impact as regards the need to buy drugs from the right sources. The above analysis reveals that the majority of the respondents have agreed that the NAFDAC campaign has assisted them to always buy drugs from the right sources. 114 respondents representing 49.1 percent, in Yangoji, strongly agreed while 21 respondents representing 9.1 percent agreed that the campaigns have assisted them to always buy drugs from the right sources. However, 91 respondents representing 39.2 percent and 6 respondents constituting 2.6 percent strongly disagreed and disagreed respectively with the statement.

In the same vein, from Gaba, 21 respondents representing 45.7 percent and 4 respondents constituting 8.7 percent strongly agreed and agreed with the statement, while 19 respondents representing 41.3 percent and 2 respondents representing 4.3 percent strongly disagreed and disagreed with the statement respectively.

In Chibiri, 115 respondents representing 49.6 percent strongly agreed, 20 respondents constituting 8.6 percent agreed while 90 respondents representing 38.8 percent and 7 respondents representing 3 percent strongly disagreed and disagreed that the campaigns failed to assist them towards buying drugs from approved sources.

Table indicates that majority of the respondents in the study areas disagreed that NAFDAC campaigns are regularly available to member of their communities. 64.2 percent of respondents in the Yangoji strongly disagreed that the communication campaigns were regularly available to members of

the community. Also, 2.6 percent and 16.8 percent strongly agreed and agreed with the statement respectively.

Similarly, in Gaba, 28 respondents representing 60.9 percent strongly disagreed while 8 respondents representing 17.4 percent disagreed that the campaign were regularly available to members of the community. Also, 1 respondent representing 2.2 percent strongly agreed while 9 respondents constituting 19.6 percent agreed that the campaigns were regularly available to members of the community.

Similarly, in Chibiri, 143 respondents representing 61.6 percent strongly disagreed while 40 respondents constituting 17.2 percent disagreed that the campaigns were regularly available to members of the community. Furthermore, 9 respondents representing 3.9 percent strongly agreed while 40 respondents representing 17.2 percent agreed with the statement.

The table above which measures the willingness of the population to report incidence of fake drugs to appropriate authorities, indicates that 117 respondents representing 50.4 percent strongly disagreed while 12 respondents representing 5.2 percent disagreed that the campaign have made it possible for them to report incidences of fake drugs to the appropriate authorities. Meanwhile, 37 respondents constituting 15.9 percent and 66 respondents representing 28.4 percent strongly agreed and agreed that the campaign have helped them to report cases of fake drugs to the relevant authorities. In the same vein, for Gaba respondents, those who strongly disagreed are 25 representing 54.3 percent while those who disagreed are 2 constituting 4.3 percent. Also, 8 respondents representing 17.4 percent and 11 respondents constituting 23.9 percent strongly agreed and agreed with the statement respectively.

Similarly, in Chibiri, 120 respondents representing 51.7 percent disagreed while 10 respondents constituting 4.3 percent disagreed that the campaign made it possible for them to report incidences of fake drugs. It further indicated that 63 respondents representing 27.2 percent and 39 respondents constituting 16.8 percent agreed and strongly agreed with the statement. The data

therefore shows that majority of the respondents in the study locations believed that the campaigns have not made it possible for them to report incidence of fake drugs to the appropriate authorities.

Table reveals that respondents from Gaba are most capable of identifying fake drugs followed by respondents from Chibiri while those from Yangoji are the least. In Gaba, 20 respondents representing 43.5 percent strongly agreed while 6 respondents constituting 13.0 percent agreed that they can identify fake drugs when they came across them. Moreover, 13 respondents representing 28.3 percent and 7 respondents representing 15.2 percent strongly disagreed and disagreed that they can identify fake drugs when they see them. Similarly, in Chibiri, 84 respondents constituting 36.2 percent strongly agreed while 34 respondents representing 14.7 percent agreed that they can identify fake drugs when they come across them. Meanwhile, 84 respondents representing 36.2 and 30 respondents representing 12.9 percent strongly disagreed and disagreed with the statement. In Yangoji, 103 respondents' constituting 44.4 percent however strongly disagreed that they can identify fake drugs while 26 respondents representing 11.2 percent disagreed with the statement. Furthermore, 69 respondents' constituting 23.3 percent strongly agreed while 34 respondents representing 14.7 percent agreed that they can identify fake drugs when they see them. It can therefore be inferred that the campaigns were acceptable in Gaba and Chibiri and less impactful in Yangoji.

The distribution on table indicates that majority of respondents for the study disagreed and therefore has not embraced the use of Mobile Authentication Service (MAS) Technology in identifying fake drugs. For Yangoji, 75.4 percent of the study population strongly disagreed while 7.8 percent of them disagreed that they are using the mobile authentication service to identify fake drugs. Meanwhile, 2.6 percent and 14.2 percent strongly agreed and agreed with the statement respectively. In the same vein, in Gaba, 65.2 percent of the respondents strongly

disagreed while 13.0 percent disagreed that they are not using the technology to identify fake drugs.

Meanwhile, 8.7 percent and 13.0 percent of the study population strongly agreed and agreed that they were using the technology to identify fake drugs. Similarly, 71.1 percent of the respondents in Chibiri strongly disagreed while 9.9 percent of them disagreed with the statement. However, 4.7 percent of the respondents and 14.2 percent strongly agreed and agreed respectively that they are using the technology to identify fake drugs.

Discussion of Findings

The study sought to assess the effectiveness of NAFDAC communication in the campaign against fake drugs. In doing this, and to establish a solid ground for the study, the channels for NAFDAC communication were first identified. Findings revealed that the electronic media (radio and TV) were identified by respondents as viable channels through which they access NAFDAC messages. Data obtained from the locations for the study showed that over 65 percent of the respondents access NAFDAC information through radio and television while those who did through the print media peaked at 18 percent. Therefore, the use of radio and television in NAFDAC campaign and intervention programmes was adjudged effective. This goes to confirm the position of Yusuf and Firima (2015:98) that:

In developing countries around the world, radio and television are considered the most effective tools of communication and they cut across literacy boundaries. It has been established that radio is a medium of communication which is most appreciated for rural and urban emancipation management.

Furthermore, responses on checking for NAFDAC number before purchasing drugs; checking expiry date on drugs; checking for manufacturers' address on drugs labels and buying drugs from the right sources were measured to determine the campaigns' effectiveness.

Findings, particularly from the quantitative data, indicated that the campaigns were largely effective as it has helped majority of them to change their behaviour. However, it is imperative to note that the figures for those who do not check for NAFDAC number; expiry date; manufacturers' address; buy drugs from the right sources and cannot identify fake drugs when they come across them is worrisome (see Table 5.1.4).

Expressing NAFDAC concerns over this, the KII respondent said "NAFDAC is intensifying the campaigns, because it has not percolated the entire population yet. People still enter pharmacy shops or medicine vendor shops and without confirming the genuineness of drugs, buy and move on "(KII respondent, Dr Abubakar Jimoh, April 7th, 2017 at NAFDAC Headquarters, Abuja).

Similarly, the issues of regular access of respondents to campaign messages ability to identify fake drugs, reporting incidences of fake drugs and the use of mobile authentication service technology (MAS) were considered in determining NAFDAC campaigns' effectiveness. Findings indicated wide disparity between respondents who strongly agreed and those who disagreed that they regularly access campaign programmes. For instance, while 64.3 percent of the respondents in Yangoji; 60.9 percent in Gaba and 61.2 percent in Chibiri strongly disagreed that the campaign messages were accessed regularly in the communities, only a handful of 2.6 percent, 2.2 percent and 3.9 percent of the respondents in these study locations respectively strongly agreed.

This therefore shows that there is no sufficient communication to the studied population; unless people are communicated to sufficiently, knowledge will be hampered. This is anchored in Kreps (2015) testament that: Communication is a central human process that enables individual and collective adaptation to health risk at any different world. In other words, when people are communicated to sufficiently, it makes them knowledgeable and they in turn become powerful over situations and emerging conditions. In the same vein, 75.4 percent of the

respondents in Yangoji do not practice the use of mobile authentication service to authenticate genuineness of drugs, so also 65.2 percent in Gaba and 71.1 percent in Chibiri respectively.

On the other hand, even though, majority of the respondents in Gaba could identify fake drugs, the 15.2 percent and 28.3 percent of the respondents that could not identify fake drugs is quite huge. Indeed the data showed that only 23 percent of respondents in Yangoji could identify fake drugs. The implication of the findings is that NAFDAC campaigns' effectiveness for the control of fake drugs in study population could be said to be on the average.

Conclusion

As revealed in the study, the NAFDAC Communication Intervention in the communities under study relied much on the conventional media (radio and television). Although this approach created some level of awareness, it could not fully mobilize these communities. Significantly, the communication approach could not guarantee regular and frequent dissemination of intervention messages in the study locations, resulting in insufficient communication.

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Integration of ICT into the Training of Teachers of English in Southwest, Nigeria

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Abstract

Many digital resources are available to enhance the teaching and learning of English Language among English as second language (ESL) learners. However, many teachers and students of English cannot deploy these resources in classrooms in Nigerian secondary schools. The result of this is poor performance and lack of proficiency among the students. The inability of teachers of English to use Information and Communication Technology (ICT) resources to enhance teaching delivery is traced to the training they received while in school. The study investigated the awareness and ICT skills among pre service teachers in colleges of education in Southwest, Nigeria with a view to examining the level of inclusion of ICT in the teacher training programme. Data was collected using a questionnaire administered on 80 final year students from 4 Colleges of Education. The results showed that, though there was awareness that the deployment of ICT resources can enhance the teaching and learning of English language, the appropriate skills to deploy ICT tools for the teaching of English Language in classroom situations are lacking. Lack of prerequisite skills, epileptic power supply and poor internet facilities are the main challenges militating against successful implementation of ICT in English Language classrooms. The study concluded that, for better academic performance, communicative competence and proficiency, ICT courses should be included in the training of teachers of English. Teacher trainers should be equipped with the prerequisite ICT skills to train the would-be teachers to deploy ICT facilities to enhance teaching and learning of English language in Nigeria.

Key Words: ICT, Teacher training, English Language, Integration, competencies

Introduction

Information and Communication Technology (ICT) is not novel in human endeavours; its positive contributions to many sectors like medicine, agriculture and security cannot be overemphasised. There are many digital applications specifically designed for educational purposes, especially to enhance the teaching and learning of English language among English as second language (ESL) learners. However, teachers and students who are the end users cannot deploy them for the teaching and learning of English language in many secondary schools in Nigeria. The reason for this is that their training programme involves only an introduction to the computer, which in many schools are taught in abstract. (Koehler & Mishra, 2009). Therefore, the teachers are ill-equipped for the deployment of ICT resources in the classroom.

The English language is a second language in Nigeria because, before its advent in Nigeria, there were over 450 indigenous languages used in various degrees for various functions and by different people (Ekpe 2010). Hence, the English language became a language of contact in Nigeria. Many factors led to the incursion of the English language in Nigeria at different times; some of them are trading, slavery, colonisation and missionary activities. Nigeria is one of the largest countries in Africa; it is politically divided into six geo-political zones with Southwest being one of them. Southwest is the traditional home of the Yoruba and it is also the zone with the highest educational awareness and pursuit in Nigeria. In Nigeria's educational system, professional teachers are either trained in the colleges of Education or faculties of Education in Nigerian universities. The minimum qualification to teach in Nigerian secondary schools is Nigerian Certificate in Education (NCE) obtained from a college of education. Although, there are state and federal government colleges of education, the same board – National Commission for Colleges of Education (NCCE) – regulates their activities.

The nature of education received and the methods of delivery in the colleges of education or faculties of education in universities determine the quality of education that will be passed

on to the pupils and students in primary and secondary schools. The teachers cannot give what they do not have; hence, the need to examine the level of integration of ICT resources deployment in the training of professional teachers in Colleges of Education in Southwest, Nigeria.

The poor performance of Nigerian secondary school students in external examinations such as those organised by WAEC (West Africa Examination Council), NABTEB (National Business and Technical Examination Board) and NECO (National Examination Council) has always been a source of worry to education stakeholders, especially parents, guardians and government (Gbadegesin, 2019; Adepoju, 2002). Several efforts have been geared towards improving teaching and learning of English Language in Nigerian secondary schools; yet there have been no commensurate improvements.

It could be observed that almost all areas of human endeavour have taken the advantage of digital/ICT resources to achieve their organisational goals, to enhance effectiveness and efficiency and to ensure optimal job performance. The education sector is not left out with Computer Based Test (CBT) becoming more popular in the recent times. However, the multifaceted potentials of digital technology have not been fully explored in the education sector in the area of content planning, development, delivery and evaluation in Nigerian secondary schools. Many reasons have been adduced to students' poor performance in English Language in both internal and external examinations ranging from intralingua and interlingua errors, loss of reading culture, lack of qualified teachers, lack of learning materials, population congestion to parental educational and economic status (Gbadegesin, 2019). Hence, this study on the use of ICT in the training of teachers of English in Southwest, Nigeria wishes to investigate the level of inclusion of ICT in teacher training programmes for the teaching of English Language in Nigerian secondary schools.

Objectives

The present study aims at investigating the level of inclusion of ICT in the training programmes of teachers of English in the Colleges of Educations. The specific objectives of this study are to:

1. investigate the level of awareness of ICT among teachers of English in training;
2. assess the level of use of ICT tools in Colleges of Education;
3. identify the level of availability of ICT materials in the teacher training institutions;
4. examine the level of ICT skills acquired by the teachers of English during training; and
5. identify the challenges facing the use of ICT in Nigeria's education system.

Literature Review

According to UNESCO (2002), ICT is a scientific, technological and engineering discipline and management technique used in handling information, its application and association with social, economic and cultural matters. ICT resources can be used to facilitate and support teaching and learning process. Bilyalova (2016) describes ICT as a class of innovative technologies for the rapid accumulation of intellectual and economic potential of strategic resources, ensuring sustainable development of the society. Since many young adults in Nigeria (and in many other parts of the world) spend most of their times interacting with technology, a good foundation has been laid for integrating it into teaching and learning process.

The challenge of teaching the English language in the 21st century is more complex than what the traditional teaching methodologies can cope with. Hence, a professionally competent modern day teacher must be skilful and versatile in the application of ICT resources during classroom interactions. Twenty-first century learners are described as being technologically inclined and being native to the digital world (Prensky, 2001; Adsit, 2004; Adada, 2007); therefore, for effective and efficient teaching and learning activities, teachers must not live in the pre-digital world

while their learners live in the digital world. Teachers must also be able to deploy technology effectively, live up to the changes of the hi-tech world, and be facilitators of knowledge in the technology-driven age.

ICT has entrenched itself into every area of human endeavour. When computer was introduced not only as a subject but also as a tool in the early 1980s, scholars predicted that ICT will be an important part of teaching and learning process (Zhang & Aikman, 2007). The potential of ICT to transform and achieve effective teaching and learning process cannot be overemphasised. However, the impact of ICT cannot be felt in the classroom interaction if teachers are ill-equipped. Dawes (2001) notes that, when teachers are not well equipped and not given an enabling environment to implement the use of ICT resources in classroom interactions, problems will arise. The ICT resources integrated into the teaching and learning of English as identified by scholars include eBook, Mobile Apps, Webinar, Interactive White Board, Computer Assisted Language Learning, Audio visual, Tape recorder and language laboratory (Dawes 2001; Zhang & Aikman, 2007).

Studies have shown that, while teachers are aware of the importance of ICT in modern classroom interactions, they encounter obstacles during its adoption and implementation (Balanskat, Blamire, and Kefala 2006). In some countries where government does not pay lip service to the use of ICT resources in classroom interactions and virtual learning platform are provided, reports have it that only few teachers take advantage of the available resources, (MoCT, 2003). The reason for this, according to Bingimas (2009), might be the numerous attendant challenges bedevilling the adoption and implementation of ICT in the schools. Yunus *et al* (2010) observe that the integration of technology into language education should become an everyday occurrence. This is because of its positive effects on teaching and learning process. In order to keep tabs on technological advancement, it is expedient for teaching and learning to take full advantage of digital resources. The description of the focus of ICT by various scholars includes

but not limited to ensuring the accumulation, storage, classification, output and distribution of information (Russell, 1997; McKenzie, 2000; Sorin 2005; Kayser, 2002; Lyubova, Bilyalova and Evgrafova, 2014). ICT resources are of key importance at all levels of educational system as Nadolskaya (2014) opines that the use of ICT can significantly increase the effectiveness of active language teaching and learning.

Using ICT resources for language teaching and learning will arouse and sustain learners' interest and enhance communicative competence and proficiency. Integrating ICT into the main stream of teaching and learning helps students understand the teaching of English Language better, facilitates students' language learning, enables students to use real or authentic language situations with people and meets the individual language learning needs of students (Melor, 2007).

Cope and Ward (2002) submit that introducing digital resources as part of teaching and learning methods will encourage independence in learning and will enhance deep learning approaches. An effective integration of digital resources into the teaching and learning process of English language among ESL will lead to desirable learning outcomes. Tinio (2002) also states that, when ICT resources are effectively deployed for the teaching and learning of English language, learners are equipped with digital age literacy, inventive thinking, creative thinking, higher-order thinking, effective communication, and high productivity. The use of ICT resources, according to Wheeler (2001), is a means of increasing motivation, commitment to the systematic study of a language that leads to obtaining quick results especially among second or foreign language users. Other contributions of ICT resources to the teaching of English language in ESL/EFL situation as identified by Bilyalova (2016) include intensifying and personalising learning, promoting interest in the subject, and making it possible to avoid subjective assessment. In addition, the ICT contributes to overcoming the psychological barrier students face in the use of a second/foreign language as a means of communication.

Some of the challenges associated with the deployment of ICT resources for teaching and learning purpose according to Yunus *et al* (2010) are non-availability of essential resources and high running and maintenance costs. They also note that the challenge of high cost of ICT materials greatly restricted the use of technology for teaching and learning in the past. They, however, submit that, regardless the cost, ICT materials are becoming important tools for learning in educational institutions. Another challenge is technical-know-how (Teo, 2009); utilising ICT in classroom learning requires some kind of expertise unlike traditional methods of teaching. When teachers may not have prerequisite ICT skills, the process cannot produce desired results. Ammanni and Aparanjani (2016) in their study on the role of ICT in English Language teaching and learning submit that traditional methods of teaching English language are not showing great impact on the learners any longer because technology has become a tool for making the learners innovative and have also become a source for motivating the learners towards learning. An effective deployment of ICT resources in the teaching and learning of English Language in Nigerian secondary schools will equip them with communicative competence like the native speakers of English. They further submit that the interactive and dynamic nature of ICT gives it potential to meet the needs of the individual student by providing opportunities to direct their learning and to pursue information. Though they identify both the advantages and disadvantages of ICT, the advantages overwhelm the disadvantages. The advantages of ICT are it is innovative; it is time saving; it promotes world class knowledge; it is motivational; it enhances independent learning and it employs pictorial description among others.

The study of McDougald (2009) on 24 Colombian pre-service teachers (i.e. teachers in training) at El Bosque University, Colombia investigates students' technology ownership, usage patterns, and levels of ICT skills among them, the students' perception of the Internet facilities and English language learning. The results reveal that ICT plays a complementary role to

conventional teaching methods especially when developing reading, writing and listening skills in English. However, the study shows that the students perceived that speaking skill cannot be enhanced by ICT. This is contrary to the findings of Gbadegesin (2016) in his study on Nollywood English films and spoken proficiency among senior secondary school students. He submits that films and other digitally distributed contents or ICT resources can enhance the learners spoken English.

Methodology

As a descriptive survey, the study drew its participants from four Colleges of Education from Southwest, Nigeria. A total of 80 final year students from the departments of English were randomly selected; 10 participants, comprising 5 males and 5 females were selected from each of the 4 selected institutions of learning. The research instrument was a self-designed questionnaire comprising two sections; Section A is bio data while section B contains five-point Likert assertions. The researcher administered the questionnaire through the lecturers in the Departments of English in the chosen institutions. The analysis was done using simple percentages and the results were presented in tables and charts. The theoretical insight was drawn from Technological Acceptance Model (TAM). The fulcrum of the theory is to predict the attitude to the use of ICT and its acceptance of people.

Surendran (2012) submits that TAM has been widely studied and verified by different studies that examine the individual technology acceptance behaviour in different information system construct. The theory dwells on two main factors: perceived usefulness of ICT, and perceived ease of use by the end user. According to Davis (1989), perceived usefulness is the prospective user's subjective probability that using a specific application system will enhance their job or life performance while perceived ease of use by the end user is the degree to which the prospective user expects the target system to be free of effort. Technology Acceptance Model (TAM) is one of the most popular theories that are widely used to explain ICT usage; although there are many

modifications. For instance, Shafeek (2011) in a study uses TAM to evaluate the acceptance of e-learning.

Analysis and Discussion

Table 1: Teachers in Training Awareness ICT for Teaching English

	Item	Agreed		Disagreed		Total
		NO	%	NO	%	
1	Teaching the English vocabulary with the use of technology will facilitate effective learning.	80	100	-	-	80
2	Teaching the English grammar with the use of technology will facilitate effective learning.	67	83.75	13	16.25	80
3	Teaching the English pronunciation with the use of technology will facilitate effective learning.	80	100	-	-	80
4	Teaching listening and speaking skills with the use of technology will facilitate effective learning.	80	100	-	-	80
5	Teaching reading and writing skills with the use of technology will facilitate effective learning.	53	66.5	27	33.75	80
6	The use of ICT makes teaching English Language more effective.	64	80	16	20	80

Field survey February, 2020

Table 1 shows that all the respondents are aware that ICT can enhance the teaching and learning of vocabulary, pronunciation, oracy (listening and speaking) skills. In respect of using ICT to enhance learning of grammar, 83.75% agreed that ICT can enhance the teaching and learning of grammar while 16.25% of the respondents disagreed. Also, 80% of the respondents agreed that ICT makes teaching and learning of English more effective while 66.5% disagreed that ICT enhances the teaching and learning of literacy (reading and writing) skills.

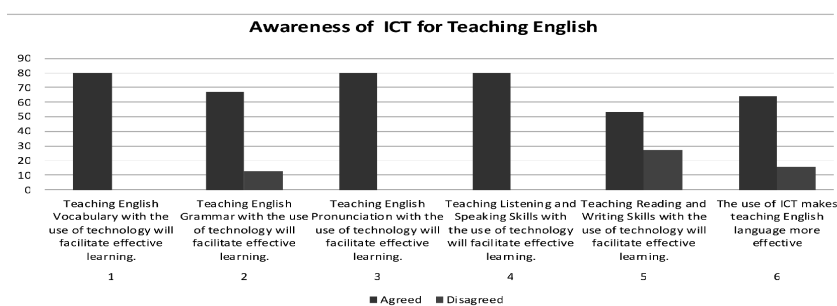


Figure 1

Table 2: Information and Communication Technology Usage in the Training of Teachers

Item	Agreed		Disagreed		Total
	NO	%	NO	%	
1 Lecturers introduce us to good websites where we can get resources for teaching.	15	18.75	65	81.25	80
2 Lecturers come to class with their laptop.	40	50	40	50	80
3 Lecturers employ the use of ICT facilities (such as interactive board, projector, power point presentation, gadgets in language laboratory) for content delivery during lectures.	10	12.5	70	87.5	80
4 My lecturers give us activities (like assignment, term paper, group project) that require ICT to carry out.	48	60	32	40	80
5 We use language laboratory for practical sessions every week.	20	25	60	75	80
6 There is a specific course designed to teach us the use of ICT to teach English Language.	22	27.5	58	72.5	80

Field survey February, 2020

Data presented in Table 2 show the responses to enquiries on the level of use of ICT in the training of teachers. Findings reveal that 15 out of 80 participants affirm that lecturers give them

websites for teaching resources while 65 participants disagreed. While half of the respondents agreed that their lecturers teach from their laptops, the remaining half disagreed. Also, 70% of the study participants disagreed with the statement that lecturers make use of ICT facilities such as interactive board, projector, television, gadgets in language laboratory and video clips during classroom interactions while only 30% agreed. Seventy-five percent disagreed with the assertion that they make use of a language laboratory once a week; however, 60% affirmed that lecturers engage them in activities like assignment, term paper and group projects that require the use of the Internet facility,

Table 3: Information and Communication Technology Skills Acquired by the Teachers in Training

	Item	Agreed		Disagreed		Total
		NO	%	NO	%	
1	I can use YouTube for academic purposes.	48	60	32	40	80
2	I can create and use online tutorials.	23	28.75	57	71.25	80
3	I can make and use power point.	40	50	40	50	80
4	I can surf the net for academic purposes.	71	88.75	09	11.25	80
5	I use Skype.	24	30	56	70	80
6	I can use photo speak to teach vocabulary.	40	50	40	50	80
7	I can use television news to teach pronunciation and comprehension, grammar and composition.	29	36.25	51	63.75	80
8	I can create and use video clips to teach pronunciation.	27	33.75	53	66.25	80

Field survey February, 2020

Table 3 presents the results of level of skills acquired by teachers of English in training. The results reveal that 88.75% of the respondents can surf the net, 60% can use YouTube for academic purpose while 50% of them claimed that they can make and use power point and use photo speak to teach vocabulary. 71.25% of them claimed cannot create online tutorials; 70% cannot use Skype; 66.25% cannot create and use video clips to teach pronunciation and 63.75% cannot use television news and documentary to teach aspects of English such as pronunciation, comprehension, grammar and composition.

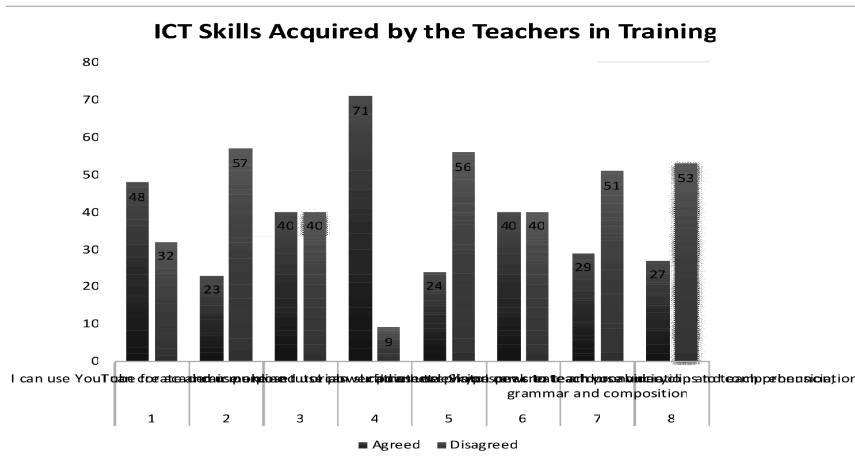


Figure 2

Table 4: The Availability of Information and Communication Technology Facilities in Teachers' Training Institutions

Item	Agreed		Disagreed		Total
	NO	%	NO	%	
1 We have projector in our classrooms.	8	10	72	90	80
2 I have access to ICT gadgets in my school.	25	31.25	55	68.75	80
3 There is an e-library in my school.	72	90	08	10	80
4 There is a language laboratory in my school.	52	65	28	35	80

5	There is a specific course designed to teach us the use of ICT to teach English Language.	22	27.5	58	72.5	80
6	There is a steady Internet facility in my school.	48	60	32	40	80
7	I have an android or Internet-enabled phone.	72	90	08	10	80

Field survey February, 2020

Table 4 presents the results of the availability of ICT facilities in teachers' training institutions. The results show that only 10% of the respondents stated that there are projectors for content delivery and seminar presentations in their schools. Also, 72.5% of the respondents confirmed that there is no specific course designed to teach them the use of ICT to teach any aspects of English Language. Only 31.25% of the respondents agreed that they have access to ICT gadgets in their schools while 68.75% of them disagreed with the claim. In another continuum, 90% confirmed that there is an availability of e-library; 60% of the respondents attested to the fact that their schools can boast of steady Internet facilities while 90% of the respondents affirmed that they have the Internet-ready phones.

Table 5: Challenges associated with Information and Communication Technology in the Teachers' Training programme

	Item	Agreed		Disagreed		Total
		N0	%	N0	%	
1	There are limited experiences in using ICTs in English.	63	78.75	17	21.25	80
2	There are instances of cyberbullying/abuse.	20	25	60	75	80
3	There is a lack of computers and laptops.	23	28.75	57	71.25	80
4	There are no internet facilities with sufficient bandwidth.	24	30	56	70	80

5	Epileptic electric power supply/no alternative readily available for use militate against the use of ICT.	51	63.75	29	36.25	80
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Field survey February, 2020

Table 5 presents the results of the perceived challenges facing ICT in teachers' training institutions. About 79% of the respondents affirmed that they have a limited experience in using ICT to teach English Language while about 21% claimed that they could use ICT to teach English Language. While 25% agreed that cyber abuse and bullying constitute major challenges in the use of ICT for an academic purpose especially the teaching and learning of the English language in Nigeria, 75% of the respondents disagreed with the assertion. In another vein, about 29% of the respondents were of the opinion that the lack of computers and laptops is a challenge to the use ICT to teach English Language while about 71% did not agree. For 30% of the respondents, poor Internet facility is a challenge to using ICT to teach English Language; however, 70% of the students sampled did not share this view. Epileptic electric power supply and lack of an alternative that is readily available for use is agreed to be a challenge to the use ICT for the teaching and learning of the English language by about 64% of the respondents while only 36% disagreed.

Discussion

One of the objectives of this study is to investigate the level of awareness of ICT among teachers of English in training in Colleges of Education in Southwest Nigeria. The level of awareness of the teachers in training about the potentials inherent in the use of ICT resources for the teaching and learning of the English language in the selected teacher training institutions in Southwest Nigeria is very high. The results show that many of the respondents are aware that ICT can be used to enhance the teaching and learning of the English language in their region. This is in support of the findings of Gbadegesin (2016) in his study on Nollywood English films and spoken proficiency among senior secondary school students. He submits that films and other digitally distributed

contents or ICT resources can enhance the learners' spoken English.

The study also assessed the level of usage of ICT tools in the training of teachers in the selected teacher training institutions and found that, apart from giving the learners activities like assignment, term paper, seminar presentation and group projects, there are no other deliberate activities that aim at familiarising the learners with the use of ICT tools for classroom interactions. The reasons may be that many of the trainers were trained in a traditional way and methods when there was not much of the Internet availability. Unfortunately, many of them have not developed themselves in the new art of content development and delivery with ICT facilities and curriculum developers have not taken the advantage of ICT in the aspect of serving as a viable vehicle for sharing knowledge. There should be a deliberate integration of ICT driven contents into the programme of teachers of English in training in this time and age and the trainers should endeavour to conscientiously teach it.

Although teachers of English in training are aware that ICT could enhance the teaching of all aspects of the English language, they lack the prerequisite skills to deploy it. Awareness without prerequisite skills cannot translate into knowledge impartation; it remains unattainable until necessary skills complement the awareness. The results showed that e-library, language laboratory, the Internet facility which are a bedrock to the use of ICT for teaching are available in these colleges. What is missing is the skills to deploy the available facilities to enhance teaching and learning process on the part of the trainers and the trainees. Many of the learners have android phones that could be used to do a range of ICT enhanced teaching and learning activities.

Among the challenges associated with the use of ICT in the training of teachers of English in Southwest Nigeria, the study found that cyber abuse and bullying are not prevalent. The reason for this might be the age of the learners that ranges between 17 and 26 years. The level of maturity of the learners does not allow cyber abuse and bullying to pose a challenge. However, there is a

limited experience of prerequisite skills which poses a great threat to the integration of ICT resources into the teaching and learning of the English language in Nigerian schools; this is in line with the view of Yunus *et al* (2010) which states that utilising ICT in classroom learning requires some kind of expertise unlike traditional methods of teaching and, when teachers do not have the prerequisite skills, the process cannot produce desired results. Another main challenge to the deployment of digital resources for English language classroom interactions is epileptic power supply without immediate alternative power source. The study corroborates the submission of Ofodu (2007) that irregular power supply in Nigeria is a big obstacle to the use of ICT in all spheres of the economy.

Conclusion and Recommendation

Findings from the study show that many of the respondents (teachers of English in training) are aware of the roles of ICT resources in the teaching and learning of English Language but they are not exposed to how to use them. Hence, when they are turned out to the field, they do not possess the prerequisite ICT skills to enhance their teaching activities. There are challenges such as lack of steady internet facilities and irregular power supply militating against the inclusion of ICT in the training of would-be teachers. Although there are language laboratories in teacher training institutions, they rarely use them.

The study therefore concludes that, for effective teaching and learning of English in Nigeria, there is a need to take advantage of ICT. It must be mainstreamed into teachers' training programmes. The study recommends that the curriculum of teachers in training should be all inclusive; they should not only be taught how to use ICT but also be trained with ICT. Since one cannot give what he does not have, in-service trainings should be organised for the trainers as well.

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Tackling Environmental Degradation by Playwrights in Bode Sowande's *Mammy Water's Wedding*

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Abstract

Environmental degradation is one of the major challenges facing the world today. The ripple effect can be acknowledged in other sectors such as health, agriculture, science and technology communication, politics and many others. In view of the importance of addressing environmental degradation and other related factors, several approaches have been initiated by government, non-governmental agencies, corporate bodies and individuals who are within the precinct of environment protection. However, the academia has not been silent on the issue of environmental degradation but, seems perhaps much is not known about its contributions and contributors. It is against this backdrop that this paper examined the contributions of Nigerian playwrights in addressing environmental degradation in Nigeria with particular reference to Bode Sowande's *Mammy Water's Wedding*. The essence was to examine environmental issues raised in the dramatic text. The methodology for the paper was documentary observation and findings revealed that the play raised environmental issues that are crucial to human existence such as hygiene, preservation, profiteering and erroneous belief about environmental degradation. It was found out that the play was an attempt to charge government, development agencies and private business owners to be proactive in their responsibilities to safekeeping the environment.

Key Words: Environmental degradation, playwrights, *Mammy Waters Wedding*

Introduction

Tackling environmental degradation is a major global issue in the 21st century (O'Brien, 2012). Essentially, this is because, the adverse effects of environmental degradation has taken a toll on economy, health and the general wellbeing of humanity (Peeples, 2011). Environmental degradation has spread its tentacles to several disciplines; politics, economics, history, agriculture, science and technology, environmental management, ecofeminism and what have you. The ubiquitous proliferation of environmental issues speaks volumes of the dire need to address it with every aorta of urgency and transparency (Moser & Dilling, 2007).

The gravity of environmental degradation differs in different climes. In the developed countries, with perceived high concentration of development possibilities, addressing environmental challenges is with rigour compared to developing countries (O'Brien, 2012). While developed world battles with policies and implementation of concrete measures to address environmental degradation, developing countries are still lagging behind perhaps without strategic planning. Continents with several natural disasters such as earthquake, tremor, hurricane, tsunami, typhoon, pay more attention to environmental issues. However, in the African continent, with a good number of its countries, underdeveloped, natural disasters are low and environmental challenges such as soil degradation, deforestation, pollution, and so on do not assume centre stage in daily discussions on television, radio, newspapers, etc. Perhaps, the preponderance of other socio-political issues such as terrorism, politics, corruption, pandemic, banditry, etc., have instantly swallowed up of other social misfortunes and have made African countries turn deaf ears to the threat of environmental challenges (Nasiru, 2010).

One of the key issues affecting collective efforts towards addressing environmental degradation especially in Nigeria and other African countries is information (Moser, & Dilling, 2007). Addressing environmental challenges in developing countries cannot be over-emphasised. Despite the fact that environmental issues are not loud in daily national conversations, they are serious

and come with severe consequences. As a matter of fact, many do not really know those issues emanating from environment. This shows that creation of awareness on environmental hazards is low especially among rural dwellers. If for anything else, our environment is directly linked to health. According to Jaiswal (2018):

Environment related issues that affect our health have been one of the most important triggers in the increasing awareness of the need for better environmental management. The changes in our environment inducted by human activities in nearly every sphere of life have has an influence on our health patterns.

That is why in recent times, efforts have been made to educate the people about their environment. The issue of creating awareness is a collective task for all; whether as a politician, environmentalist, academic, social crusaders, economist, artist, agriculturist, forestry workers or technologist. The area that is most sensitive to this paper is the arts. There are a group of artists who specialise in the green arts – referred to as “Greening artists”. It is pertinent to note that green artist use various art forms to stir issues of environmental degradation and create awareness about its dangers of neglect. They deploy dance, nature writing, film, dramatic text, music, paintings, etc. to illustrate the present state of environmental degradation. Before now, playwrights have been silent on the issue of environmental degradation. However, the arguments have been that there is absolutely no artist that produces a work of art that does not have relevance to the society (Brown, Eernstman, Huke, & Reding, 2017). In the area of environment, a host of artists have worked diligently to communicate the dangers of environmental degradation. According to Brown et al. (2017:8) “There are a growing number of artists who make work that responds to social and environmental issues and address questions similar to the ones with which scientists grapple”.

In view of the foregoing, this paper examined the contributions of Nigerian playwrights in addressing environmental degradation in Nigeria with particular reference to Bode Sowande's *Mammy Water's Wedding*. The essence is to examine environmental issues raised in the dramatic text.

Environmental Degradation

Conceptually this paper reviewed a few of them. Environment is very important to every society because no society, community or nation can exist without an environment. As such the environment is crucial to human development. At the same time, human development contributes to defiling the environment (Peeples, 2011). The need for human development has also affected our environment in many ways. Economic growth is one of the numerous development indicators used to measure progress. Urbanization and industrialization are key areas that bring in prosperity, leading to development, but the disadvantage is that the environment is often hurt and tampered with through such activities. Therefore, environmental degradation can only be understood within the context of the society that the environment supports. Johnson et al. (1997:581) define environmental degradation as:

Environmental degradation is the deterioration of the environment through depletion of resources such as air, water, and soil: the destruction of the ecosystem, habitat destruction; the extinction of wildlife; and pollution. It is defined as any change or disturbance to the environment perceived to be deleterious or undesirable.

Environmental degradation talks about depletion of renewable and non-renewable resources and pollution of air, water and soil, can be a significant source of stress upon societies.

The environmental degradation in most Nigerian communities are caused by many complex and interrelated factors i.e., scarcity of resources, accelerated soil erosion, landslides,

droughts, floods, declines of forest cover, decline in agricultural yields, problem siltation, shrinking of bio-diversity etc. The natural springs are rapidly drying up, domestic animals are less productive and/or reproductive.

Environmental Challenges in Nigeria

Nigeria has a total land area of 983,213 km² occupied by about 200 million people. It is important to note that the interaction of these millions of people with their environment on a daily basis is capable of leaving indelible mark on the land (Age, Igbashal & Shaakaa, 2009). Furthermore, urbanization, deforestation, desertification, over population and all types of pollution are some of the resultant effects of man's interaction with his environment. These changes occur as the people attempt to acquire their seemingly endless desire for food, shelter, recreation and infrastructural facilities. Though these wants and desires contribute to the development of the country, the unwise use of the land and its resources produce negative impacts on the environment.

Environmental challenges in Nigeria are numerous and they include among others: desertification, solid wastes disposal strategy, oil spillage, deforestation, wind erosion, and climate change. Desertification is caused by massive loss of arable lands to the desert (Nasiru, 2010). This is mainly experienced in the northern parts of Nigeria, where the country loses kilometres of land. Industrial waste, Social changes are the result of human migration within the country. The problem is that in searching for a better life, people create difficulties with accommodation. Due to this, many residents have to settle close to the industrial areas. As a result, they have to consume water, which contains chemicals, breathe polluted air and eat food with increased nitrates. Nigeria is one of those countries with poor management of sanitary infrastructure. This is one of the main reasons why people live rather close to wasted areas.

People, who inhabit the area in the delta of Niger, suffer from oil spills every year. This community is so much polluted that the oil is found in the soil, even within five meters from the surface (Nigerian Environmental Study Team, 2004). Deforestation is one

severe environmental issue plaguing the northern part of Nigeria. It is also pertinent to note that the high rate of urbanization, the industrial development, and agricultural processes led to deforestation and extinction of animals living in the woods. In addition, there is the aspect of wind erosion which means that lands in the northern part of Nigeria are constantly being “blown away”. In the same vein, climate change cannot be left out in this discussion. The emission of green gases has in no small measure affected the climate leading dangerous changes (Moser, & Dilling, 2007). Soil degradation, pesticides and chemicals often used by people for different purposes also have adverse effects on the environment. These are some of the visible environmental challenges cited in this paper. However, there exist others that are equally complex as the ones mentioned above.

The Playwright and Contributions to the Campaign against Environmental Degradation

The crucial status of playwrights cannot be overemphasised in the theatre firmament. They are seen as “eyes” of the society; mirroring and critiquing events in the society as they unfold. According to Dandaura (2015), “The contemporary Nigerian playwright is a fiercely individualistic writer guided by personal ideologies than class creeds; a complex persona eager to champion communal goals as long as, somewhat contradictorily, freedom of choice is maintained”.

Furthermore, a playwright is a person responsible for writing dramatic material for the purpose of performance within the theatre. The script is the blue print for creating a dramatic production. A script for a play is the road map to creating a successful and complete theatrical production. In other words, a playwright will take an original concept or idea and use dramatic devices such as storytelling and the creation of dialogue to turn the concept into a complete story. It is noteworthy to state that playwrights focus on pressing issues of concern to the society. They are the watch dogs of the society. In as much as theatre reflects or mirrors the society they become the arrow heads of the social change and sensitization.

Dandaura (2015), explained that one of the things a playwright does is to champion communal goals, and he achieves this by creatively putting together a story that mirrors a particular pressing issue in the society. The use of stories to address crucial social matters has been African lifestyle before civilisation (Abah, 2007). Storytelling being a cultural product, points to the fact that community dwellers can easily relate to it (Van Erven, 2001). The playwright does not just tell a story in prose as it is in novels but takes it a step further by providing visual directions (stage directions) and dialogue. The dialogue and stage directions make it possible for the play to be dramatized on stage before an audience. The essence of bringing a play on stage before an audience is to serve as entertainment, education and to instigate social consciousness and awareness creation (Abah, 2002, Carey, & Sutton, 2004).

Furthermore, plays open up issues for discussion and debate. The playwright also achieves communal goal through what is referred to as Theatre for Development (TFD) (Abah, 2002). TFD practices over the years have been in relation to community development and a useful participatory tool for engendering social change (Heras and Tàbara, 2014). They define applied theatre as “those dramaturgic activities, primarily carried out outside ordinary theatre institutions specifically intended to benefit individuals, communities and societies who perform them” (Heras and Tàbara 2014:380). These performances are often devised in close collaboration with the communities to address pressing development issues. For example, “Theatre for Development” has the imperative to empower marginalized people (Boon & Plastow, 2004), by focusing on their stories and realities of “largely silent (or silenced) groups of people” (Van Erven, 2001:3).

Environmental issues in “Mammy Waters Wedding”

The play *Mammy Water’s Wedding* is a love story between the earth and the sea using a young Lagosian (earth) and a beautiful Mermaid (sea) as metaphors for the environment. This entertainment drama is rich in song and dance. The serious issues of environmental pollution provide the conflict threatening the

harmonic union. The play focuses on the riverine settlement and brings to the fore what happens in such areas. It specially emphasises water (river) pollution. River pollution is a major environmental challenge that has marred the economic activities in the riverine areas, being that the livelihood or occupation of the riverine is fishing. Symbolically, the river is considered to harbour many economic potentials and pollution is a serious threat.

The viability of the Sea (water body)

The play gracefully shows the importance of clean and unpolluted river in page (63):

AKINLA: We celebrate you in our lungs

You are the element of Air
We perish in your absence.

Nobody must hate me or he dies,
You can touch me.
You do need me.

Clarity is my garment, but I labour so much
With your waste and I wonder where my purity has gone.
What am I?
Oh what am I in this dance of elements?

AKINLA: The one we must all love.

You are water.
Please call my heart to purity,
You spirit of water.
Please call my body to newness
You element of water.
Call my mind to peace with your stillness. (p. 63)

In the above dialogue, Akinla, who was drown in the river and mysteriously carried and resuscitated by the mermaids admitted to the goddess that without water, humans can only but experience ruin. It goes further to emphasise the essence of water. The kind words of Akinla were met with the bitter complaint of Terella, as she expressed her dismay at the manner at which humans desecrate the river which breeds life to them:

TARELLA: ... Rivers, springs, streams, lakes and lagoons under the deserts; our gifts to the earth that came from us. Before you came, we have always been. From us you came. Even now our outer fringes you spoil with things that destroy. What is in that world, that you are afraid of this one? What is in that wilderness, that you hold this garden in scorn? (p. 23)

She further states thus:

TARELLA: Next time in your world, when you visit the sea, you must hear the waves lament to the earth:

Your Folly,
-my sorrow
-Your folly.
- My sorrow... the endless lamentation of the oceans... (p. 28)

To further buttress the all importance of the sea, Akinla's mother moaning the loss of her son states thus:

MAMA ELEJA: ... Let your homecoming be with gift of prayers.
You know, don't you, how much we take from the sea?
But does she stop giving? (p. 49)

From the lines above, it becomes imperative that we get more from the river than we give to it; and the more reason why we should keep it in good state. The statement further shows that the only way we can give back to the sea is to hold back waste because if we pollute it, we pollute our very essence.

Lucrative Business of Pollution

The next issue that we have seen in the play is that in riverine areas, many see the opportunity of making a living from dumping toxic waste into the river. The play shows that dumping toxic waste in the river is a lucrative business that many venture into it. The dialogue between Akinla and Adagun-odo illustrates this position.

AKINLA: And your business? Do you still do it?

- ADAGUN-ODO: If people do it, I still do it.
You see my people I am a waste disposer.
Solid waste and the sea is my dump.
- ADAGUN-ODO: You see? If people do it, some of us must
carry it, and the sea must swallow it.
And I earn clean money... (Page 52)
- AKINLA: Your baby's name-call will wrestle that
conscience of yours without end if you
continue to disrespect the sea.

Adagun-odo sees himself as a proud waste disposer; a business tycoon and the business of solid waste that brings him good fortune. He does not consider what he does as negative or affecting humanity, as far as he gains. All he sees is a business that many others, like him are engaged in. His argument with Akinla, also shows a sense of ignorance and pride, which, perhaps is a characteristic of rich men in Africa. He believes that the river is capable of swallowing whatever is plunged into it. The size of the sea is deceptive.

Cautions to the Activities Inimical to Earth's Balance

The song below cautions the reader about what not to do to the earth and river. It addresses people of the world not to wreck the world. Wrecking the world from the instance of the statement is equivalent to polluting the sea. Line three of the song below calls for reflection. Reflection is necessary because it shows us who we are. It feeds the society with image that it is. Reflection in itself seems to be the melting pot of theatre for development. Making people to pause, ponder about their actions and inactions. This, invariably leads to behaviour change. The communication medium here is the play text.

SEA QUEEN: It is certain that water loves the earth, but you
creatures of the world hate water so much. But it
is from water that the world has emerged. The
earth must nurse not hate for water. Ever living

day of yours, you fight water with pollution. Is that not so? (P. 118)

Song

Omo enia e ma b'aiye je [People of the world, don't wreck the world]

Omo enia e ma da le s'okun [People of the world don't pollute the sea]

Omo enia e je ka ronu [People of the world let us reflect]

Omo enia e ma ba'le yi je [People of the world don't spoil the earth]

Omo enia e ma p'aiye yi re [People of the world don't wipe out the world]

(p. 58)

Bribery and Corruption

Another interesting but serious issue of concern is 'buying' people's consciences by business men who pollute the sea with solid and toxic waste. The practice usually is to silence dissenting voices who might want to expose illegal waste dumping in the sea. It is either through monetary aggrandisement or physical harm.

AKINLA: This will be reported to the police.

ADAGUN-ODO: But you must remember my present to the police-chief's daughter. It was the Mercedes that led the wedding float.

ADAGUN-ODO: ... Those boxes are nothing but waste. And when did you develop the taste of the pig that must show interest in every waste dump. *Brings out a wad of currency notes.* Take this. It is my good morning gift. (pp. 71-73)

AKINLA: Why do you have to pay me if those boxes are filled only with the kind of waste that must interest the pig? Why do you offer me a good morning gift? (pp. 69-70)

Erroneous Belief in the Strength of the Sea

The lines below are indicative of the erroneous believe that waste disposers have about the sea and other water bodies.

ADAGUN-ODO: ... What do I do wrong if I use the ocean as the burial ground for industrial waste! Look at the sea, as big and as it is unafraid. The sea is unafraid to swallow the waste. What is your own headache in this matter? You harass me so much that I must load my boat during quiet hours. It is my village and I have a natural share of its jetty. If you want the waste, I can sell them to you. Today's cargo is worth a mansion on Victoria Island. (p. 70)

AKINLA: Adagun-Odo, it is not for my sake, and it is not for your sake that I plead.

ADAGUN-ODO: Oh, so you do plead. And what is your plead?

AKINLA: Don't kill the sea with this waste dump.

ADAGUN-ODO: Kill the sea? Who can ever kill the sea? Akinla, are you alright?... Has anybody ever heard of such foolish words? Kill the sea with a small waste dump?

ADAGUN-ODO: I shall always remember that you gave her the name and we all know that the sea washes herself clean with her salt...

Song:

Majele O sunwon ninu omi (Toxic waste in water is horrible)

Idoti O dara ninu omi (Water pollution is bad)

Idoti O sunwon ninu igbo (Pollution in the forest is horrible)

Idoti O sunwon ninu ile (Waste at home is bad)

Idoti O sunwon lofurufu (Air pollution is horrible)

Idoti O dara l'oju orun (Polluting the sky is bad) (page 75)

AKINLA: ...We are the cross-relations of the earth and the sea, the harmony of a full orchestration. (p. 113)

Advocacy for Hygiene and Clean Environment

TARELLA: Akinla has a clean spirit. He is a man who loves hygiene. He has the love for clean environment. If I marry him in his city, my environment will be clean. He will make me his precious wife. I will make him my one and only husband... (p. 122)

SEA QUEEN: Tarella, you are about to go to Lagos. Lagos the city of wisdom. At this very moment, as we discuss, a gentleman name Adagun-Odo dwells in that city. The man Adagun-Odo, because of the love for money, degrades the environment. He is a man of commerce. He is given industrial waste, paid good money to go and dump. This man Adagun-Odo dumps this in the lagoon and the sea. His real name should have been Omugodiran (offspring of a foolish race, Owosilewo (Money miss road) should have been his praise song. (pp. 123-124)

Conclusion

Playwrights are the watch dogs of the society, revealing several inimical issues that require attention. Findings revealed that the play text under review concerns itself about the deploring state of the water bodies which are obvious sources of great wealth. The play further raised other environmental issues that are crucial to human existence such as hygiene, preservation, profiteering, erroneous believe. The play also cautions and draws attention of the government, development agencies and private business owners who are responsible for the safe keep of the environment to be more proactive in their responsibilities. This is in line with global advocacy programmes to rid the riverine area of solid waste which further threatens economic livelihood of the riverine dwellers. The paper concluded that...

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Rhythm and Grammaticality in Nigerian Hip-hop Lyrics: Their Pedagogical Implications

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Abstract

This paper examines the pedagogical effect of preferring rhythm to grammaticality in the use of English in selected lyrics of Nigerian hip-hop songs. The researcher is of the opinion that the preference for rhythm at the expense of grammaticality influences the way youths, who are the major consumers of hip-hop music and many of whom are students, use the language. Five Nigerian hip-hop songs were randomly selected and their lyrics were analysed syntactically with the discussion of the analysis based on the theory of intertextuality. It was discovered that there are some syntactic constructions such as *must to* which seem to be new to Nigerian English but which are being promoted by hip-hop artistes through their songs and these constructions also make some reflections in the speeches of many youths. The study then concludes that, although this might make the job of teachers become more cumbersome as they are seen as custodians of standard English, they do not need to quickly tag some strange constructions as being incorrect; however, they should try to explain to their students the boundary between language and music as some syntactic choices that seem acceptable in music might not be grammatical.

Key words: Rhythm, Grammaticality, Hip-hop music, Intertextuality and Nigerian English

1.0 Introduction

Hip-hop is an aspect of popular culture which thrives on language use. The choice and use of language in hip-hop music is very essential to the acceptability that this genre of music receives from its consumers. As argued by scholars that hip-hop music is a genre of music that thrives on a dexterous use of African-American Vernacular English (AAVE) which has also been claimed by many

scholars to be a language of protest as it deviates in its usage in some areas from American or British English (see Omoniyi, 2009), the genre still appeals to creativity from its producers (that is, hip-hop artistes) as a way of being *real* to themselves and to the genre itself. In a bid to be creative, hip-hop artistes in Nigeria, as in some other multilingual societies, use different languages in their renditions as they also flout some of the rules associated with the usage of some words or languages that are involved. These artistes can be said to break some of these rules while they suspend some of them with a view to sounding creative and rhythmic.

Since the English language is the official language of Nigeria and it is also used in Nigerian hip-hop music by these artistes, it is imperative to look at the language from the perspective of its pattern within the context of its usage in Nigeria. As a result of the spread of the English language to the other parts of the world, the language has gained the local colouration of the individual places which it has reached. Basing this submission on the assertion of scholars such as Banjo (1996) that English has transcended its original shore to new places and has taken some peculiar features in these areas, the new features taken in these new areas of domicile necessitate the recognition of 'new Englishes'. According to Banjo, these new Englishes are found in second language environments, which Nigeria is not an exception.

Nigerian English (henceforth, NE) is a variety of English which has been successfully domesticated and localised for the purpose of communication by Nigerians and it is mainly used by Nigerians and in Nigeria. Platt, Weber and Ho (1984) see NE as a variety of English which has been localised or nativised because it has developed some features that mark it different from Standard British English with a view to enabling the language to carry the social realities of Nigerians. These features are what Akindele and Adegbite (2005) describe as *Nigerianism* in NE. Along this line, it seems appropriate to submit that NE is a variety which has developed its own set of rules for using the language in communication. In the opinion of Bamgbose (1995), which is not different from the opinions of the scholars mentioned earlier, NE

is a pidginised, nativised, acculturated and twisted variety of English that is used to express unaccustomed concepts and modes of interaction.

In describing the variety of English that should/could be tagged NE, Jowitt (1991) asserts that such a variety should be internationally intelligible and acceptable as well as satisfy intelligibility and acceptability criteria among Nigerians (that is, locally – at home). It seems that the observation of the fact that this variety of English has satisfied the criteria despite the fact that it has been domesticated, nativised, localised, acculturated as well as twisted to meet the demands of its Nigerian users makes Jibril (1991) argue that NE is a stable variety of English with its own distinctive linguistic features.

NE has been studied by different scholars from different perspectives ranging from its features, use, to acceptability. Looking at its features, Jibril (1991), Jowitt (1991), Alo and Mesthrie (2004), Udofot (2004), Akande and Okanlawon (2011), Taiwo (2012) and so on have examined the features of NE from different levels of language analysis. On the syntactic features of NE which form the focus of this paper, Jowitt (1991), Alo and Mesthrie (2004), Akande and Okanlawon (2011), Taiwo (2012), Akande (2013), Lawal (2013), Okunrinmeta (2014) and Ohakamike (2016) enumerate the following among others as syntactic/grammatical features of NE.

- i. The use of transitive verbs intransitively
e.g She *disappoints* a lot. (She disappoints people a lot)
- ii. The use of stative verbs as dynamic
e.g I am *hearing/seeing/loving/hating* you. (I *hear/see/love/hate* you)
- iii. The use of adjectives as verbs
e.g *Off* the light please. (Switch off the light please)
- iv. The use of reflexive pronouns in the place of personal pronouns
e.g The man gave him and *myself* some money. (The man gave him and me some money)

- v. The use of reflexive pronouns in the place of reciprocal pronouns
- e.g The man and his wife love *themselves*. (The man and his wife love each other)
- vi. The use of headless nominal groups
- e.g We are expecting *the honourable*. (We are expecting the honourable member)

Despite the mentioned and other grammatical features that have been found in, and been accepted as distinctive grammatical features of NE, there are some other features that can be found in the lyrics of many Nigerian hip-hop songs. These features can be said to be strategically used by the artistes to show their creativity and to achieve rhythmicity. However, by flouting grammatical rules; as Morgan (2001) points out, the language ideology of hip-hop is constructed defiantly and consciously against dominant and established linguistic norms. Furthermore, despite the fact that Nigerian English is a recognised variety of English, it is not still recognised as an acceptable variety of English for pedagogy in Nigerian schools and for public examinations because prescriptive grammar used in our schools is not for the nation alone but based on international intelligibility and acceptance.

2.0 Theoretical Thrust of the Paper

The discussion in this paper is anchored to the concept of intertextuality which was promoted by Julia Kristeva. According to Fiske (1987:108), intertextuality is a theory which proposes that one text is necessarily read in relationship to others. In this same vein, Namadi and Zarrinjooee (2014) describe intertextuality as a practice which allows one to create a connection between and among texts with a view to enhancing a better understanding of these texts' function. What this means is that the message of a literary text does not stand alone in disconnection from one other text as it is believed that reading a text can help in creating another text.

From the foregoing, we can see that intertextuality as a theory is mainly used in discussing a connection between and

among some literary works; however, it has been shown by some scholars as a viable theory that can be used to discuss or analyse not only written literary works but also non-written texts such as performances and speeches. Therefore, I intend to adapt this theory to show a form of connection between the English language usage found in hip-hop songs and the new usages that are observable among Nigerian users of English, as the features of these new usages have not been claimed or recognised by scholars as syntactic features of Nigerian English. This reason for adapting this theory to show the link between syntactic choices in the speech of Nigerian users of English and the syntactic choices in some Nigerian hip-hop songs is not far-fetched: everything is a text (van Zoonen, 2017).

Based on direction, there are two types of intertextuality: horizontal and vertical intertextuality. According to Fiske (1987), Namadi *et al.* (2014) and van Zoonen (2017), horizontal intertextuality occurs when there is a connection between a primary text and another primary, between a secondary text and another secondary text or between a tertiary text and another tertiary text. Horizontal intertextuality is evident when the interpretation of a text depends on the message of another text. Vertical intertextuality, on the other hand, occurs when the interpretation of a text depends on another text from another genre – for instance, the interpretation of a movie which is hinged on the interpretation of a song.

With proximity to the source of a text, texts can be divided into three: primary text, secondary text and tertiary text. According to scholars, primary texts are those texts that do not rely on any other text for the reader to understand their message; however, such texts rarely exist (van Zoonen, 2017). Secondary texts depend on primary texts or other secondary texts for the reader to fully understand them while tertiary texts incorporate audiences or readers who show their interest in the secondary text through their individual appreciations or appropriation of the text. It is the aspect of appropriating the syntactic choices of some of these hip-hop artistes in their songs by their audiences in their

own speeches that this study intends to examine and show its implication on language learning and teaching. The argument of this paper is that we can understand the origin of some of the syntactic choices that users of English in Nigeria, especially youth and students, make while we study the syntactic dimension of the use of the English language in hip-hop generally and Nigerian hip-hop specifically.

3.0 Syntactic Features of English in Nigerian Hip-hop Lyrics

This section presents some of the syntactic features of English that are observable in Nigerian hip-hop lyrics. While some of these features have been classified as features of NE, some of them are new features that have their origin in hip-hop. All the syntactic features that are examined in this paper as well as in the excerpts are verb-related.

3.1 Existing Syntactic Features

These are some of the syntactic features of English that are really Nigerian and are also evident in the lyrics of some Nigerian hip-hop songs. One of such grammatical features that are evident in the lyrics of Nigerian hip-hop songs is non-observance of rules of concord. It is evident that many Nigerian hip-hop songs do not obey rules of concord. Non-observing many rules of concord is so preponderant in many of these songs to the extent that Nigerian speakers or learners of English in Nigeria who are also lovers of these songs also follow these patterns whether consciously or unconsciously. Some instances of flouting concord rules are in Excerpts A and B below.

Excerpt A *Stupid Love* – Olamide featuring Samklef

She carry front, she carry back
She too package, I can't leave her
She is one of the reason why I get
liver

Nothing in this world that I can't give
her
I'm loving you eh; I'm loving you eh
/x2

Excerpt B **Something Light – Falz featuring Ycee**

She want something light
Something nice
But you still wearing bra
When I'm offing light

In Excerpt A, the artiste who takes the verse, Olamide, uses the verb *carry* instead of *carries* despite the fact that the subject – *she* – is a singular first person pronoun. By default, this pronoun requires a singular verb – *carries* – for the sentences in the first line of the excerpt to be grammatically correct. Therefore, the sentences in the first line of Excerpt A should have read *She carries front, she carries back*. The same thing is applicable to Excerpt B where the artiste who takes the lines, Ycee, uses *want* instead of *wants* since the subject of the sentence in the first line is singular – *She*.

Furthermore, there is an instance of not following some rules of concord in Excerpt C below; the artiste – MI – flouts the rule of concord in the seventh line of the excerpt. The sentence should have read *And you feeling me when nobody hypes me*; however, the artiste uses *hype* which is a plural verb despite the fact that the subject of the clause is an indefinite pronoun *nobody*. In a standard variety of English, indefinite pronouns: *somebody, someone, nobody, no one, everything, everyone, anyone, anybody* and *something* require singular verbs.

Excerpt C **One Naira – MI featuring Waje**

If you stay now follow chop kwakwa
When I'm living by the bay, takwa
Friends with Oprah and Obama

Guess who's going be my baby
mama
And my wifey, (you) precisely
Cause you loving me when nobody
likes me
And you feeling me when nobody
hype me

However, it is also evident in the excerpts that artistes do not flout rules of concord always. These artistes move between grammatically acceptable constructions and those constructions that are not grammatical but which seem to have been accepted by the artistes and their lovers. For example, in Excerpt A, Olamide says in the third line, *She is one of the reason why I get liver*; the verb *is* – a singular verb – agrees with the subject – *She* – which is also singular while in Excerpt C, MI obeys the rule of concord in his selection of verb in *Cause you loving me when nobody likes me* in which *likes* follows the subject *nobody*. Therefore, it can be argued that these artistes alternate between grammatically acceptable constructions and those constructions that are not welcomed in standard varieties of English with a view to adding some creativity to their language use.

Apart from non-observing some rules of concord, there are instances of omission of auxiliary verbs where they are needed. In Excerpts B and C, the artistes omit auxiliary verbs where they should have been used; the statement in the third line of Excerpt B, *But you still wearing bra*, is devoid of an auxiliary verb which should either be *are* or *were* because of the subject *you*. The same instance is seen in the sixth and seventh lines of Excerpt C. The sentences in the two lines are *Cause you loving me when nobody likes me* and *And you feeling me when nobody hype me* and we can see that the needed auxiliary verbs for the sentences are missing. To know the appropriate choice to make in terms of tense, one needs to consider the preceding sentence or the succeeding line when there is a case of ellipsis in a clause; in the case of these excerpts which run through in present tense, the appropriate

auxiliary verb omitted in all the cases is *are*. Therefore, that sentence in Excerpt B should grammatically read *But you are still wearing bra* while the sentences in C should read *Cause you are loving me when nobody likes me* and *And you are feeling me when nobody hypes me*.

The sentence in the sixth line of Excerpt C, *Cause you loving me when nobody likes me* presents another syntactic feature that can be accounted for in Nigerian English and consequently in Nigerian hip-hop songs; there are instances of using stative verbs as dynamic verbs. In Excerpt A, the artiste uses *love*, a stative verb, as a dynamic verb as in *I'm loving you* in the fifth line instead of *I love you* while M1 in Excerpt C also uses *love* in the same way in the sixth line. It is evident that using *love* instead of *loving* that the artistes use will not generate the kind of rhythmicity and flow that *loving* generates.

In Excerpt B, there is an instance of using a grammatical item in a syntactic position where it is not primarily expected to function. Ycee uses an adjective as a verb in *When I'm offing light*; *off* is an adjective but it is used in the song as a verb in its progressive form. Although it has been accounted for in NE that Nigerian users of English sometimes use adjectives as verbs. The presence of this feature in songs shows how far this feature has been entrenched in this variety of English. However, this feature seems not to be limited to NE but it is encouraged by hip-hop generally. In a Hollywood movie titled *Blindspotting* which was produced by Rafael Casal, Daveed Diggs, Keith Calder and Jess Calder and released in 2018, a character named Collin (Daveed Diggs) displays some linguistic creativity. In the scene where he confronts the police officer who shoots intentionally and kills a black man but who is honoured as the narrative concerning the black man is changed – it is reported that he is carrying a gun when he does not have any on him, Collin uses rap to talk to the police officer because he witnesses what happens between the police officer and the black man. In his conversation with the officer through rap, Collin says,

“... Did you count his rings when you *bled* him?
Huh?
When you *dead* him?
... Why wouldn't I *dead* him? (Italics mine)
(*Blindspotting*, 2018)

In the excerpt above from the movie, Collin in his attempts to achieve rhythmicity chooses *bled* and *dead*, which are primarily adjectives, to function as verbs. His choice of the words can be seen to be strategic as the two words have internal rhyme of the third pure vowel sound /e/. In the case of *offing light* in Excerpt B, the artiste uses *offing* instead of *switching* or *putting off*. This is a form of linguistic creativity that hip-hop harbours and thrives on.

3.2 New Syntactic Features

There are some syntactic features that can be found in some songs but which have not been accounted for in any mainstream varieties of English. In Excerpts D and E below, there is a feature which seems to be strange but which is gaining credence among some users of English in Nigeria.

Excerpt D *All over* – Tiwa Savage

Make we scatter this place tonight
Dance and sweating like say na fight
We must to settle this thing tonight,
yeah
Come let us catch some feelings for
night, yeah

Excerpt E *Run Mad* – Terry G featuring Tuface

You can only run run (wola)
Run run run pass Terry G when you
run mad
Awon ota mi wa wa wa
Won le le le, won fe da bi Terry G

They must to run mad
E bele, eh eh eh eh /x4
Won ti ya were oh oh eh /x2

In the third line of Excerpt D and the fifth line of Excerpt E, the sentences read *We must to settle this thing tonight, yeah* and *They must to run mad* respectively. What is common to the two sentences is that a modal auxiliary *must* is followed by a preposition *to* before the main verbs in each of the cases follow. In standard varieties of English, the only thing that is expected to come in between an auxiliary verb and a lexical verb is either a negator, an adverbial or a combination of a negator and an adverbial.

The preponderance of *must to* constructions in Nigerian hip-hop songs is very alarming. For instance, apart from the songs from which Excerpts D and E above are drawn, there are instances of *must to* in *Erima*, a song by Kcee featuring Timaya, as in *You must to cure my craze*; in *Monalisa* by Lyta as in *'Cause you must to gimme love oh* and in *Duro* by Teckno as in *Say you must to marry me*. The only time that *must* which is primarily an auxiliary verb can be allowed to be followed by *to* is when it stops being an auxiliary verb and is made to function as an adjective through conversion. In this case, its meaning is that of necessity for the nominal item it precedes as in *A must to have gadget*; this means that it is important to own such a gadget. Furthermore, it can also be followed by a *to*-headed construction if *must* functions as a noun as in *Contentment is a must to be happy*. In the cases of *must to* identified in Excerpts D and E as well as other songs listed above, *must* is not used as an adjective; therefore, its use with *to* is a new syntactic feature that is being promoted by hip-hop and which is gaining currency among many youths and some other adults who are consumers of hip-hop music.

4.0 The Influence of Music on People's Language Use

The role of technology in the learning of a language cannot be overemphasised and one of the ways through which its importance

can be seen is in the area of recording and transmission of songs. It is without a doubt that some people learn a language by listening to some songs rendered in a particular language or a movie in which a language one wants to learn is spoken. I have met personally some people who now understand Korean, Chinese and Hindi to some extent by seeing movies whose language of communication is any of the listed languages. As a result of seeing many of the movies in those languages, some of these people have learnt the language to the extent of writing in those languages. However, there is a point we need to consider: how these people speak the languages depends on how the languages are used in the movies. Therefore, how they speak the languages and the syntactic choices they make will reflect what they hear from such songs or movies even if what they are exposed to is not the standard variety of any of the languages.

It is my argument that syntactic choices that people are exposed to through music and movies have a way of influencing syntactic choices that these people make. Christopher (2013) claims that artistes influence the behaviour of their consumers; in this case, their linguistic behaviour. According to this paper which uses hip-hop songs, hip-hop songs form a text genre on the one hand while what people say or write constitutes another text genre on the other hand and the relationship between these two genres of texts can be understood from the angle of vertical intertextuality. This means that, for example, a sentence from a student who once wrote *We must to know what we are doing* and the sentence used by a young man who once commented on a post on Facebook in 2019 as follows: *Even if want to avoid guys is not by broken ur heart., you **must to** have a solid/genue reason* (sic) are a reflection of *must to* syntactic constructions that hip-hop music in Nigeria popularises.

As Alim (2004) posits that rappers, by extension hip-hop artistes, are street linguists and lexicographers in the way they use language and create new usages for existing words and new words for their creative intents, the manner in which these street linguists and lexicographers use language tend to appeal to the interest of

the consumers of their music who are mainly youths. For instance, there is a friend of mine who has adopted a writing style that is typical of rappers such as using –z as a bound morpheme which signals plurality instead of –s as in *girlz* instead of *girls* or *comez* instead of *comes* while he spells words that should normally end with –er as in *brother* /brʌðə/ or *sister* /sistə/ as *brotha* and *sista* respectively; this form of spelling has been claimed by Morgan (2001) as an instance of spelling ideology of hip-hop artistes.

5.0 The Pedagogical Implications of Rhythmicity over Grammaticality in Nigerian Hip-hop Songs

One of the features of language, creativity or productivity, seems to postulate that human language is not a monolithic entity; therefore, innovations are welcome in the use of language and students or users of language are not limited as to how they can use language to achieve a particular intent or the other. However, the freedom that creativity or productivity seems to offer language does not come with a price which, in my own view, will have to be paid by teachers who can be regarded as custodians of the standard way of using language.

In the case of English, since what the teachers seem to expect from their students, who are mostly youths, in relation to their language use is in contrast to what these students are exposed to outside their classrooms, it makes the work of the teachers become more cumbersome if we are to recognise the view of Curzan (2009) that teachers should not be too quick to judge a particular usage as incorrect or unacceptable. To Curzan, teachers need to allow their students use their language the way they feel it seems nice to them and the teachers should try as much as possible to ask questions concerning such a usage so as to know its origin. Therefore, teachers teach their students at a point while they also become learners at another. By doing this, the teachers can know how to help the students set a boundary between what is linguistically permissible in music and what is permissible in language in another terrain such as school, formal gatherings and during examinations. In line with this submission,

Trudgill (2000:10) has warned that, if teachers who are de facto custodians of standard varieties of a particular language are hostile to the speech of their students who speak nonstandard varieties, the effects can be undesirable socio-psychologically and pedagogically.

In the view of Simon (1980), nonstandard varieties of English have their right to exist but they do not have any right to dislodge standard varieties. Borrowing from this submission, I can say that these grammatical and syntactic features that hip-hop music seems to harbour have their right to exist but the teachers need to educate their students on the difference between what is expected of them in school and what hip-hop music offers them in terms of language use. When the instances of creativity which hinges on rhythm at the expense of grammaticality that are found in the songs are not confronted with a correct delineation between music and academics or other formal social phenomena where language is needed, the youths who are mostly students can be confronted with the problem of not knowing when this creativity is welcome or not. When they are not properly guided on the limit of acceptability of some grammatical constructions in music, we are bound to see constructions like these in the writings and speeches of our students because the source or promoter of many of these constructions or usages – hip-hop – is like a drug in which youths have found their addiction and has become their way of life (see Alim and Pennycook, 2007). Therefore, one needs to understand, as a teacher, that some aberrant constructions such as the use of stative verbs as dynamic verbs and the use of preposition *to* after a modal auxiliary verb, especially *must*, are constructions being promoted by hip-hop artistes through their songs have their place in music but not in schools where teachers tend to be custodians of prescriptive rules of language.

6.0 Conclusion

This paper has argued that many of strange language usages that are observable in the speeches and writings of many students are as a result of their strong predilection for hip-hop music. This type

of music and its artistes have been claimed to be street linguists and lexicographers as they use their creative prowess to use language in a way that seems to be contradictory to the established rules of using it either by breaking grammatical rules or suspending them with a view to be rhythmic. This has been a source of worry and indignation for many teachers who are daily and continually bombarded by many unusual constructions which do not reflect the prescriptive rules of grammar that they expect their students to follow.

Therefore, this paper has shown that these unusual constructions are reflections of the kind of music that these students consume and the teachers need to understand that these constructions are allowed in music and should not be too quick to tag them as being incorrect or unacceptable. As a result, teachers need to just show what is expected in schools and other formal settings as a way of delimiting their place of using these constructions. The reason teachers should not completely condemn them but encourage their students to restrict them is because the structure of music is flexible and innovative, and not bound to a definite syntax (Klein and Jacobsen, 2014) and because music is not a language that should obey the rules of a language.

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The Significance of Dance as Expression of Culture in African Society

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Abstract

The term culture is dance and dance is culture, cannot be over emphasized. The statement is a clear indication of the fact that dance performance especially among Africans is enshrouded in the ways of life of the people. Dance is no doubt an expression of culture in totality cutting across age long beliefs, folklores and traditional festivals and ceremonies of diverse kind. As a cultural element and an art form, the place of dance in the sociocultural development of the African society cannot be undermined. This is because; dance performance transcends all aspect and stages of the people's development, making great impact in all facets of their lives. The potentiality of dance as a veritable tool for development in Nigeria cannot be over-emphasized. Therefore, this paper examines the significance of dance in culture and societal development with the application of descriptive research method. It highlights the great potentials of dance as a viable form of entertainment, expressive communication and source of tourism. Hence, the paper recommends strategies towards enhancing the potential viability of dance for meaningful sociocultural development in a bid tackling the challenges of social and moral decadence in the Nigerian Society.

Keywords: Significance, Dance, Culture, Development.

Introduction

The place of dance in humane societies, especially African societies, cannot be over-emphasized; it permeates all aspect of

life of the people. This is largely due to the role it plays in their religious, social, political and economic life. Its centrality can never be undermined within in Nigerian societies. Dance events such as marriage and burials are about the major events that provide recreation for people encumbered with work. It has a unifying force that provides a platform for social interaction in relaxed atmosphere. For clarification, dance is used in a generic term in this paper. This approach is informed by what we conceived as a dance in Nigeria where music is also implied when we talk about dance. Dance in Nigeria is a composite art. Dance is also examined as a sub-cultural sector.

There seems to be an aesthetical principle in operation in African cultures; namely the close intermingling, intertwining, interlocking, and inter-relationship of music, dance and drama in African tradition art. The African usually integrates music, dance and drama into everything they do. A typical African performance is usually an ensemble of many parts with the maximization of both the tangible and intangible aesthetics of the performance. Supporting the above notion, Omofolabo-Soyinka (1996) states that dance is multi-communication channel transmitting information not only through time and space but also kinetically, visually and through other human sensorial perception. She further illustrate dance through its movement patterns, kinetically conveys verbal information; music gets visually interpreted and in particular, many African plastic arts forms attain their full significance specifically through dance motion. Gory (187), Nketia (1974), Okwesa (1987), Ugolo (2005) all agreed that African concept of music, dance and drama are one and the same thing.

The Significance of Dance in Nigeria

The role of dance in human societies generally and in African cultures cannot be over-emphasized, scholars, like Radcliff Brown, Evans Pritchard, France Rust, Magarretta, Goines, Judith Hanna, Peggy Harper, Kariamou Welsh Asante and others who have seriously looked at dance agreed that it plays certain general roles in all societies. Scholars, in order to give perspective to the study

of dance have tried to formulate some functional typology for dance, some on a general level and others on a specific level. Among such scholars are Gerthrude Kurath (1949), Anthony Shay (1971), Edith Enen (1976) and Felix Begho (1996). The attempt by Kurath is limited in its cross-cultural application, while that of Begho and Enen are Nigeria specific.

On the other, Anthony Shays' categorization of the roles and functions of dance in societies is at a more general level. Shay divide the roles and function of dance into six categories as follows;

- Dance as a reflection and validation of social organization
- Dance as a vehicle of secular and religious ritual expression
- Dance as a social diversion of recreational activity
- Dance as a Psychological outlet and release
- Dance as a reflection of artistic values or as an aesthetic activity in itself, and
- Dance as a reflection of economic subsistence pattern, or an economic activity.

The above categorization reveals that dance covers virtually all the different facet of society. It permeates the social, political, religious, psychological, economical and aesthetic aspect of the society. From the foregoing the functionality of dance in societies measures its centrality to these societies, especially Nigeria. Dance in Nigeria is the art closest to the people. It forms an integral part of the life of the people. Harper (1966:1), writing about Nigeria in particular, attest to this by saying that:

In the traditional societies of Nigeria, dance is an integral part of life. Dance movements are grounded in the physical circumstances, work habits and everyday movement of a people. The design of the dance, which involves a specific relationship between performers reflect social organizations and attitudes in a community.

Doris Green (1996:26)says "dance in Africa is seen as a way of life, a source of people and is associated with everyday activities such

as birth, death, puberty, war, recreation, initiation and ritual. Dance is so vital in the everyday life of the people". Keita Fodeba (1959: 20) says "unlike other forms of dance, Africa dance is detached from the lives of the people, but is a spontaneous emanation of the people". In a nutshell, dance keeps the Nigeria society going in its appeal to all strata of society as well as social classes. Dance no doubt, is very dynamic part of Nigerian performing arts culture and also an important part of indigenous Nigerian cultural traditions. At the level of definition dance as an art is culture dependent and what constitutes dance are dependent on social, cultural aesthetics, artistic and moral constraints. Among the first category is the definition by Cambridge International Dictionary (1996:345) simply define dance "as to move the body and feet to music". Enekwe (1991:96) defines it as "essentially the response of the soul and the mind through the body to the ineludible power of music". From the above definition and the numerous others in this category, it shows that there are underlined commonalities that conceive dance as a human behavior, for expression, as means to an end and for communication.

On the other hand, a more profound definition of dance that captures cultures which is our major concern is by Hanna (1978:88) she says:

Dance is human behavior composed of purposefully, intentionally, rhythmical and culturally patterned movements and gestures, which are not motor activities (as define by specific societies). The motion having inherent value (88).

Given the above definition one can only join Akazue (2004:65) to say that dance "as an artistic expression,...is explored to entertain, educate and to pass information that are relevant to the growth and development of a particular society". Again a look at different views on dance will help us bring out the functions and the centrality of dance.

The Philosophers view that ecstatic, mystical and a form of worship that is intended to invite supernatural powers.

Philosophers, the like of Ruth St. Dennis, see dance as a spiritual exercise in which the soul of man is elevated and his spirit is purged. They believe that dance is a potent instrument of worship and communication with the divine. They believe that the power of dance in religious practice lies in its multi-sensory, emotional and symbolic capacity to communicate. To them dance has magical and mystical values. The above give credence to the centrality of dance in the religious lives of the Nigerian people. If this point is properly harnessed in religious worship it will go a long way in enhancing spirituality among the people. The benefits thereof cannot be undermined in a society where the rate of crime is high. Dance to the Psychologists is a different ball game. It is viewed against the background of the therapeutic qualities. They argued that the essential psychological functions of dance are preventing depression and discharging other psychic stresses (Lambo 1965). From this view, the therapeutic potency of dance is the healing of certain ailment psychic or physical cannot be quantified. In most European countries, the therapeutic potency of dance has been explored with tremendous results. In Nigeria, this aspect has been left in the hands of the traditional people with no encouragement from the government. Examples are the the Igbe and the Iyayi societies of Nigeria. Bame (1991:41) attest to the therapeutic potency of dance in Africa. He says,

...the broad activity of dance in Africa is at once a psychological dose for replenishing happiness and joy as well as lessening grief and worry. There is no doubt this cathartic effect of dance, in the past as now, in some respects enabled Africans to cope with the demanding experiences of their existence, disease, hunger, death and many others stemming partly from the consequences intended and unintended, of colonial rule and racial suppression.

Another very role of dance in Nigeria societies is its cohesive nature/potency. Dance as we know does not occur on its own in African societies, it is always a part of an event such as burial,

marriage and rites of passage etc. it is particularly in these events that you can see the cohesive role of dance. There is no activity in Nigeria that has a more cohesive role as dance. People of all status submit to it. For example, all the five Ebos (Quarters) in Asaba Delta State submit to the dance called *Egwu-Ota*. All the Quarters in Asaba observe dos and don'ts of *Egwu-Ota*. Its laws apply to all Asaba indigenes the same way, there are no exceptions for any Quarters in Asaba. The above example is a lens into other societies in Nigeria and in Africa.

Radcliffe Brown, Evans Pritchard and others all agreed that dancing being a social or collective activity, exerts some effects on the social groups as well as individual members of the group which engage in it. For example, in dancing, the individual participants are constrained by custom to conceal their idiosyncrasies and conform to social requirements of the dance; in so doing, they acquire some degree of social conformity necessary for harmonious social life.

The cohesive potential of dance is needed to move a people in the same direction to ensure peace, which is a prerequisite for development. In a country of great diversity in culture like Nigeria, dance is the language that knows no ethnic barrier. Moreover, it draws vitality on living Nigerian cultural traditions and expresses so well the identity and unity of African Culture. In the language of H'Doubler (1957) "the universal is realized in the individual" and Ben Tomoloju (1998:32) caps it all with this remark "it is only the dancers who do not have their medium barricaded by codes".

The recreational role of dance can never be over-emphasized in a society like Nigeria. Even though the recreational function of most of our dances was not deliberately designed from the beginning, overtime time it has been established. One could however categorise this as the latent roles. Latent roles or functions, according to Bame (1991:4), are the 'concealed not so obvious and unintended consequences which also help in the maintenance of the system'. He further explains that consequences which are deliberately sought are then manifest (functions). The occasion for dance no doubt calls for people to gather: this

therefore brings people together in reunion to interact and sometimes fresh acquaintances are made. It affords people the opportunity to discuss political, social and topical matters over bottles of drinks. People ease off tension and relax forgetting their sorrows, at least for that moment.

This potential of dance is an aspect to be explored in a country where tension is heightened by the deplorable condition of living; a country where stress, hardship, lack and insecurity are the order of the day. There is need for dance culture to be promoted among the people to ease off tension and aggression. Enekwe (1981:11) declares “dancing serves as vital function in human society to achieve social cohesion or togetherness, causing them to feel a deep sense of communion with each other. As a result, people are liberated from the bounds of individuality”. We strongly recommend that dance culture should be revived and promoted in Nigeria to produce healthy people.

Lastly, the communication, educational and socialization potentials of dance are very interrelated and interdependent. The communicational values of dance are numerous. Many societies have documented their histories, conquests and defeats, beliefs and aspirations through dance. People have registered their collective identities through dance at local, national and international levels. It will not be too verbose to say that dance is a microcosm of culture. It reveals what is buried in the subconscious of a people, the not too obvious. As compact as traditional dances maybe, they are loaded for instructions, teaching, explanation and education on vital aspects of culture.

To support the above, Buckland (2001:1) says “dance has the prosperity to foreground cultural memory as embodied practice by virtue of its predominantly semiotic modes of transmission”. In other words, the analysis of various communication elements embedded in traditional dances, in terms of movements, costumes, insignia, props, performance structure, musical instruments etc will reveal that it communicates a lot about a people. It reveals who they are, their beliefs, what they like, their aspirations and their personality etc. Abbe (2007) similar

views that dance due to its non-verbal nature have the ability to document and bring to bear the history of a people and their culture". Emanating from the above views, dance has served as alternative history, because a chunk of what is known today about a people is gotten from their dances. Even though the dances are no more the way they used to be, there are still traces of peoples past embedded in the dances that serves as a pointer to where the people are coming from, because dance takes on personality of the culture it belongs to. Okojie (1994) elucidates that 'the key to a people's character or personality can be found in their dance, music and folklore'.

Kealiinohomoku (1965:1) states that the dance of a culture of a society reveals many things about a people. According to her

All dances are ethnic...dance within a culture reveals a value system, the ideas as well as the norms. Dance reveals the aesthetics, it shows modal personality, and it express psychological range. Dance is an indicator of world view.

She further re-iterates in (1974) that;

Our dances is an expression of our institution. It shows the nature of interpersonal relationship and it reveals much about aesthetics and morals, some of these expressions are typical representatives of our universe and some are ideal expressions.

Through different dances, Africans educate their children. They learn the ways of the land, the values, the arts and the language etc. According to Green (1996:13) 'traditional African dance is integrated art of movement that is controlled by her music which is governed by her languages, its relationship to music and language distinguishes it from any other art form'. These qualities make African tradition dance unique.

On the other hand, the sociologists whose major concern is the study of the relationship between people living in groups, view dance as a profound social experience. They say that dance is the only activity of all ages that both sexes participate in and therefore offers a unique opportunity for an analysis of education..

Ewhuadjapor (1996:4) defines socialization as the shaping of individual behavior through the training that the environment provides (via dance most especially). Socialization therefore, becomes an important function of the dance. Henna (1980:90) defines it as a 'process of cultural transmission by which an individual learns'. She further re-iterates that 'when socialization is consciously intended, dance may be used to intensify the oral instruction concerning the tribal standards of conduct'.

Therefore, dance offers greater opportunity for socialization, whether consciously or unconsciously intended. Infact, many African dance form socialize participants to a variety of social behavior e.g. family obligations; inter personal friendship and solidarity religious, political status and occupational norms. The potential of dance in sustainable development cannot be over-emphasized as Thoraya (2010) rightly observes

In traditional African society's cultural sub-sectors such as dance, music, etc. has been used to develop the individual which invariably develop the whole. It has been used in the area of socialization and benefits of socialization are so numerous. It promotes healthy thinking, it stimulates creativity.

Again, dance communicate cultural values. Nettleford (1996: XI) says 'dance in Africa is a traditional source of communication'. Music and Dance do not employ what you may call non values or extraneous values, thus it is what Africans value that they incorporate into their art, especially music and dance. Africans use dance to portray values such as honesty, hard work, chastity, cooperation, hospitality and so on. Anikulapo (2007) note that 'African dance is a source of communication through which it is possible to demonstrate emotion sentiment and other reactions through movements'. Dance no doubt expresses the manifold hues of life through movement.

Indianetzone (2007) commenting on the Indian folk dance describes 'it as a means of getting valuable information which can be more useful in understanding local cultures, legends, myths that are deeply rooted in culture, convictions and belief systems, which

native people follow'. It concludes by saying that 'folk dances provide an important framework to understanding of social context of particular region in detail'.

Layiwola (1989), while discussing dance and society in mutual interpretation, observes that dance is not only a show of physical dexterity and alertness but equally attending ideas, welfare or discomfort of the society that generates it. He goes further to say that the varieties in the movement goes beyond mere physical expression and find dialectical counterparts in societies store of knowledge and experience. He concludes that dance, as recent focus of research has more in store, for the understanding, as well as the interpretation of a society. As it is often said, a work of art such as dance cannot be separated from general consciousness of the society. Akazue (2004:69) supports the above views by saying 'there is a dialectical relationship between art and the society; one cannot do without the other'. Art generally is a reflection of the society.

Dance as a source of income and tourist attraction. This paper will not be complete if the wonderful aspect of dance is not included. African dance has always and still commands attention not only from strangers but also from culture bearers. The beauty and the spectacle in these dances cannot be described. Is it the masquerade dances such as the *Igunnu* and the *Ebu* wonders of the Nupes and the Delta-Ibo tribes of Nigeria or the *Ikpekepegbe* female acrobatic dance of Edo State or the *Atilogwu* of the Igbos or the *Kalangu* dances of the Hausa tribes? Nigeria is blessed with a vast reservoir of traditional dances, which if properly harnessed will reflect the taste of a new Nigeria and will be a great source of income at local, national and international levels. Once the economic aspects of these dances are explored, many youths who have abandoned them for the hip-pop because of its economic values will return to them without delay. And when they return to it, they will eject their own zest and time into it and leave a mark that will be registered in the annals of Nigeria's creative traditions. It will represent their time which in a way is development.

From the foregoing, the ability of dance to reveal so much about a people cannot be over-emphasized. Dance as a gateway to people's culture; it has help in documenting the things that are buried in the subconscious of the people with evidences in studies like *Ikaki Tortoise* dance of the Kalabari people of Nigeria, the *Obitun* dance of the Ondo people in Nigeria: the *Gelede mask dances* of the Yoruba people of Ogun and Oyo States, Nigeria and *Karete and Ishioko dances* of the Edo people Nigeria. From the above observation of what dance and music has been used to do especially in the human development. Dance a veritable formula for salvaging African cultures is instructive to understanding the philosophies behind our cultural practices. Since dances serves as a gateway to traditional cultures, there is need for stronger emphasis on African dance research and documentation. This is especially imperative in this era of globalization where people without a claim to a definite identity join the global move and get swallowed up by culture of the west.

Interrelationship of Culture and Development

The significance of culture in development cannot be exhausted in any debate. Culture and development exist in mutual reciprocity. There is no doubt that there is a connection between both owing to the fact that both deal with people-they are human oriented. Development has it is often said connotes modernization, growth, progress and the concept of transformation from one stage to another. Development in all its facets economics, religious, human, social and political has dominated major debate in forums such as United Nations Population funds (UNFPA: 2010), new partnership for Africa's development (NEPAD) and United Nations Educational, Scientific and Cultural Organization (UNESCO:2009). Even though, the (MDGS) of 2000 did not categorically highlight culture as a veritable tool in their development goals the (MDGS) of 2009-2012 have reorganized the role of culture in development and as such included in the MDGS strategies. They have come to term in this debate that culture cannot be tossed aside as irrelevant or as obstacle to development but rather as a basis for

sustainable development. The most encouraging thing is as (Drani:2009) puts it, 'is the perception of culture as an essential dimension of the development process and not just as a tool to help achieve development result'.

Iyeh (2008) observe that one of the greatest problem of third world nations, including Nigeria, is the loss of knowledge of their traditions and cultural heritage. This is not unconnected with African experience of colonialism. It is a well-known fact that without good background, a people cannot attain a well meaningful development yet all nations of the world (including the so called "first world" nations) keep striving for increased development. The problem of not knowing the reason behind most of our traditions has led to our throwing them away and replacing them with meaningless foreign cultures, which have trapped us in a web of confusion.

There are great consequences posed by this: first, a man who does not know the reason by he is doing a thing has nothing to offer posterity. Such a man is not educated and as such cannot impact positively his environment. For a sustainable development the role of education is of paramount importance. As clearly articulated by a UNESCO report in Thessaloniki in Greece (1997),

The goal of education is to make people wiser, more knowledgeable, better informed, ethical, responsible, critical and capable continuing to learn. Education also served society by providing a critical reflection on the world, its failings and injustices, and by promoting greater consciousness and awareness exploring new vision and concepts and inventing new techniques and tools...

Against this background, this paper will attempt to highlight the challenges facing cultures in development. Dance, a sub-cultural sector is used as a lens to other aspects of culture.

Challenges and Recommendation

I. The Challenge of Misrepresentation and Interpretation of Our Culture e.g. Dance.

Many African dances were misrepresented and misinterpreted by early missionary traders and writers who applied the word 'pagan' to our traditional dances because they did not understand the meaning of what they saw. In the colonial era and the coming of Christianity most of our classical dance forms suffered a major setback. For example, in Igboland, as reported by Onura Nzekwu (1960), Igbo dances lost the physical and moral support of some Igbo men and women who because of their education and position, regarded themselves as too civilized, too detribalized, and too modern to participate in primitive dances. These people with their European counterpart looked down on their heritage which they regarded as pagan, noisy and lacking in sophistication, if compared with, for example, imported waltz. They condemned the dances as requiring excessive energy to perform.

Some of the misinterpretation and misrepresentation of our cultural heritage has had and still has its toll on our development. We all prefer anything western to our own. We run after anything imported which helps the development of those societies. For example, we run after drugs by Forever Living, GNLD, Tianshi, etc. whereas there are drugs from some locally available plants which our local herb Doctors are trying to project. But since they are by local Herbal Doctors, they are regarded as inferior. Somebody may say our processing technology is inadequate; we are also quick to say that those ancient doctors have not been given adequate and needed encouragement to improve their technology.

Therefore, it is our conviction that African scholars and researchers have a moral duty to systemize the knowledge of this cultural form, not only for the cultural bearer in particular, but also for other Africans and the world as a whole.

2. Illiteracy in the Knowledge of Our Cultural Heritage

Following closely is the challenge of illiteracy in knowledge of our cultural heritage. It is not a fallacy to say that a people without a

good knowledge of their background cannot attain a meaningful development. Meaningful development as a matter of urgency and immediacy is a must, if as a nation, we wish to attain our full potentials and find our place in the global move. Nigeria and indeed Africa have suffered great setbacks for despising the potentials of their cultural heritage that would have helped in meaningful development.

There is therefore need for the (re)-education of the people at all levels as recommended in the DESD of 2005 = 2004 by UNESCO. As Dacosta Adeyemo observed that 'culture is a construct' therefore culture reflects a value system. Thus, as it is often said a people's cultural identity is the spring board of their development effort. No doubt, heritage reflect values shared by society and through its heritage, society recognizes its identity and promote the above.

Cultural identity must be promote through Education for Sustainable Development (ESD), the re-education of the people is very necessary especially, in the area of appreciating our cultural values. Thoraya (2010) comment that "people are the product of their culture and its creator; as such they are not simple passive receivers but active agents who can reshape cultural values, norms and expression". Ovenson Shumba (2005) adds that 'indigenous communities' knowledge and values of their culture are particular relevant to education for suitable development'. The individual's attitude must change positively to promote sustainable development. The change and conviction must come from inside.

3. Non-Implementation of the Nigerian Cultural Policy

Another challenge facing culture in development is non-implementation of Cultural Policies on Arts. The non-adherence of government to the recommendation of Cultural Policy is bane on development in this sub-cultural sector. What one may call partial implementation of this policy is an obstacle and which to an extent can be regarded as non-implementation. Arnold Udoka once said "the aim of any Cultural Policy is defeated once it is not been implemented". The cyclic call for Policy review on Cultural Policy

is abysmal, because the Policy in question has not been tested. What meaningful result will one expect from a country that has less than three percent (3%) of its budget on culture? It is therefore recommended as a matter of urgency and immediacy that government should give proper attention to the Cultural Policy by adhering to the recommendations.

4. Lack of Adequate Funding

This sub-cultural-sector suffers greatly for lack of funding. Investors do not see any need to invest in the sector. The government who is supposed to take the lead in the funding of the creative sector as it is in most European societies is failing in this regard. Funding by government and NGOs can increase the number of small dance groups and the range of dance performance. There should be travel grants provided for dancers, which we strongly believe will provide the chance for this dance guilds to entertain, challenge and delight new audiences. Most artistes waste away their talents due to financial constraints. There is a lot that one can achieve if there is money to use. The artistes mobilization is very meager and do not encourage growth in the sector.

We therefore recommend that sponsorship rights should be enshrined in the professionalization of the creative industries through effect strategies and funding structures. There should be support for cultural artistic interaction with all sectors of the societies.

Conclusion

Dance is very significant aspect of the cultural activity of man in Africa. Dance was discussed during the Festival of Black and African Arts and Culture, FESTAC '77. At the colloquium, it is unanimously agreed that dance in Black Africa is a manifestation albeit in condensed artistic form, of the social, political, religious, philosophical and aesthetic life of the people. Dance therefore deserve or patronage and study.

However, our advocacy is that this dynamic and composite art need better attention from all stakeholders in its survival as a dynamic tool for development. Dance cannot be undermined in

any meaningful national progress, strategies and plans. That dance is a veritable tool or medium in Nigeria's restructuring process is not an exaggeration but only that the capacity and potentials of dance for development has not been explored adequately.

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Oil Exploration and Environmental Degradation Issues in Jeta Amata's *Black November*

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Abstract

Environmental degradation as a major problem facing the Niger-Delta community in Nigeria cannot be overemphasised especially in its relation to the pollution of the environment which has resulted into several forms of health hazards and poverty. This paper, using ecocritical theory as a framework, discusses the portrayal of degradation of nature and its effects on the environment and inhabitants. It also discusses women's contributions to the problems of environmental degradation as exemplified in Jeta Amata's *Black November* – A Nigerian Video film.

Keywords: Environmental degradation, Niger Delta, pollution, ecocriticism, video film.

Introduction

Environmental degradation can principally be described as the undesirable outcomes of destructive human activities on the environment which could result in the forceful ejection of inhabitants; persons and animals; from their natural habitats. Prominent among these harmful practices are accumulation of filth or indiscriminate waste disposal, human neglect of the protection of the natural resources, indiscriminate excavation of natural resources, war, violence, deforestation, desertification and poverty. These harmful practices, more often than not result in preventable infections and ailments and sometimes untimely death.

The fragmentation of the earth or the deterioration of the environment through unhealthy practices that affect the air, water and soil negatively, have been proven to be acts of environmental degradation. Concurrently, the destruction of the environment and the eradication of wildlife are also acts of environmental degradation.

Deitering's "The Postnatural Novel: Toxic Consciousness in Fiction of the 1980s" discusses the relegation of planet earth to a form of toilet. In her words, "...the toiletisation of the planet...a shift from a culture defined by its production to a culture defined by its waste..." On the contrary, the toiletisation of the earth in African societies can be associated with the effect of modernization that brought about the generation and dumping of filth resulting from technological or industrial wastes into the environment. Before modernization, Africans had means of pocketing the environment and controlling nature which could be in the form of shifting cultivation, mulching, irrigation farming or forest conservation for some period of time, which enables them to constantly enjoy the benefits of the earth.

Osibanjo (2009) asserts that "the intense exploitation of natural resources" in the name of development has not given adequate consideration to the environment, thereby resulting in the depletion of "natural resources, ecological imbalance, environmental degradation, and pollution". The implication on human beings and the environment is the widespread abject poverty found in many developing countries, along with resultant conflicts between development proponents (industries) and host communities. There is thus a big question mark placed on man's purported development of the earth with less regard for the sustainability of society.

The 2016 United Nations Development Programme (UNDP) Report on Niger-Delta Human Development calls attention to environmental degradation and states that "... the Niger-Delta [which comprises Akwa Ibom, Cross River, Ondo, Abia, Edo, Bayelsa, Delta, Imo and Rivers states] is a region suffering from administrative neglect, crumbling social

infrastructure and services ...social deprivation, abject poverty, filth and squalor and endemic conflict.” The pollution in the Niger-Delta is toxic and it is caused by oil extraction activities in oil-rich areas. The results include contamination of drinking water, destruction of top soil and the impairment of the growth of livestock. In the Niger-Delta, pipelines and flow stations interlace people’s homes and communities, leading to the destruction of arable lands, acidity of farm land and consequently, low yield in farm productivity. Severely affected are the sources of people’s livelihood in an area known for farming and fishing.

A major cause of environmental degradation in Nigeria, according to Osibanjo, is “the release of industrial by-product of harmful substances and hazardous waste.” Industrial pollution, due to its nature, has the potential to pollute the environment as it causes irreversible reactions in the environment. Industrialisation has a vital place in a nation’s economic development, but necessary checks and balances must be put in place for optimal benefit. The negative effect of industrialisation, apart from economic ruin, is the exposure of human beings to high health risks caused by environmental pollutions where industries are sited close to residential areas and other high density social areas like markets and offices.

Idemudia and Ite (2006:391) on another hand, assert that “political and economic factors” are important causes of major conflicts in the Niger-Delta. Environmental and social factors also play significant roles in propelling the conflicts. The Niger-Delta area of Nigeria has faced various environmental challenges caused by irresponsible oil exploration, which fails to make adequate provision for the implications of its processes. The enormous effects of oil exploration on the Niger-Delta environment motivated the violence by militants, geared towards liberating the community from the grip of oil explorers. Though Nenbee (2016:21) argues that “natural gas production is a lesser pollutant of the environment,” the reality in the Niger-Delta negates this assertion because it overlooks the fact that the constant release of

pollutants into the environment reduces Nigeria's stock of energy to enhance economic growth and development.

The foundation of environmental degradation in the Niger-Delta can be traced to the "1956 discovery and exploration of oil by Shell" in Oloibiri. The discovery of oil in the Niger-Delta community exposed the area to mining activities. This contributed to the destruction of vegetation and land in the community. Contradicting Nenbee's position, Aliyu and Ayodele (2016:47) identify the act of gas flaring, oil drilling activities and oil spillages from poorly laid and badly maintained pipelines as the causes of environmental degradation. Both positions may be divergent, but they are not far from the truth of the Niger-Delta perspectives in focus.

Ecocritical Consciousness in Jeta Amata's *Black November*

Jeta Amata's *Black November* is set in the Ibibio communities of Akwa Ibom and Warri in Delta States. The communities are agrarian where fishing complements crop production. Hence the major means of livelihood are farming and trading. The day-to-day life of the inhabitants of Warri is disrupted by the arrival of oil exploration firms and the attendant loss of peace and exposure to hazards caused by the oil companies. Naturally, this experience sets the dwellers against the oil companies. Fred Amata, one of the major actors in the movie, describes it as an allegory. He sees it as one of many stories from the creeks of oil-rich Niger-Delta which exposes and dramatises the struggle of the Niger-Delta people.

The plot of *Black November* revolves around the central character, Ebieri, whose return to the community coincides with an explosion that claims the lives of all the members of her family. In her grief, she decides to break the cultural silence imposed on women as she dares to speak up against the source of her sorrow. She calls the attention of members of the community to the fact that the Oil Company is responsible for their loss, an act that brings her to the fore-front of the struggle as her courage attracts members of the community to support her movement. The community identifies with her plight because many of them have

also experienced similar situations. Despite the fact that she believes in dialogue, neither the government nor the members of the management of the oil company was ready to listen to them. Instead the people who are peacefully protesting are arrested and maltreated.

Interestingly, militancy and kidnapping open the door for negotiation between the government and the people. Ransom is paid, and there is jubilation in the camp. Eventually, Dede, the leader, and his men are killed. The plot unfolds, and the elders of the community are revealed as greedy and guilty of diverting community funds for their personal use. This leads to the cause of another form of crisis in the community. Ebiere is accused of leading the mob attack that claims the lives of the community leaders, and eventually sentenced to death. The quest to stop her execution reveals some Niger-Delta indigenes in California holding the Director of Western Oil hostage with the belief that it could facilitate Ebiere's release and stop her execution. Unfortunately, their plans did not work and Ebiere is eventually executed.

Ebiere calls for the resistance of the people of oil producing communities against the Nigerian Government's silence on the activities of the multinational oil company. The argument is that the discovery of oil and gas has no tangible benefit for the local community. Ebiere reminds us of Ken Saro-Wiwa, who led the *Movement for the Survival of Ogoni People (MOSOP)*. The movie was influenced by the historical struggle of the *Movement for the Survival of Ogoni People*. The group resisted the devastation of the environment by oil producing companies. In *Black November*, Jeta Amata calls the group fighting for Ebiere's release "United People's Front for the Emancipation of the Niger-Delta People of Nigeria."

Black November expresses the anxieties of the film maker who re-imagines the politics around oil exploration, its exploitation of the masses and the negative consequences on Nigeria and its people. Fred Amata, in an interview, explains that the aspiration of the film maker was to express a pressing issue through his film making art in a "big picture", and this he found ready in the

reflection of the plight of the people of the Niger-Delta. Aside from this, the concern is not limited to the effects of oil exploration on society. The issue of internal and external oppression or marginalisation which imposes a condition of voicelessness on the Niger-Delta people is also discussed. The film identifies corruption, greed, poor implementation of laws and lack of accountability on the part of the government, the industry, and some influential people as the factors sustaining environmental pollutions and health risk in the region. The film equally provides an avenue for re-thinking militancy. Above all, Fred Amata confirms that *Black November* is an amalgamation of true life incidents, some of which the film maker directly experienced. One of the outcomes of the environmental hazard of oil pollution is the low life expectancy rate of the people in the region which, as stated in the film, stands at forty-seven years.

The extent of the pollution of the environment as well as community women's contribution to this is depicted in the film through the multi-purpose but polluted river in the community where different characters are portrayed as they simultaneously come to the river without visible interaction. An unnamed child is seen defecating into the river. At the same time, a short distance away, an old woman stands beside the same river taking her bath with sponge and soap, while her clothes are still on because she is aware of the presence of other users. A nursing mother also comes to the same river with her baby and scoops out some water for the baby to drink, oblivious of the possibility of contamination through faeces and the use of bathing soap.



Fig. 1.1: A scene showing the standard of living in the Niger-Delta environment as depicted in Black November

The first few scenes of the film compare the oil-producing areas of Los Angeles in California with the Niger-Delta environment. The significant development and tranquillity of Los Angeles are compared to the neglected and underdeveloped squalor of the Niger-Delta environment. Juxtaposing both environments calls the attention of the audience to the difference in both communities. Unlike the Niger-Delta where the roads are un-tarred and water-logged, Los Angeles is beautifully planned, and the people move about leisurely. The reason for the comparison of both communities is later given when one of the militant agitators explains that fifty per cent (50%) of the Nigerian oil goes to the United States, thus implying that the development of the United States depends in part on the importation of crude oil from Nigeria, which ironically, is later exported as refined oil to Nigeria. The movie also exposes the underlying effect of economic suicide that the relationship between Western Oil Company and the Nigerian Government has on the Nigerian refineries, which are put out of work. The characters' actions are referred to as 'terrorist attack'. An action motivated by the realisation of the adverse socio-economic consequences of crude oil exploration on the Niger-Delta people and their land. The plight of the people is evident in the dialogue between three of the so-called 'terrorists' when they show the reason for their grievances: "my people are dying", "our lands are devastated!", "Our farmlands, livestock, wild life."

Though there are some inhabitants of the Niger-Delta that are affluent, a large part is depicted as poor, economically disadvantaged, and dehumanized. Despite the increase in the profit of the oil companies, the residents are continually helpless as a result of a decline in their agricultural activities due to pollution. The river is filled with floating dead fish, and the surface of the river is filled with crude oil, making it unfit for fish and humans. As an angler, Dede goes to the river to fish, but he is unable to do so due to the effect of the pipeline leakage. He sorrowfully handpicks the dead fish from the river, looks at them, and angrily throws them back into the river, showing his disdain for the continuous pollution resulting from the crude oil spillage that affects the anglers' business and the lives of the people of Niger-Delta.

The effect of pollution of the farmland is depicted through the dull and almost lifeless trees. The yellow shrubs and the brownish colours of the bushes give a sickly picture of the vegetation.

The water is also polluted. One can see this through the colour of the river, which is blackish rather than the natural sky blue or emerald green associated with healthy brooks and rivers.

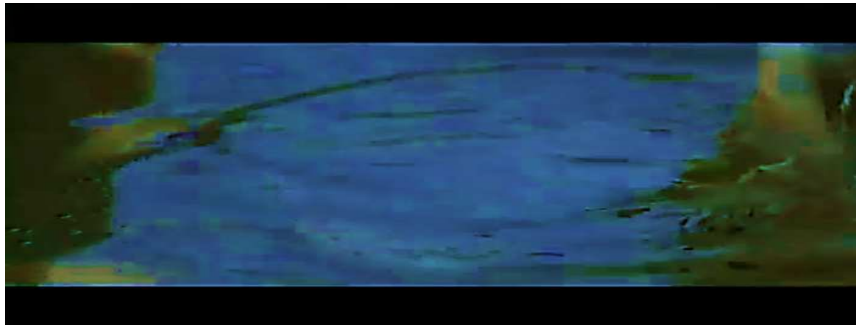


Fig. 1.3: A scene showing the pollution of the Niger- Delta water as depicted in Black November

The exploitative power of the leaders of the multinational oil companies despite their economic resources is depicted in their refusal to make a positive impact on their host communities. Instead, several forms of injustice are meted out to the

community. The people's houses and their poor standard of living are also depicted in the film. The houses are built with raffia and palm fronds with long poles sticking out of the river. The main structures are suspended by logs of woods. The roofs of the huts are either made from palm fronds or rusted roofing sheets. There are no good roads, so the people have to move around the environment in their canoes.



Fig. 1.4: A scene showing the habitation of the people in the film

The endowment of the Niger-Delta region with economically viable natural resources appears to be a curse when the poverty level of the people is considered, resulting, however, from the greed and insensitivity of the oil companies and the elite in the region. Desperation and ignorance or illiteracy on the part of the people, especially the women, makes them scoop oil from burst pipeline to make a living. This, unknown to them, also contributes to the degradation of the environment and also causes more harm than good for the inhabitants of the community. For instance, in *Black November*, a woman runs to instruct her children to bring containers to scoop crude oil when one of the burst pipelines, oozing oil. Her children, along with others, appear with big kegs and they quickly move to the leaking pipeline to fetch their portion of oil.

Dede, the fish angler, tries to stop Happiness, one of the women presumed to be his wife. She ignores him and claims that she needs the fuel to cook. The women and children continue to scoop the oil into kegs. The film does not show that people are responsible for the burst pipes. Rather, it is assumed to be as a result of negligence on the part of the oil companies which is

however hijacked by the woman-led group to scoop the oil. The issue of leaking pipeline is not a new occurrence in the community. The people appear to be used to it as they struggle to fetch the oil with great expertise. They are seen pushing and shoving one another, as they struggle to quickly get as much as they can get. A close observation shows that the pipeline is not only leaking but forcefully gushing. In the process, Government Official appears, and a gunshot is fired to scare the people. Interestingly, this does not scare them. It only briefly distracts them. Rather than running, they all turn round to stare at the intruder. The residents are desperate because they have been conditioned by the situation to become vandals and rebels against constituted authorities.

Another significant issue in the film is the level of consciousness of the people towards government neglect despite their illiteracy. They accuse the government of neglect and contend that they deserve more attention, hence their action at the venue of the burst pipeline. The unnamed Government Official informs them of their arrest. But to further buttress the residents' awareness of their rights, they ask him to present the warrant for the arrest. He accuses them of stealing crude oil, which belongs to the government. He reprimands them for failing to report any leakage to the appropriate authorities. Mama Efe's reply is full of sarcasm, and it depicts the rebellious nature of the residents. She says "*what would we rather do? Standby and watch the property of the Federal Government of Nigeria spill and spoil our land?*

Mama Efe's response to the Government Official's accusation of not reporting to the appropriate authority during the spillage confirms the neglect of the community and inaccessibility to fuel in the area, as well as the negative impact of the natural resources derived from the area on the lives of the people. "... *but we did! Last week! And no one came here to do anything about it... shoot me? Which is worse? Watch fuel flow past your house and yet, in three days, you cannot get one gallon of what your Federal Government cannot make available...* Ironically, crude oil is exported, and later imported into the country because of the unserviceable state of local refineries.

Out of anger and oblivious of the implication of his action, the Government Official lights a stick of cigarette, that results in a huge explosion that claims the lives of many residents of the community as well as that of the Government Official himself. A television reporter is soon shown in another scene reporting the incident on a TV station simply called ANN. This may be an inversion of the global news medium, 'CNN'. The explosion is referred to as the fourth of its kind within a decade. The reporter attributes the cause of the explosion to the exploitation of the area without adequate provision for its maintenance. There are two definite reactions to the television broadcast. First, some of the residents accuse the government and Western Oil Company of being responsible for the explosion. Secondly, those who sympathise with the companies blame the residents and accuse them of stealing. The television broadcast is creatively employed to reveal the buck-passing in the society. In the situation, nobody takes responsibility for the issue and this will not attract a lasting solution to identified problems.

The ANN audience's feedback on the news about the explosion makes the director of the television channel to ask the reporter to get more news from the Niger-Delta. A documentary by the television station describes Nigeria as the fifth largest producer of oil in the world. It confirms Nigeria as a poor country where an average citizen lives on less than \$4 daily.

The report shakes the oil company and forces them to decide to compensate the victims. A meeting is arranged between the Niger-Delta oil interest and the local community. Ironically, the question of who receives compensation for those involved in the explosion is raised. The group intends to know if the compensation should go to individuals or the community as a whole. This results in a huge commotion among the residents because many of them feel that the money should be given to them individually. The suggestion that the money should be given to the community for infrastructural development is vehemently opposed because of the corrupt nature of their leaders. If the money is allocated to the community, they may not have access to

it or benefit from it, and it may not be utilised for the expected project. To uphold the culture of women's silence, an elder challenges Ebiere who stands up to speak against the prevailing injustice and oppression *"Is there no man to speak for your family?... this is not a matter for women!"*

Ebiere boldly exposes the deceit of the oil companies. She eloquently discusses the extent of the effect of the oil spillage on the community, and the need to fight back.

"...you come here enriching yourselves from the spoils of our land. In the process, wiping out families and generations, yet you keep the fuel burning. Give the people rest and they will rely on you. What they do is give us sickness and then treat us. They make us hungry and then feed us. They killed our loved ones, and then offer us money for burials. Can you not see their plans! It is high time you started to think more about the people other than your selfish fat pocket as well as that of your goons and cohorts. If you do not change your ways, the people would rise.

The elder's attempt to silence Ebiere further shows the need for people, irrespective of gender, to confront the oil companies and find a lasting solution to their problems. It becomes obvious from this scene that the leaders of the community are partly responsible for the problems faced by the community. Ebiere calls attention to the fact that their inaction has caused many hazards in the community. She calls them "self-centred individuals" who are only interested in enriching themselves at the expense of the people. Apart from the undependable and unaccountable elders, the Western Oil Company is depicted as an oppressive organisation whose main objective is to exploit the helplessness of the people for their own economic interest. The exploitative strategy adopted by the Western Oil Company to silence Ebiere attests to the conscious violation of the people's rights.

From the foregoing, it is established that the people of Niger-Delta are contending with three strong forces: the foreign, national and the local. The first is the ruthless and exploitative foreign investors; the second is the government while the third is

the corrupt selfish community leaders who enrich themselves through the betrayal of their kins. This is demonstrated during the elders' visit to Abuja to meet with the directors of Western Oil. The intermediary between the local community and the Western Oil Company pre-informs the directors that the elders can be used as a tool to stop the rebellion of the residents. The elders are told that the company is willing to give the community the sum of five hundred thousand dollars. Their reactions immediately confirm their greed. The thought of so much money makes some of them to feel hot to the point that they use their caps to fan themselves. They intermittently repeat the amount with open display of covetousness. The community leaders negotiating to bribe the white man and the intermediary with one hundred thousand dollars and fifty thousand dollars respectively, confirm the betrayal of the community. Ebiere exposes the elders as betrayers and traitors "...our elders have failed us again, they collected a bribe from Western Oil and murdered Chief Kadebia because he opted out..."

On the whole, Jeta Amata's *Black November* reveals the conscious exploitation and dehumanisation of the people of the Niger-Delta region as a result of oil exploration activities. It further reveals how the women of the Niger Delta community have unconsciously contributed to the problems of environmental degradation which is affecting their community. The analysis shows that the film presents a picture of a bleak future for both human and non-human elements in the natural environment, if the current destruction of the land is not addressed. The reactions of the characters, especially the women, to the ruin of the Niger-Delta environment can be described as rebellion, triggered by poverty and neglect experienced by the people. Thus, Jeta Amata uses the film to expose and educate people on the reality of the Niger-Delta society. The film also calls the world's attention to the fact that the environment is devastated and the government is insensitive to the people's plight, hence the rebellious act and the quest for revenge on the part of the Niger-Delta community led by Ebiere.

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Linguistic Implications of Social Class in Femi Osofisan's *Morountodun*

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Abstract

Social class which ranks people on the social ladder of society has a great influence on people's use of language to the extent that its knowledge forms part of the context that informs the meaning-making out of people's use of language. This paper therefore examines the various social variables that define people's class in society as reflected in Femi Osofisan's *Morountodun*, with the aim of tracking the implications of the identified social classes on people's use of language. Findings reveal that five social variables were used to stratify human society in Femi Osofisan's *Morountodun* and they include: Age, Education, Wealth, Gender and Religion. It is also discovered that symbiotic influence exists between people's social class and their use of language, since their social class forms larger part of their experience and they communicate their experience through the use of language. The paper concludes that for a comprehensive meaning-making from people's language use, there is a need to understand the user's social class.

Keywords: Social class, Social variables, Linguistic implications, Meaning-making

I. Introduction

Social class is defined by the variables that rank people on the social ladder of society. Abdullahi-Idiagbon (2007) claims that the social variables include: age, gender, status, participants, setting, ethnicity and religion. One of the naturally endowed social variables is gender. Every human society is classified by gender and gender of a language user, to a certain extent, determines their language use.

The gender of the participants can be a decisive determinant in the usage of language. Probably, that is why in Africa, some talks are classified as "women's talks" while sometimes, a speaker is admonished to "talk like a

man". For example, women's language is mostly persuasive, subtle and polite while that of a man is authoritative and assertive. Men are likely to speak in lower pitch but women tend to use higher status variants more frequently than men. Abdullahi-Idiagbon (2007:128).

Stockwell (2002) also establishes that there are correlations between patterns of social stratification and gender. The link between patterns of social stratification and gender greatly influences the use of language in society. Another social variable in the determination of social class is age. Age, as a social variable, is an index of mental maturity and it influences the language usage and use. Certain expressions, in the context of Africa such as witty sayings, proverbs, idioms and the likes, are classified as words of elders while uncoordinated thoughts or expressions are referred to as a child's talk. The speech of adults features illustrations, examples, warnings, persuasions and a lot of references to precedents. On the other hand, children's speech is mostly cosmetic, egocentric and self-centered (Abdullahi-Idiagbon, 2007).

While tracing the relationship between the social variable of age and language use, Preston (1989) opines that age could have influence on the use of language in two ways. He claims that in the first instance, age could mark a generational speech, therefore serving as an index to language change whose survival in the next generation is only likely. In the second instance, he posits that slang serves as an important measurement of age-grading since slangs flourish more within teenagers and youths.

Ethnicity, as another social variable, affects both the use and usage of language. Its manifestation is much more glaring in a second language setting in forms of lexico-syntactic transfer, semantic shift, overgeneralization, difficulty in some sounds' production and so on. In some instances, ethnicity leads to emergence of language varieties. Ethnicity may also result in multilingualism and/or its variants. Ethnicity is also a strong determinant of language class and clash (Abdullahi-Idiagbon, 2007). Other social variables that have great influence on language use include: education, status (economic) and so on that stratify members of a society.

Liu (2020) establishes through an empirical research titled "Social class, language attitudes and language use" that students from upper middle class have significantly lower attitudes toward local dialects and they have the lowest percentage of current use of language at home. Liu further exerts that there is tendency that social class privilege plays a more significant role in English learning and education. Vandrick (2014) states that there are intersections of social class with other identities and recommends increased attention to social class in English language education research, teacher

education and language classrooms. In his own contribution, Bernstein (1960) suggests that the typical, dominant speech mode of the middle class is one where speech becomes an object of special perceptual activity and a theoretical attitude is developed towards the structural possibilities of sentence organization.

A number of these variables are deployed in Femi Osofisan's *Morountodun* with significant linguistic implications. The understanding of the disparity among members of the society represented in the text will help readers to adequately have a grasp of language use in the text and see the need for all forms of conflicts used by the playwright in the development of the play's plot.

2. Related Literature

Sesan (2018), in his article titled "Representation of Women's War Experiences in Femi Osofisan's *Morountodun* and *Women of Owu*", attempts the analysis of the fate and status of women in Yoruba historical wars as represented in the two literary texts. His argument is that the two plays present the collective and individual experiences of women. His study concludes that Osofisan's plays encompass a range of diverse, oftentimes contradictory positions, experiences and roles embraced by women in war situations. The reviewed work is related this study in that they both do the textual analysis of Femi Osofisan's *Morountodun*. However, the present study differs from the reviewed work because while Sesan considers the representation of women's war experiences in Femi Osofisan's *Morountodun* and *Women of Owu*, the present study attempts the analysis of language and social classification in Femi Osofisan's *Morountodun*.

In another related literature, Ajidaun (2014), in the article titled "Myth, History and Marxists Polemics in Femi Osofisan's *Morountodun*", attempts a critical appraisal of Femi Osofisan's artistic fusion of the Yoruba myth of Moremi, a legendary figure in the history of Ile-Ife, Nigeria and the history of Agbekoya uprising to depict his Marxist ideology. The study notes and discusses the playwright's reliance on and employment of archetypal heroism of Moremi and archetypal revolution, valour and courage demonstrated by the leader of the Agbekoya uprising to protest against oppression and economic exploitation of the poor and the downtrodden in the society. The reviewed study situates the play as a socio-economic satire on the alienation of the masses, class stratification and the gross oppression and dehumanization of the poor in the society. Ajidaun's study and the present one are related because they both attempt the linguistic analysis of Femi Osofisan's *Morountodun*. They are divergent in terms of the indices analysed from the text. While the reviewed study considers Myth, History and Marxists Polemics in Femi Osofisan's *Morountodun*, the present study

attempts the analysis of Language and Social Classifications in Femi Osofisan's *Morountodun*.

Adebua, B. O. (2011) works on textual analysis of another literary text of Femi Osofisan. He titles his work as: "The Nexus of Ideology and Reality: a New Construction of Meaning of Femi Osofisan's *Once Upon Four Robbers*". Adebua applies the features of deconstruction such as hierarchies, privileged members, binary oppositions and contradictions to the reading of Femi Osofisan's *Once Upon Four Robbers*. His findings expose new meanings derivable from the texts which are not static or absolute. The work also exposes the depth of despondency in the African human condition. The link between the reviewed work and the present study is the authorship of the literary texts used in the two studies. However, while the reviewed work makes use of Femi Osofisan's *Once Upon Four Robbers*, the present study makes use of Femi Osofisan's *Morountodun*.

Considering the different social classes that exist in human society, Kraus and Park (2014), in their research titled "The Undervalued Self: Social Class and Self-Evaluation," examine how perceptions of economic standing shape the way that individuals evaluate the self. Believing that reminders of one's own subordinate status in society are an indicator of how society values the self in comparison to others, the researchers predict that chronic lower perceptions of economic standing vis-à-vis others would explain associations between objective social class and negative self-evaluation. The two studies are related because of their focus on issues of social status. The area of divergence is that while the reviewed work considers the psychological implications of social class as perceived by self, the present study examines the linguistic implications of social class in Femi Osofisan's *Morountodun*.

3. Synopsis of Femi Osofisan's *Morountodun*

In *Morountodun*, Femi Osofisan seeks to reshape the traditional Yoruba mythology and ritual in the light of contemporary realities. The juxtapositions he makes are multidimensional; he takes his inspiration from the Yoruba myth of the legendary heroism of Moremi of Ile-Ife, and interweaves it with contemporary peasant farmers' uprising in the Old Oyo state in 1969. At that same time, the nation was boiling and burning with civil war. The main thematic thrust in Femi Osofisan's *Morountodun* is class conflict in which Titubi, the heroine and modern Moremi, is allowed to commit class suicide. She has deduced:

"I had to kill the ghost of Moremi in my belly,
I am not Moremi! Moremi served the State, was
the State, was the spirit of the ruling class. But it is not
true that the state is always right..." pp. 70.

Osofisan represents the legendary myth of Moremi through Titubi, the spoilt daughter of Alhaja Kabirat who is also the head of all market women. The heroic deed of Moremi inspired Titubi to shun her class and fight alongside the peasant farmers like her legendary figure who fought and ensured victory in Ile-Ife. The play opens with characters getting ready for presentation; Titubi comes in and stops the presentation. The dismayed director orders her arrest but the director is arrested instead. The play takes a new turn as Titubi decides to fight alongside the peasants and joins in the play. Because of her contributions and zeal in the fight to remove taxation on the peasant farmers, Titubi is re-christened *Morountodun*.

4. Theoretical framework

The theoretical framework adopted for this study is William Labov's theory of Language Variation. The branch of linguistic studies referred to as language variation and change was propounded by Labov in 1972. The major sociolinguistic investigation of Labov is on accent variations. This version of language variation by Labov claims that members of speech communities, especially urban centres, witness a lot of variation, changes and features in the language they speak. In an attempt to support Labov's claim, Romaine (2000) asserts that differences in language are tied to social class. The *International Encyclopedia of Linguistics* posits that many of the concepts and methods in linguistic studies of change and variation originated with the works of William Labov. In 1965, Labov launched the concept of sociolinguistic variables such as age, gender, religion, economic status, race and so on which indicate that sociolinguistic variants are 'a set of (alter) native ways of saying the same thing in which the alternatives have social variants.' Labov therefore found class differentiation within sociolinguistic variables. In the same vein, the use of language by the characters in Femi Osofisan's *Morountodun* reflects the characters' class differentiation based on sociolinguistic variables used to categorise them (the characters).

5. Analysis

The analysis is done to reflect the linguistic implications of the social variables deployed by Femi Osofisan in *Morountodun* to stratify members of the community symbolized in the text. Five social variables that inform the use of language for the assignment of social class in the text include: Age, Education, Wealth, Gender and Religion.

Characters' Age and Linguistic Implications in Femi Osofisan's *Morountodun*

The farther the social distance, the more formal is the discourse. The participant relationship (tenor) determines the tone of the discourse. The variable of age, especially in the context of Yoruba social setting, is highly regarded and revered, to the extent that certain expressions and acts are exclusively reserved for the elderly. For instance, initiation of handshakes, riddles, proverbs etc. are believed to be reserved for the elderly, obviously as a result of their experience in life and it is only different in very special situations like conflict and the likes. This use of language that reflects the user's age is evident in *Morountodun*.

In the text, the peasant women at the seaside listen eagerly to the riddles of Mama Kayode, the eldest in the gathering as follows:

Excerpt 1

Mama Kayode:	A riddle! Shall I tell it?
Women:	Yes! Tell it!
Mama Kayode:	Listen: Oruku tindi tindi Oruku tindi tindi
Women:	Oruku gba gbo!
Mama Kayode: I say	Oruku is in my hands: Catch it! I launch a riddle-o!
Mosun:	Oruku bi gba omo: A thousand kernels Nestle in a thousand nuts: We await your riddle-o!
Mama Kayode: Listen:	The he-goat wears a beard The she-goat also wears a beard: Oba Lailo!
Mosun:	I know that one!
Molade:	Me too, but I won't say! Not yet.
Wura:	All right, I'll solve the riddle. Love! Someone's in love! <i>Tinrin tintin!</i>
Another riddles:	
Mama Kayode:	Listen: <i>Ruku Ruku Yekete</i> The carrier of the corpse is bow-legged,

The corpse itself is bow-legged,
Oba Lailo!

Wura: Now we're getting nearer to target. Who knows that one?

Mosun: There is a horse, and there is a rider, both keeping the same secret. That's all I'm going to say.

Mama Kayode: Listen:
Oruku is going home to roost:
Firewood is gathered
In a hundred places,
But the bundle is tied up
In a single spot,
Oba Lailo!

Mosun: I know the man!

Molade: I too can guess. Titu, can you tell us?

Titubi: I am not in love with any man!
(pages 67, 68 and 69).

All the participants are able to decode Mama Kayode's riddles and proverbs because they share the same cultural background knowledge of the discourse. The social variable of age comes to play here as it is obvious that love discourse is predominantly a reservation of adults, and that riddles, proverbs, and witty sayings are used mostly by elders. That fact accounts for why Mama Kayode, the eldest in the gathering of Wura, Mosun and Titubi, poses the riddles. The implication of this is that the younger ones learn from the words of the elderly so that when they become elderly themselves, they would have been equipped psycholinguistically and sociolinguistically to groom the younger ones to them. In African society, the elderly act as tutors or instructors during the process of socialization to transmit culture from one generation to another. Mama Kayode, as an elderly has acted in that capacity by familiarizing the younger ones around her with African riddles to broaden their thinking faculty, strengthen social ties among the participants and keep them entertained.

Characters' Education and Linguistic Implications in Femi Osofisan's *Morountodun*

Excerpt 2

Marshal: How much?
Bogunde: All clear over there now, Marshal. One shilling.
Marshal: Pardon? You know me too I be seller like you.
(page 17)

Excerpt 3

Warder: Alhaja... Alhaja! Oga dey come! Quick, quick!
Alhaja: (unmoved) Yes?
Warder: Please, I beg, come. Come...he go ruin me, I beg...
Alhaja: Who?
Warder: Oga... Oga patapata. We head for this place... (page 21)

In Excerpt 2 above, the use of pidgin by Marshall and Bogunde who are both from the peasant class and the village shows their level of education as village peasants. Marshal says *May I pay one pence, I beg* which is pidgin instead of saying *Please, let me pay one pence*. In a similar vein, the warder, though in the city, is one of the poverty-ridden working class, who is not only poor but also uneducated. He therefore picks both Yoruba, his native language and pidgin as languages of expression because he cannot use the standard English and he has to express himself before the English language users. In Excerpt 3, the Warder says *Oga...oga patapata. We head for this place...* instead of saying *He is the head of this place* while referring to his boss where he works. The implication of this is that other users of the English language who wish to communicate with people like them will need to understand their educational status to be able to understand their utterances.

Characters' Wealth and Linguistic Implications Femi Osofisan's in *Morountodun*

Economic status of the characters in the play is reflected in the characters' use of language as evident in the excerpt below:

Excerpt 4

Titubi: ... Is it a sin to be rich?... I, Titubi, daughter of Alhaja Kabirat, I am stopping this play tonight! And if you're wise, you'll go and return your tickets now and collect your money back. (Hisses.)
Director: (struggling vainly) Madam... please... excuse m...
Titubi: Shut your mouth! Who are you?
Director: (shouting) Gone for the police! The police!
Titubi: Very good. We'll soon have all of you in prison.
Superintendent: Take him away and lock him up.
We'll take his statement tomorrow. And the name of his comrades.
Madam, sorry for all this palaver. I was on a routine visit to the station when your actors came.

Titubi: My name is Deputy Superintendent Salami.
(taking his hand) Pleased to meet you.
Director: But, officer... Superintendent... I am the director
of the play!
Superintendent: I beg your pardon?
Titubi: Don't listen to him.
Director: I sent for you. This woman led the rioters here.
Corporal: Shut up your mouth. You think we can't recognize
a rioter when we see one, eh? Slandering a decent
woman. Look, come quietly with me now or-

(pages 7-10).

Titubi uses the economic power she has over the Director of a play to humiliate him. It is the Director that invites the police to prevent Titubi from disrupting his play, but when the police get to the scene, it is the Director that is arrested instead. This action of the police, acting in contrary to the expectation, is due to economic difference between Titubi and the Director. Titubi is rich and the police feel they can benefit from her wealth, thus the need to work in her favour. Titubi expresses her economic status as being the reason why she is "qualified" to disrupt the play. This is evident in the first line of Excerpt 4 when she (Titubi) says: ... *is it a sin to be rich?... I, Titubi, daughter of Alhaja Kabirat, I am stopping this play tonight!* To accept that he is of less economic status, the Director of the play does not claim any right at first. Instead of claiming a right to stage his play, he begins to plead with Titubi by saying: *Madam... please... excuse me...* Instead of playing offensive role in his use of language, he decides to play defensive role and Titubi assumes an offensive role by saying: *Shut your mouth! Who are you?* and *Very good. We'll soon have all of you in prison.*

When the Director cannot withstand Titubi's embarrassment again, he calls for the police by saying: *Gone for the police! The police!* to probably arrest Titubi or settle the case by making Titubi allow the play to be staged. Interestingly when the police get to the scene, it is the opposite the expectation that they do as expressed by one of them when he says: *Take him away and lock him up. Madam, sorry for all this palaver.* Normally instead of saying *sorry* to Titubi, it is the Director that the police should say it to and instead of commanding the lock up of the Director, it should be that of Titubi because it is Titubi that commits a crime by unlawfully disrupting the Director's play. The police decide to do this probably based on two reasons. The first is that if the police do not act in favour of Titubi, she may use her economic power to connect with the police boss so that that police will be punished from "the top". The police would not want that; so, the need for his action. Another reason is that the police is likely to benefit from Titubi's economic power as against from the Director who is not likely to offer

much since he is not rich. Even when the Director is trying to let the police know that he is the director and that he is the one that calls for the police to arrest Titubi for leading rioters to disrupt his play by saying: *But, officer... Superintendent... I am the director of the play! and I sent for you. This woman led rioters here.* The police do not agree. The police claim that Titubi does not look like a rioter by saying: *Shut up your mouth. You think we can't recognize a rioter when we see one, eh? Slandering a decent woman. Look, come quietly with me now or-*. The implication of wealth or economic status on language use is that audience, having being conscious of the economic status the speaker, can easily make appropriate meaning from people's language, using their economic status as part of the context of the language use.

Characters' Gender and Linguistic Implications in Femi Osofian's *Morountodun*

This is the psychological, social, and cultural belief on which the plot of the play centers. The male gender is seen as being superior to the female gender. Akindele and Adegbite (2002), quoting Hartman (1976), Krammer (1977), among other scholars, assert that men's speech is forceful, efficient, unsparing and masterful, while that of the female is weak, trivial, ineffectual, hesitant, hyper-polite, euphemistic and often characterized by gossip and gibberish.

In the play, Moremi, though authoritative and determined in her conversation with all other characters in the play, falters when she speaks with her husband, Oronmiyan.

Excerpt 5

Moremi: I thought you no longer wanted me. When you took your last wife-

Oranmiyan: Asake, yes?

Moremi: I became so jealous that... that ...

Oranmiyan: Ehn-hen.

Moremi: Forgive me! It ... I ... it was Arogundade.

Oranmiyan: Arogundade? Ah, I see, the trader from Ijesaland. What about him?

Moremi: He... he... please forgive me. I have been unfaithful to you. I ... I slept with him.

Oranmiyan: Abomination! ... It would be instant death....
(page 39).

In the first line of Excerpt 5 above, Moremi confesses her sin before Oranmiyan, her husband. Even though Moremi is a very strong character

who has been acting fearlessly in the play, the characteristic of her gender's use of language reflects when she is having a conversation with her husband to confess her act of infidelity. Women are believed to be jealous in their talk and that is projected in the second turn of Moremi in the Excerpt above. Moremi is jealous that her husband takes another wife, which is typical of people of her gender and she expresses it by saying: *I became so jealous that... that ...* Because female gender is believed to be more emotional, women are most times prone to be jealous. So, one can easily guess the gender of the person who utters the statement. The weakness of women's talk is also seen in Moremi's use of language when she says: *Forgive me! It ... I ... it was Arogundade. and He... he... please forgive me. I have been unfaithful to you. I ... I slept with him.*

If it were to be a man, despite being guilty, they are likely not to quickly ask for forgiveness from the person they offend especially when the person offended is of opposite gender. To Moremi, that Oranmiyan marries another wife is an offence but Oranmiyan does not express any sign of remorse that he marries another wife after Moremi. Instead of accepting his own guilt, what he does is to quickly judge his wife, Moremi by telling her that death is the punishment of her offence. Oranmiyan discloses his verdict by saying: *Abomination! ... It would be instant death...* Oranmiyan does not see his own act of marrying another wife as an abomination that should also attract a form of punishment. All these reflect in Oranmiyan's use of language because he is a man and man's talk is assertive, forceful and masterful. The implication of language user's gender is that since the audience already has an idea of language use typical of each gender, meaning-making from the utterance of any of the genders will not be challenging.

Characters' Religion and Linguistic Implications in Femi Osofisan's in *Morountodun*

Alhaja, one of the major characters in the play believes in the Supremacy of the power of Allah. As a Muslim, she believes that whoever is begged with the name of Allah should accept the appeal. That is why she makes an appeal to the superintendent to stop the Corporal from locking her daughter up in the police station. The evidence is in the following Excerpt.

Excerpt 6

Alhaja:	Stop!
Superintendent:	It could be tomorrow... it could be tonight...
Alhaja:	Stop him, I say! In the name of Allah!

Superintendent: Allah, madam, is always on the side of those who do more than just fold their arms and watch. We needed a brave woman. Your daughter volunteered.
She is to be commended. (page 25).

Religion is about faith and belief which the practitioners hold on to. The faith and belief of Alhaja as an Islamic faithful is reflected in her utterance when she is trying to stop the police from locking up her daughter, Titubi in police custody. In the first instance, Alhaja only said *Stop!* without adding any issue of religion. The reply she gets from the Superintendent is not desirable and that is why she decides to introduce religious issue to establish her faith and to anchor her request/plea to the belief that anyone who does not accept any plea made in the name of Allah will incur the wrath of Allah (God.) Owing to this belief, she remakes her request by saying: *Stop him, I say! In the name of Allah!* She believes that by making the request in name of Allah, the request will be granted and that is why she adds *In the name of Allah* in the second attempt of her request. The implication of this variable of religion on language use is that the knowledge of the language user's religion will help the audience to make relatively appropriate meaning from the speaker's language use.

6. Summary of Findings and Conclusion

The leading establishment of this study is that the social class that one occupies in a society determines factually every experience or thought of that person and it is language that is used to express that thought. In a similar vein, the findings reveal that the social status of people in the society serves as a demarcation between the rich and the poor's use of language. The case of Alhaja Kabirat and Titubi, her daughter, who represent the rich in the text, is evidence. Their dressing, standard of living and the way they use language as if they can control the world, makes a wide difference between them and the poor. The poor like Bogunde, Baba, Marshal, Mama Kayode, Wura and other peasants live a life with low standard of living and use language with little or no authority at all. This is because of their low economic status.

Another finding in *Morountodun* is that of gender difference. The way the male gender like Bogunde, Baba, Marshal, Superintendent and the likes use language with determination and self-worth makes a distinct difference from that of the female gender. The female gender such as Mama Kayode, Wura, Titubi, Alhaja Kabirat and the likes talk with submission, discuss love and play the chorus role through gossips.

Summarily, it was found that social status describes the way people are placed in the society. It is associated with the ability of individuals to live up to some set of ideas or principles regarded as important by the society or some social groups within it. It was discovered that the members of a social group interact mainly within their own group and to a lesser degree with those of higher or lower status. The study concludes that as long as differences still exist in the structure of any given society, there is bound to be variations in language use. The understanding of social status of a language user is required for better meaning-making from the language use. This is due to the fact that the social status of an individual informs their experience and it is their experience that is expressed in their use of language.

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Communicative Language Skills and Specificity In English Language Learning: The Role of Esp

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Abstract

ESP (English for Specific Purposes) is very important to the teaching and learning of English in Polytechnic contexts and there can be little doubt of its success as an approach to understanding language teaching and learning. This study aimed at investigating the English language needs of Mechanical Engineering students in Higher National Diploma I (HND I) in a Nigerian Polytechnic. The study used a mixed method research design, namely, qualitative and quantitative. The participants in the study consisted of sixty students from the Mechanical Engineering Department. In order to get a representative sample for this study, random sampling was employed for this study. Data collection instruments included a questionnaire and a structured interview which elicited responses on the scope and nature of teaching and learning of English that took place in their classrooms. Descriptive statistics were calculated for the analysis of the data that came from the questionnaires. Participants' responses to each question were calculated in terms of percentages and frequencies. The findings revealed that the English Language needs as perceived by the students were not met. They felt their teachers tended to neglect important communicative language skills needed for their future jobs, which perhaps explains why most graduates of Engineering may not communicate effectively in the workplace. In light of the results, this study recommends that English Language teachers should adopt a strong research orientation which highlights the importance of ESP research in Language teaching and learning.

Key Words: Communicative Competence, Specificity, ESP, Language Learning

Introduction

Nigeria is a multi-ethnic country, it is made up of different regions, languages, religions, customs, and cultures. Each ethnic group has its own language; however, in all the institutions of higher learning in Nigeria, English is the medium of instruction since the language is lingua franca and the official language of the country. Right from the primary up to the tertiary level, English is always taught and learnt. Therefore, it is necessary to emphasize the teaching of appropriate English Language communication skills in schools to students. English Language teachers should be conscious of the fact that their students need to function in numerous social environments and that their courses should equip the beneficiaries with the necessary skills to do so. The experience of planning and designing an appropriate course that suits target ESP groups can be very challenging especially for English teachers (Bachman & Palmer, 1996; Wang, 2010; Fangyuan, 2018). ESP teachers of such target groups are often faced with various complexities and problems when they lack the know-how of designing effective courses that will cover the specific communicative language needs of their students. Having realized the status of English as an international language and its importance as a major communication tool, English Language teachers should take steps to investigate ways to help and develop communication skills among engineering students. Since English is a tool for admissions to good tertiary institution and for getting better placement opportunities, it is essential to provide English language learning opportunities to technical students. However, the use of outdated methods of teaching, untrained English language teachers, dearth of language aids, fear of learning English and overcrowded classrooms also affects the success rates of most Polytechnic students (Bialystok, 1978; Mahalingam, & Yunus, 2017).

The professional environment in which engineers have to function is highly competitive and demanding and these prospective employees are required to be excellent at communication skills. Although engineering graduates are good academically, it is often observed that employees are hesitant to

hire these graduates due to their poor proficiency in English. Engineering students need to give more attention to technical subjects. They, however, cannot ignore the language with which they will perform on their jobs in the future. It is therefore very important that English Language teachers engage in research based teaching (Ellis, 1985; Evans & Green, 2007). The English language teacher should be able to identify students' language needs and train them to use such communicative skills to become successful learners and managers. Therefore, this research attempts to investigate the English language needs of Mechanical Engineering students in Higher National Diploma I (HND I) in a Nigerian Polytechnic.

Literature Review

ESP (English for Specific Purposes) involves teaching and learning the specific skills and language needed by particular learners for a particular purpose. The P in ESP is always a professional purpose – a set of skills that learners currently need in their work or will need in their professional careers (Benson & Voller, 1997; Björkman, 2013; Basok, 2017). ESP contrasts with General English, which is aimed at a very wide range of learners. It also contrasts with Business English, although there is considerable overlap between the two branches. A lawyer and a marketing executive might both benefit from attending the same Business English course, focusing on the generic skills they both need at work (such as writing an email or participating in a meeting), but they might get more from attending an ESP course in legal or marketing English respectively as this will focus more precisely on their needs (Ellis, 1985; Alkhuli, 2006; Mudraya, 2006; Ward, 2009).

In theory, all learners need ESP and would benefit from a course tailored to their needs (Ellis, 1995; Bachman & Palmer, 2010). In practice, however, there has to be a compromise where learners with sufficiently similar needs can be grouped together. This is fairly easy in the context of pre-experience courses, where a large number of students have similar needs, decided in advance by experienced specialists (ESP Practitioners). This branch of ESP

is sometimes called ESAP, (English for Specific Academic Purposes). In principle, there is a clear distinction between ESAP, which trains students for their future work, and EGAP (English for General Academic Purposes), which trains them for their current studies, but in practice the distinction is often blurred. ESP courses can also be created for working professionals (e.g. a teacher providing in-company lessons at a law firm). In such cases, the course will not only be for the needs of a specific profession (e.g. lawyers, human resources personnel) but also for the specific organisation. Here, the ESP teacher has the opportunity to base activities on the situations and texts the professional learners actually need English for in the workplace.

Characteristics of ESP

The term ESP stands for English for Specific Purposes. It is a linguistic field of study that addresses the immediate and very specific needs of learners for a target language which is required for academic or professional purposes. It is a subdivision of Language for Specific Purposes (LSP), which is defined by Ellis & Johnson (1994) as "...the area of inquiry and practice in the development of language programmes for people who need a language to meet a predictable range of communicative needs" (12). Therefore, communicative competence is a very significant issue in ESP. ESP has a number of characteristics which differentiate it from General English. Dudley-Evans & St. John offered a modified definition of absolute and variable characteristics of ESP:

I. Absolute Characteristics

- ESP is defined to meet specific needs of the learner;
- ESP makes use of the underlying methodology and activities of the discipline it serves;
- ESP is centred on the language (grammar, lexis, and register), skills, discourse and genres appropriate to these activities.

2. Variable Characteristics

- ESP may be related to or designed for specific disciplines;
- ESP may use, in specific teaching situations, a different methodology from that of general English;
- ESP is likely to be designed for adult learners, either at a tertiary level institution or in a professional work situation. It could, however, be for learners at secondary school level;
- ESP is generally designed for intermediate or advanced students;
- Most ESP courses assume some basic knowledge of the language system, but it can be used with beginners.

How is ESP different from General English?

For teachers of General English, a key question is finding materials and methodologies which are effective for a particular class (e.g. “Is the approach or method I am using appropriate for learners of this age, culture, level, first language(s) etc?”). This question is also relevant to ESP but one other factor should also be considered: subject-specific knowledge (of legal procedures, of engineering methods, of software programming etc.). By definition, the learners on an ESP course will usually know more about the subject than the teacher (Brown & Palinscar, 1982; Harmer, 2007). This additional factor is often what makes ESP a daunting, but also an exciting challenge. However, there are three key strategies open to ESP teachers whose knowledge of the specific subject is limited: honesty, openness, and preparation (Brown, Bransford, Ferrara, & Campione, 1983; McKay, 2005).

Needs Analysis

Needs Analysis is and remains a fundamental part of ESP instruction and learning (Canale, & Swain, 1980). It serves as a prominent constituent for what relevant language learning will thrive and transpire within the framework of a language-learning environment. It involves the cooperation of both students and

teacher and a complete re-evaluation or “reinvention” of what is considered ‘core’ and essential for meaningful learning (Chamot, 2005). Essentially, a Needs Analysis for use with adult learners of English is a tool that examines, from the perspective of the learner, what kinds of English, native language, and language skills the learner already believes he or she has; the literacy contexts in which the learner lives and works; what the learner wants and needs to know to function in those contexts; what the learner expects to gain from the instructional programme (Ellis, 1995). Furthermore, it focuses and builds on learners’ accomplishments and abilities rather than on deficiencies, allowing learners to articulate and display what they already know and can do (Hsiao & Oxford, 2002). Doing a Needs Analysis should be a continual process and takes place throughout the duration of a course, consequently influencing student placement, materials selection, curriculum design, and teaching approaches and methodology (Ellis, 1978).

Why do a Needs Analysis?

A number of individuals have contributed their thoughts to answering this question, with the foresight to perceive some of the underlying principles that provide a most reasonable rationale. Chamot (2005) suggests that doing a ‘Needs Analysis’ helps “get the right balance between teacher/learner input” (12). Several studies (Danserean, 1978; Tavassoli & Farhady, 2018) suggest that it also serves as important in exemplifying and validating the learners’ “heritage, culture, language, life experiences, knowledge and not to mention their sometimes traumatic experiences as they embark upon life” (34). Canale and Swain (1980) state that that it is essential to do a ‘Needs Analysis’ for one important reason: “To determine what students need to learn” (26). Moreover, they claim that it aids administrators and teachers with learner placement/directives and in developing materials, curricula, skills assessments, teaching approaches, and teacher training. It is also seen as assuring a more flexible, responsive curriculum rather than a fixed, linear one that was determined ahead of time by regulating

bodies. Ellis (1985) is of the opinion that “overlooking learners’ needs results in inappropriate placement and instructional materials and approaches that are not relevant to learners’ needs and lives” (15). He iterates, “if needs...are not met, then there is little chance for developing a desire for recognition or to reach one’s full potential” (17-18). However, it is when adult learners know that educators understand and want to address their needs and interests that they are motivated to continue and learn. It is therefore necessary that before language teachers begin to teach learners, they should be able to understand the language needs of the learners.

Materials and Methods

Participants

The present study was carried out in one of the fore-most Polytechnics in Southern Nigeria. Mechanical Engineering department was chosen by the researchers. The researchers selected 60 students from Higher National Diploma I (HNDI) randomly. The selected students were a heterogeneous group (55 boys and 5 girls). The Mechanical Engineering option selected for this study had only five (5) girls in the class. This may not be unconnected with the fact that in Nigeria we have fewer girls in the hard sciences. The participants were between the ages of 18-25years old. The participants were from both rural and urban backgrounds.

Data Collection Procedure and Administration

A simple needs analysis form (questionnaire) was designed and given to the students to fill out. The students were made to fill out the forms at the beginning of their second semester English Language class. The following questions were asked the students:

I am learning English because:

1. I like English language
2. I need to use English at work
3. I want to be taught more of listening

4. I want to be taught more of speaking
5. I want to be taught more of writing
6. I want to be taught more of reading
7. When did you start studying English?
8. Who do you need it to communicate with?
9. What do you need to write about in English?

Results and Discussion

A likeness for English language scored the highest, all 60 (100%) agreed that they liked English language. This may not be unrelated to the fact that English language enjoys great prestige globally. 58 (96.6%) of the students agreed that they needed to use English at work. In addition, the most important language skill they felt they needed was listening, 56 (93.3%) explained that they needed to listen well before carrying out instructions. The next skill was speaking, 52 (86.6%) of the students agreed that they would be able to function as well as keep their jobs, maintain contacts, and share experience with colleagues by speaking English language fluently. As expected, the students agreed that they needed to be taught more of speaking skills because their target jobs entailed giving orders and carrying out instructions. The importance of reading also received positive responses, 50 (83.3%) of the students revealed that they wanted to be taught more of reading skills than writing. Surprisingly, writing received the lowest priority, 45 (75%) of the students felt that they really needed to be taught writing skills. This may not be unconnected with the fact that most of their courses are 'hands on'. Nevertheless, 56 (93.3%) of the students agreed that they started learning English between the ages of 6-10 years. In addition, the entire population of the students, (60) who participated in this study agreed that they would use English to communicate in the workplace and with customers.

Conclusion and Recommendations

The results from this study revealed that the students wanted to be taught more of listening skills, than any other language skills,

they perceived that their target jobs entailed careful listening in order to carry out their jobs accurately. Since the end of World War II, ESP has received much attention amongst educational and Applied Linguists (Dudley-Evans, 1998). This attention is justified due to the dominance of English in the fields of economics, politics, media, technology and medicine. Each of these fields, as well as others, requires its unique way of teaching based on the needs of their learners. Teaching language in general, and English, in particular, is no longer just a matter of application that serves all needs through any kind of syllabus and methodology. Rather, it is a regulated application that deals with each situation or given discipline independent of the other, and unless language teachers are trained enough to handle such situations and realize the idiosyncrasies of ESP, fruitful outcomes would never be reached.

Therefore, it is highly recommended that language teachers carry out 'Needs Analysis' before teaching language learners. In this 21st century, engineers are not only required to effectively convey technical information but they also need to have acceptable social, communication and interpersonal skills in order to perform best in the workplace. Therefore, if they are taught the right language skills, they would be able to perform better on their various jobs.

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Theatrical Elements in Alàbí Ògúndépò's Ìjálá Performance at the University of Ilorin

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Abstract

Ìjálá performance is undoubtedly a veritable tool for cultural identity and propagation. The scope of this paper shall be limited to AlabiOgundepo's dance and Ìjálá music performance at the University of Ilorin. Through descriptive and analytical method, this work focuses on Ìjálá, a genre of poetry that straddles written, gestural and oral custom as it envelops socio-cultural impartation for national progression in democratic Nigeria. This study discovers the potent ability of average democratic Nigerian in acquiring other people's culture regardless of their ethnicity. A cursory appraisal would also be given to various theatrical elements inherent in the Ìjálá performance, thereby paying good heed to the dance, music and problems of dance notation being part of the greatest challenges of choreographers in connection with dance documentation, particularly in Africa. In conclusion, Ìjálá dance and music performance are inseparable twin art that are asymmetrical in nature for socio-cultural identity in Africa. Among other things, AlabiOgundepo's Ìjálá performance has played a key role in cultural sensitization, impartation and social camaraderie among others. Therefore, this paper advocates that rich traditional arts of this nature be documented, supported and promoted for cultural exchange and national integration.

AlabiOgundepo's Ìjálá Performance

Chief ÀlàbíÒgúndépò is a prolific Ìjálá exponent whose hard work and commitment to Ìjálá oral poetry performance has taken him around the world. He gave credence to this when he further expatiated in an interview that Ìjálá has offered him a lot of honor and opportunities that education/white collar job could not have

offered. In this interview with Remi Oladoye (editor, *Alarinka Agbaye*) at Ibadan, Chief Àlàbí Ògúndépò gave an assurance that Yorùbá cultural value and tradition will not go into extinct but rather would be more vibrant as it were in the olden days due to his on-going effort targeted towards revamping and promoting it.

The sense of immersion and indigenous cultural promotion is a value that the *onijálá*, *ònkôrin* and the *akéwì* shares in Yoruba community. The poets shares awareness of, and pay keen sensitivity to important events of their times. They creatively absorb into the arts different aspects of human life — political, social, economic and moral. In the aspect of moral for instance, it is possible to measure the impact of the exposure of the poets to the medium by the phenomenal widening of the audience of oral poetries. *Ewì and Ìjálá* could be used for didactic purposes. A case in point is *Isé Eni* (A Person's Vocation), a poem composed by *Alagba Adebayo Fálétí*, which features regularly on the Ibadan-based Broadcasting Corporation of Oyo State in those days, underscores the dignity of labor:

Iséeniniiséeni
Mátijúisèè re
Ikánkítijú à ní molé
Èèràkítijú à ní lànà
Alapandedekì í tijú à ní f ó kirinigbangba
Mátijúisèè re
Bígi lo bá n késowó
Bíwóngbà o pékí o gbálèojà
Bíiránsé lo sì je labelijoba
Mátijúisèè re
Oòbáàsàgbè, oòbáàsakòwé
Bóojéonísòwò, bóojo' níwóróbo
Iséeniniiséeni
Sisé, isékí pa ni
À ìse re gan-anlabuku.

Translation

Your vocation is your calling
Never be ashamed of your vocation
The termite is never ashamed of building
The ant is not ashamed of making tunnels
The Ethiopian swallow is not ashamed of flying about
Never be ashamed of your calling
If you are a wood seller
Or are a cleaner in the marketplace
Or are messengers in the public service
Don't be ashamed of your vocation
Be you a farmer, or a clerk
Be you a trader or an itinerant trader
Work;
It does not kill
But idleness does.

(EwìFálétí: ApaKeji 42) as recorded by Oyèníyì Okùnòyè (2010, p. 54-55).

The performance of ewìon radio has made it possible for poets operating through the medium to propagate a sense of authorship as each poet normally signs off by identifying himself/herself at the end of each performance.

As a result of this, we could refer to some of our traditional oral poets as custodians and true descendants of the culture and tradition who have always commented favourably or critically on events, and celebrated occasions. In Ògúndépò's observed performance, the male performers were more actively positioned and projected than females in almost all sphere. However, the ability of these male Ìjálá performers to charge the atmosphere and holding the audience to the last gave a widening dynamism to the entire performance as a whole. Corroboratively, Osita (2012, p. 204) elaborated more on Ògúndépò's placement of male performers that:

Male roles become associated with higher values and importance, and are hence much

more respected to the detriment of those of women thereby placing men in a dominant position that crushes the other (women) to a subservient one.

Ìjálá Music and Dance as Tools for National Integration

Oral poetry performance is indeed a vast and spectacular art form within the Yorùbá culture and tradition which is more common among men than women. Corroboratively, Yorùbá oral literature consists of very many types, ranging from the fables, myths, legends, etcetera, of prose literature to the religious, social, and other contributions of the poetic genre (Awe, 1974, p. 331). Yoruba oral poetries include *ewì*, *ekún-iyàwó*, *ràrà*, *oríkì* and *Ìjálá* among others; and they are all regarded as part of Àṣà in Yoruba land.

Àṣà is the Yorùbá concept that most aptly translates as “tradition”. The noun is derived from the verb *sa*, which means to select, to discern, to discriminate. When it refers to a human society, *àṣà* is the set of behaviours, deeds and human habits that characterize it after it has been subjected to a historical process of deliberate choice. It can thus aptly be described as a tradition that is permanently open to innovation informed by preceding phases in the process (YaiOlabiyi, 1999, p. 34).

Interestingly, Yorùbá is quite vast in Àsá (culture), and this includes traditional oral poetry (chant), music, dance etcetera. Undoubtedly, the aforementioned oral art (*ewì*, *ekún-iyàwó*, *ràrà*, *oríkì* and *Ìjálá*) cannot be separated from music and dance. *Ìjálá* performance which contains oral poetry, music and dance is most peculiar with hunters in Yoruba lands. At the Performing Arts Department of the University of Ilorin, Chief ÀlàbíÒgúndépò, one of the most prominent *Ìjálá* exponents in Africa, employed the use of *Ìjálá* music and dance performance as a cultural amplifier and a tool for socio-cultural impartation. This was achieved in a three-day

workshop organized by the department of Performing Arts and the University at large. The objective behind the performance includes cultural knowledge impartation and unity fostering among students of different backgrounds, irrespective of their ethnic representation. During the epoch of this workshop, Unilorin students from different geo-political zones of the nation amalgamated and were divided into three parts for effectiveness in learning. These three segments comprised *Ìjálá* chants and songs, *Ìjáládance* and *Ìjáláensemble*. *Ìjálá* performance is most peculiar with hunters in Yoruba lands, and it fusions Oral poetry, music and dance as mentioned earlier. These arts are powerful impulse, but in the art of dancing, impulse is channeled by skillful performers into something that becomes intensively expressive and that may delight spectators who feel no wish to dance themselves. This was the same with ÀlàbíÒgúndépò's performance at the University of Ilorin. In spite of the seeming exotic life of the Unilorin students on account of modernity influences, they were quite enthusiastic about the incredible traditional *Ìjálá* performance. Consequently, all participants (students) greatly benefited from the workshop and had a collaborative performance on the day three with ÀlàbíÒgúndépò and his crew members. The performance showcased music, dance, oral poetry and other embellishing art forms. This captivantly thrilled the audience, leaving them with an impression that music and dance are indeed one of the great tools for socio-cultural impartation and national integration.

Music Appraisal

Besides using the voice, which has been developed to use various techniques such as complex hard, subtle and so on, a wide array of musical instruments was brought into play in ÀlàbíÒgúndépò's performance. African musical instruments come in a wide assortment, ranging from Membranophone, Idiophone, Xylophone, Cordophone and Aerophone. However, from the *Ìjálá* performance at the Unilorin, ÀlàbíÒgúndépò majorly played on the utilization of idiophones and membranophones to be specific.

Membranophone: this is a set of musical instruments that is made of wood or metals whose surfaces are usually covered with leather. In other way, it can equally be regarded as any class of musical instruments in which a stretched membrane vibrates to produce sound. According to shape, drums are classified as barrel, conical, cylindrical, footed, frame and to mention but few. Conventionally, the name membranophone replaces the term percussion instruments when an acoustically based classification is required.

Idiophone: this includes a class of musical instrument in which a resonant solid material- such as wood, metal, or stone- vibrates to produce the initial sound. These types of instruments include concussion, friction, and percussion etcetera. In many cases, as in the gong, cleft, clappers and ekwe, the vibrating material itself forms the instrument body.

Drums employed in African traditional music include talking drums, djembe, and bàtá to mention but few. Other percussion instruments include many rattles and shakers, such as the kosika, sèkèrè, bells and wood sticks. Also, Africa has lots of other types of drums, and lots of flutes and wind instruments (odja, kakaki) and stringed. Interestingly, of these varieties of the aforementioned musical instruments, Ògúndépò in his performance consciously employed melodic drums/instruments - such as iyaalu (lead talking drums), omele-méta (triplet drum), gúdúgúdú as well as agogo (metal gong).

With the use of all these traditional instruments, music played an important role in the oral poetry performance of ÀlàbíÒgúndépò. It was essential in representing the strong African cultural heritage and its importance was seen in many aspects of his performance. Unlike many cultures today, ancient African cultures encompassed music into their everyday lives. Dance, story-telling and religious practices are all grounded on the music of the culture. ÀlàbíÒgúndépò's oral poetry performance combined a number of theatrical elements in the light of ensuring that the fast eroding cultural heritage of his forefathers is salvaged.

Dance Appraisal

As an art form, dance does not leave behind clearly identifiable physical artifacts. As a result of this, it is not possible to say when dance became part of human culture. However, we would say with all sense of emphasis that dance has been an imperative part of human life and culture, ranging from ceremony, rituals, celebrations and entertainment since before the birth of the earliest human civilizations.

Dance is especially vital in African performances, so much so that in many African cultures, there are no two words in the language used to distinguish among dance, music, drama, oral poetry etcetera for dance remains almost inseparable from these other art forms. Essentially, in ÀlàbíÒgúndépò's performance among other dances, *ijo-ode* (hunters dance) was loudly exemplified on the metronome of Africanism. It included the idea of music accompanied with *ìjáláchats*. The dance contained quite a number of downward movements which added a lot of colour and aesthetics to the performance. With regards to this downward movement as mentioned above, Suru (2005, pp. 53) quickly buttressed that, the aesthetics in the downward movements of the Africans is a reflection of their belief in the gods, spirit and ancestors. Usually the African dance has to do with all parts of the body with emphasis on leg, waist, torso and the hands and head. Ògúndépò's male and female dancers utilized all parts of their body- hand, leg, torso, and waist (females) to perform enthusiastically showing their innermost expression that mere words could not have expressed. Cowan (1992, p. 365) also buttressed that the conception of dance as luminous and fervent expression that cannot be "captured" in words ultimately relies on the notion of a coherent, interiorized self that uses the body as an instrument for self-representation. Unlike many other performers, music and dance meant so much more than something just done to have a good time for ÀlàbíÒgúndépò and his performers. In fact, it has a much greater cultural purpose. Ògúndépò's dance was commonly done among a group of male and female performers. In the performance, dance, music and *ìjálá* were creatively intertwined and utilized to satisfy the audience wants

and expectation. The idea of Utilitarianism suggests that the value of a thing depends on its use, and not its beauty. This could be deduced from the performance of ÀlàbíÒgúndépò just as reflected earlier in the utilitarian use of his vital aspects of dance, music and oral poetry rendition.

Problems of Notation

Notation is a series or system of written symbols used to represent numbers, amounts or elements in something such as music or mathematics. Notation helps in the area of preservation and gives a flow of continuum to subsequent related preserved work. Since dance, traditional oral poetry and music all form part of performing art, the survival of any art of those forms depends either on its being preserved through tradition or on its being written down in some form. Where tradition is continuous and uninterrupted, changes in style and interpretation (inevitable when different performers perform the same material) may be corrected and the performance preserved in its original form. But when a tradition is broken (if, for instance, the cultural tradition of one ethnic group encroaches on those of another), then music, oral poetry dramatization and dance especially may not only change drastically but collapse completely. ÀlàbíÒgúndépò as well as most African performers is faced with this problem of notating their performing art works, especially dance. Meanwhile, methods of recording dance in particular are in the preservation of its history. Ògúndépò has quite a number of artistes/performers whom he has delivered, planted and notated his works (music, chants, especially dances) in their bodies. But the fact remains that this is not the best method of notating such art work of that cultural magnitude for its span of reliability is on the low side.

Conclusion

The projection of the Yoruba oral poetry (*Ìjálá*) performance in this paper has involved reconciling different forms of art- dance, music and chants into a holistic structure that underlies its generation as performance with ÀlàbíÒgúndépò as

one of those that informed its development. Ìrèlé (1982) as quoted by Okùnoyè, (2010, P. 44) also affirmed that,

“Yorùbá culture has played an integrative role in the process of acculturation to which all African societies have been submitted in such a way that this process can be seen today largely as one of adaptation, the adjustment of the native culture with the foreign, the harmonization of two ways of life into a new entity”

Undoubtedly, ÀlàbíÒgúndépò's *ìjálá* performance made a serious impact in the propagation of cultural memory among the Yorùbá and other non-Yoruba populace at the University of Ilorin. It also acknowledges that its invention demonstrates what the contact between received practice and modernity can produce. This becomes more meaningful when located within the broader domain of Yorùbá expressive culture. Apart from underscoring the sense in which the capacity of *ìjálá* extends its frontiers by absorbing diverse methods is an index of its fluidity for national integration. Thus, this study suggests that the creative imagination of *ìjálá* dance and music performance constantly comes under the pressure of the public space, while *ìjálá* in turn empowers the same domain. The status of ÀlàbíÒgúndépò as an *ìjálá* exponent is inevitably apparent and cannot be over-emphasized. We suggest that our oral tradition performers should not take the place of notation as being jejune, rather, should imbibe the culture of notating their art works for memories and futuristic purpose. Oral tradition such as *ewì*, *ìjálá* and so on can serve as tools for societal change. Consequently, they should often be disseminated via series of media outreach to broaden and sensitize the minds of our young growing generation so as to avert or remedy the fast eroding cultural value of our mother land in this democratic dispensation.

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Parental Attitude towards the Introduction of Indigenous Languages in Secondary Schools in Lagos State

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Abstract

This study investigated the disposition of parents towards the introduction and adoption of indigenous languages as medium of instruction in senior secondary schools by the Lagos State Government (Somolu L.G.A). Using a random sampling techniques, 100 parents from PDE students and parents with F.C.E (T), Akoka, Lagos and its environ were selected with the aid of self-structured and administered questionnaires, analyzed, using a four likert scale techniques. The majority of parents (60%) were in support of the introduction and adoption of indigenous languages as medium of instruction in secondary school curriculum in Lagos State. They believed that the use of indigenous language as a medium of instruction at secondary school level will help reduce the rate of failure and dropouts in schools. Based on the findings of this study, it was recommended among others that the Lagos State Government through the Ministry of Education, should provide necessary and adequate information about the language policy in Lagos State Secondary School Curriculum through the mass media for wide readership.

Keywords: Parents, Attitude, Indigenous languages, Introduction, Mother tongue, Medium of instruction.

Introduction / Background

Language is generally taken to be the compendium of the traditions and culture of a people. It is that indispensable instrument of orientation, integration and socialization. Language as a tool can be acquired as a mother tongue or borrowed. Language is universally recognized as a powerful index of culture and identity (Ndamba, 2008). This further suggests that the language spoken by an individual is an emblem of his culture and a package of his identity. This explains the usually violent resistance that follows attempts at coercing a people into adopting a foreign language at the expense of theirs.

According to Olukiran (2001:35) if you take away a people's language, you further enslave them. For example, in Nigeria, not only is English the official language, it is also spreading widely as a domestic language. Most Nigerian children now display amazing competence in English than in any indigenous language. But Ikiddles (1983) reasons that whatever the level of our competence in its (English language) use and the vigour of our energies in its promotion, it unfortunately remains true that it was a language of conquest and therefore, of imposition. The scholar further states that while an artificial language may be a politically wise choice for intercultural communication because it is offensive to no one, it is, on the other hand, a poor choice for a more basic reason: No one can FEEL or therefore THINK deeply in an artificial language (Oladokun, 2001).

Boas (1986:7) equally reasons that the conciseness and clearness of thought of a people depend to a great extent upon their language. The position being advanced is that thought and expression, are both enhanced when done in a native tongue than in a borrowed or foreign language. This is more so when language has been described as an environment. This, as viewed in this paper, is because environmental factors determine to a large extent how far we can go with the language we speak. For instance, a Nigerian child brought up in a Nigerian environment and is made to speak English only may not attain the same level of competence and proficiency in the language as an English child

brought up in England. Besides, such a child will be speaking a foreign tongue in his native environment where the English language may not provide expressions and meanings for some environmental and cultural questions. This view also suggests that the English language, for example, as it is spoken today is a product and vehicle of the English traditions and culture.

As proficient and eloquent we may claim to be in this language, certain expressions and words are rarely used or not used at all by Nigerian speakers of English as these words and expressions may suit only traditional and cultural phenomena of the English society.

Language and Children

Language remains the basic tool of acculturation of the child. Through language, the child comes to terms with the values, norms and traditions of his environment. The language a child is brought up with therefore determines the child's world-view and an estimation and expression of his total experience. Children, because of their impressionable attitude, learn languages faster than adults. English language as a colonial legacy has been Nigeria's official language and is fast becoming a domestic language. It is observable that in cosmopolitan Nigeria and other parts of the country, the ability of a child to speak in English in all situations appears to be the yardstick used to measure the child's cognitive and linguistic development. This is pursued to the detriment of indigenous languages (Adegbija, 2004). From the situation presented above, one thing should be made clear though, the intention here is not to canvass for a displacement of English as the most widely spoken language in cosmopolitan, Nigeria, rather, an attempt is made to draw attention to what is observed to be an accelerated devaluation of our indigenous languages.

In Nigeria, English, as the nation's official language, is the language of school, religion, social interaction and the home. This situation however, possess a problem. Since English is a product of the English traditions and culture, a wholesome adoption of it as an official and now domestic language possess far-reaching socio-

cultural danger. It is a fact that every language has a moral content. By this, it means that while there may be universal moral standards, there are some moral undercurrents peculiar to each culture which the language of that culture as a vehicle helps to carry. For example, most Nigerian indigenous languages and dialects already carry expressions that give respect to (i). elders and (ii). one another in situations of linguistic interaction.

In this instance, the moral content of the Yoruba pronoun 'eyin' or its Igbo equivalent "Biko" and 'Nnanyin' meaning 'You' cannot be said to perform the same social function as the English pronoun 'You'. While the equivalents of 'You' in these indigenous languages already signify the social status of the addressee, 'You' as used in English is for all categories of addressees. It should however be stated here that 'eyin' meaning 'You' can also be used as a collective pronoun.

Another inherent danger in the use of English as official and domestic language is monolingualism. Some may argue that this could be overcome by making the child learn one or more foreign languages in addition, the child remains monolingual in his immediate environment. The observable situation in Nigeria is that children are made to do everything in English.

Mawere (2015) also opined that it may be difficult for a child to understand another person's traditions and culture without first understanding his own. She posited that a proper understanding of the child's tongue might help in the understanding and use of a second or foreign language. According to her, countries where emphasis is placed on maintenance of bilingual education are Canada and Wales where English speakers are taught French or Welsh to enable them to be fully bilingual. Tanzania and Kenya are cited as examples of African countries where Swahili and English are used as bilingual education tools.

If countries earlier mentioned above and others such as China, Japan and India have been able to integrate their various indigenous languages for cultural and technological gains and national transformation, why is it still a difficult task for Nigeria to achieve same? An attempt by the Lagos State Government to

provide a satisfactory answer to the question and at the same time, adopt a workable bilingual education in the state public schools has led to the introduction of indigenous languages as medium of instruction in addition to the use of English language by the administration of His Excellency Governor Akinwunmi Ambode in 2019 and subsequently passed into law by the Lagos State House of Assembly.

Indigenous Language

Ball and Pence, (2006) describe indigenous language as a language that originated in a specified place and was not brought to that place from elsewhere. It is a language that is native to a region and spoken by indigenous people but has been reduced to the status of a minority language synonyms are “small languages”, “endangered languages” and “autochthonous languages”.

Is Learning an Indigenous Language a Human Right?

Yes, international society has reached a global consensus on the Human Rights of indigenous peoples. This consensus is the United Nations Declaration on the Rights of Indigenous Peoples, which states in article 14 that “indigenous peoples have the right to establish and control their educational systems and institutions providing education in their own languages, in a manner appropriate to their cultural methods of teaching and learning”. Today, the international community has established the 2030 Agenda for Sustainable Development. The fourth objective is “to ensure an inclusive and equitable quality education and to promote lifelong learning opportunities for all”. For indigenous youth, the fourth objective means ensuring an education that guarantees the learning of their own language and culture.

In addition, the year 2019 has also been declared the international year of indigenous language which aims to generate global cooperation. To protect, promote and revitalize languages to improve the lives of its speakers.

Kantuka (2019) has also opined that indigenous languages represent the legacy of our grandmothers and grandparents. Our obligation is to take care of them because when an indigenous language disappears, the indigenous traditional knowledge (stories, legends, songs, values, myths, prayers) also disappears. Moreover, indigenous languages consist of accessing a world of culture and a different conception of the world. The treasure of indigenous languages is a heritage that should not be lost.

Among others, Kantuka (2019) suggested that introduction of indigenous languages education into school will have the following advantages.

- Introduction of indigenous languages in schools enriches the spirit because it shows the diversity between cultures and their importance.
- Indigenous languages in schools help Nigerian students from different regions collaborate.
- Indigenous languages ensure that students can grow up to produce and enjoy great works in a native language.
- Using indigenous languages in Nigerian schools creates room for teaching opportunities for native Nigerians which in turn, helps our spur increased economic development.

The foregoing reveals that indigenous languages being introduced in schools as medium of instruction in Lagos State has a lot to offer its recipients during and after the instruction. However, despite the myriad of precautionary and life-long benefits obtainable from introduction of indigenous languages in schools in Lagos State, one of the major possible constraints to its introduction and implementation is the perception of parents about it. This necessitated the need for this study.

Statement of the Problem

The question whether or not to use indigenous languages as a medium of instruction in secondary schools in Lagos State seems to be a bone of contention among the parents. This development appears to go against not only the Nigerian culture but the dictates of the Lagos State Government of 2019 which introduced and

adopted the mother tongue, the language of instruction at the secondary school level and the primary schools of formal education (Lagos Education Amendment Act 2019).

Corroborating this fact, Mawere (2015) observed that there is still good deal of prejudice against the introduction of indigenous languages as means of instruction in secondary school in Lagos State. This is because the parents often believe that such attempt will help their children become knowledgeable about their culture but will be disadvantaged against their peers at that level and above because English language is the medium of instruction up to the university level. This study was therefore carried out to establish the parental attitude towards the introduction of indigenous languages as medium of instruction in secondary school system in selected areas of Lagos State.

Objectives of the Study

The general objective of this study is to establish the attitude of parents towards the introduction of indigenous languages as medium of instruction in secondary schools.

Specifically, the study sought to determine:

- a. The attitude of fathers towards the introduction of indigenous languages into secondary schools;
- b. The attitude of mothers on the introduction of indigenous languages into secondary schools;
- c. The attitude of male and female parents towards the introduction of indigenous languages in secondary schools;

Research Questions

Based on the purposes of study, this study provided answers to the following research questions:

- a. What is the common attitude of fathers to the introduction of indigenous languages into secondary schools?
- b. What is the attitude of mothers towards the introduction of indigenous language into secondary schools?
- c. What is the attitude of male and female parents on the introduction of indigenous languages in secondary schools?

Hypothesis Tested

Ho: There will be no significant difference in the attitude of fathers and mothers about the introduction of indigenous languages into secondary schools.

Hi: There is significant difference in the attitude of fathers and mothers about the introduction of indigenous languages into secondary schools.

Methodology

The research design used for this study is the survey design. Survey design was used because it was considered appropriate for studying a given population with the intention to determine opinion, attitude and perception of the students considering the variables under study. It was adopted because a representation sample, based on the sample studies was generalized to describe the characteristics of the population.

Population of Study

The population for this study consist of (100) parents from Professional Diploma in Education (PDE) and Federal College of Education (Technical), Akoka's environs.

Sample and Sample Technique

The sample used for the study consists of 50 respondents randomly selected.

The instrument used is a well structured questionnaire designed by the researcher to elicit responses from the respondents concerning parental attitude towards the introduction of indigenous languages as medium of instruction in secondary schools.

Techniques for Data Analysis

The data collected was analyzed using weighted mean. Table was used to summarize the information in the questionnaire according

to the research questions. The analysis was based on four point likert scale of:

Strongly Agree (SA)	4 points
Agree (A)	3 points
Strongly Disagree (SD)	2 points
Disagree (D)	1 point

The mean response for each item was computed by multiplying the frequency of each response made by nominal values as indicated above. The sum of the value obtained by each item was divided by the total number of respondents to get the mean. The formula used is:-

$$\bar{x} = \frac{\sum fn}{n}$$

Where:

\bar{x} = mean of the score

x = score

f = frequency of the response

Σ = summation sign

N = total number

In each case, the mean score for each item was calculated thus:

$$x = \frac{x(4 \times SA) + (3 \times A) + (2 \times SD) + (1 \times D)}{N}$$

In order to arrive at a decision as to the interpretation of results, the nominal values of the response were added together and divided by the numbers of the values (4) thus,

$$\frac{4 + 3 + 2 + 1}{4} = 2.5$$

Interpretation was based on the mean taking due to consideration of the class limits of the mean obtained. A response within a mean rating of 2.5 and above will be regarded as positive and accepted (Agree) while the mean rating below 2.5 is however considered negative and therefore rejected (Disagree).

S/N	Statement	SA	A	SD	D
1	Indigenous languages should be introduced to secondary school as medium of instruction.	3	2	2	3
2	Introduction of indigenous languages will reduce the rate of failure in secondary school.	5	5	-	-
3	Students will understand better in school if they are taught using indigenous languages.	-	3	2	5
4	Introduction of indigenous languages as medium of instruction will reduce the rate of dropouts in secondary schools.	6	2	2	-
5	There are risks involved in culture with non-introduction of indigenous languages.	3	2	3	2
6	Introduction of indigenous language into secondary school is a means of improving educational quality by building on the knowledge and experience of the learners and teachers.	4	1	2	3
7	Introduction of indigenous languages should be done at the primary school level.	1	3	4	2
8	Introduction of indigenous languages should be done at the senior secondary level.	2	4	2	2
9	Male and female students should be taught indigenous languages in secondary schools.				
10	Specially trained teachers should be made to teach and use indigenous languages.	4	4	1	1

Table 1

Indigenous languages should be introduced to secondary school curriculum

Strongly Agreed $3 \times 4 = 12$	Agreed $2 \times 3 = 6$	Strongly Disagreed $2 \times 2 = 4$	Disagreed $3 \times 1 = 3$	Mean x 2.5
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Results as presented in table 1, show that majority of the respondents (the parents), representing about (63%) with (Mx 2.5) statistically considered positive and accepted, supported the introduction of indigenous language to secondary school. This is also evident in the weighted mean of (12) strongly agree and (6) agreed. The table further shows that difference existed between respondents (the parents) with positive and negative self-concepts. This is because the weighted mean of ($12+6=18$) was greater than the weighted mean of ($4+3=7$). From the results above, it is revealed that there is general acceptability for the introduction of indigenous language in secondary school curriculum as already done in Lagos State.

Table 2

Introduction of indigenous languages as medium of instruction will reduce the rate of failure in secondary schools.

Strongly Agreed $5 \times 4 = 20$	Agreed $5 \times 3 = 15$	Strongly Disagreed $0 \times 2 = 0$	Disagreed $0 \times 1 = 0$	Mean x 3.5
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Results as presented in table 2, show that a significant number of respondents exhibited positive response (Mx 3.5) of about (75%) to the use of indigenous languages as medium of instruction in secondary schools with weighted mean of (20) strongly agreed and (15) agreed. Both strongly disagreed and disagreed recorded weighted mean of (0). These results justify the claim that introduction of indigenous languages as medium of

instruction in secondary schools will reduce the rate of failure generally.

Table 3

Students will understand better in schools if they are taught using the indigenous languages.

Strongly Agreed $0 \times 4 = 0$	Agreed $3 \times 3 = 9$	Strongly Disagreed $2 \times 2 = 4$	Disagreed $5 \times 1 = 5$	Mean x 1.8
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Results as presented in table 3, show that there was a challenge on the issue of using the indigenous languages as means of instruction in schools. Parental attitude and misconception that the local languages will not help students to understand better if they are taught using same are evident. This is because the total weighted mean of the respondents was (Mx 1.8), a major decline in mean rating below (Mx 2.5) and statistically considered negative and therefore rejected (disagreed). From the results above, we can deduce that introduction of indigenous languages as means of instruction in secondary schools will not help students to understand better if they are taught using indigenous languages.

Table 4

Introduction of indigenous languages a medium of instruction in secondary schools will reduce the rate of dropouts.

Strongly Agreed $6 \times 4 = 24$	Agreed $2 \times 3 = 6$	Strongly Disagreed $2 \times 2 = 4$	Disagreed $0 \times 1 = 0$	Mean x 2.4
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Results as presented in table 4, show that majority of the parents (Mx 2.4) representing (68%) upheld the statement. The table reveals that difference existed between respondents with positive and negative self concepts. This is because the total weighted mean of (24) strongly agreed and (6) agreed, ($24 + 6 = 30$), was greater than (4) strongly disagreed and (0) disagreed. This simply implies that introduction of indigenous languages as a

medium of instruction in secondary schools will reduce the rate of dropouts in schools.

Table 5

There are risks in culture with non-introduction of indigenous languages in secondary schools.

Strongly Agreed $3 \times 4 = 12$	Agreed $2 \times 3 = 6$	Strongly Disagreed $3 \times 2 = 6$	Disagreed $2 \times 1 = 2$	Mean x 2.7
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The findings as presented in table 5, reveal that the respondents agreed to the statement with positive (Mx 2.7) representing about (74%). This is also evident in the weighted mean of (12) strongly agreed and (6) agreed while strongly disagreed and disagreed recorded (6) and (2) respectively. These therefore, justify the claim above that there are risks in culture with non-introduction of indigenous languages in secondary schools.

Table 6

Introduction of indigenous languages as medium of instruction in secondary schools is a means of improving educational quality by building on the knowledge and experience of the learners and teachers.

Strongly Agreed $4 \times 4 = 16$	Agreed $1 \times 3 = 3$	Strongly Disagreed $2 \times 2 = 4$	Disagreed $3 \times 1 = 3$	Mean x 2.6
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From the results obtainable in table 6, it is obvious that the respondents representing (62%) agreed to the statement. This is because of the (Mx 2.6) statistically regarded and accepted as positive (agreed). The mean response for strongly agreed was (16), (3) for agreed while strongly disagreed and disagreed recorded (4) and (3). These results imply that introduction of indigenous language as a medium of instruction in secondary

schools is a means of improving quality by building on the knowledge and experience of the learners and teachers.

Table 7

Introduction of indigenous languages should be done at the primary school level.

Strongly Agreed $2 \times 2 = 4$	Agreed $2 \times 1 = 2$	Strongly Disagreed $2 \times 4 = 8$	Disagreed $3 \times 4 = 12$	Mean x 2.3
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The results in table 7, show that there was a challenge to the statement. The results with mean response of (4) strongly agreed, (2) agreed, (8) strongly disagreed and (12) disagreed with weighted (Mx 2.3) is considered negative and therefore rejected (disagreed). These results show that introduction of indigenous languages as a medium of instructions should not be done only at the primary school level. This obviously calls for its extension to Senior Secondary Schools as already done in Lagos State.

Table 8

Introduction of indigenous languages should be done at the Senior Secondary School level.

Strongly Agreed $2 \times 4 = 8$	Agreed $4 \times 3 = 12$	Strongly Disagreed $2 \times 2 = 4$	Disagreed $2 \times 1 = 2$	Mean x 2.6
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Results as presented in table 8, show a positive response of weighted mean of (2.6) statistically considered positive and accepted (agreed). The findings recorded a mean response of (8) strongly agreed, (12) agreed while strongly disagreed and disagreed recorded (4) and (2). The results above show that introduction of indigenous languages as medium of instruction should be done at the Senior Secondary School level. This position therefore justifies the language policy of the Lagos State of 2019.

Table 9

Only Yoruba Students should be taught indigenous languages in secondary schools.

Strongly Agreed $2 \times 2 = 4$	Agreed $4 \times 1 = 4$	Strongly Disagreed $2 \times 4 = 8$	Disagreed $2 \times 3 = 6$	Mean x 2.2
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As presented in table 9, the results show a major decline in the (Mx 2.2) statistically considered negative mean response and therefore rejected (disagreed). This further implies that indigenous languages should not be taught to only Yoruba students in Lagos State.

Table 10

Specially trained teachers in indigenous languages should be made to teach and use indigenous languages in secondary schools.

Strongly Agreed $4 \times 4 = 16$	Agreed $4 \times 3 = 12$	Strongly Disagreed $1 \times 2 = 2$	Disagreed $1 \times 1 = 1$	Mean x 3.1
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Results as presented in table 10, show that majority of the respondents with (Mx 3.1) representing about (73%) agreed to the statement. The results further show that difference existed between respondents with positive and negative self-concepts. This is because the total weighted mean of ($16 + 12 = 28$) strongly agreed and agreed is greater than ($2 + 1 = 3$) strongly disagreed and disagreed. This simply implies that only specially trained indigenous language teachers should teach and use indigenous languages in secondary schools.

Discussion of Findings and Summary

From the presentation made so far, it is obvious that introduction of indigenous languages as medium of instruction in Senior Secondary School level will be accepted by the parents in Lagos State as this will help in reducing the rate of failure and dropouts in secondary schools.

The study also revealed that the introduction of indigenous languages as medium of instruction in secondary schools is a means of improving educational quality by building on the knowledge and experience of the learners and teachers.

The study also revealed that about 40% of the parents in Lagos State still prefer the use of English language as medium of instruction to indigenous languages aside from the benefits inherent. Some parents agree that while indigenous languages' use as a medium of instruction in secondary schools has some benefits, it should be limited to primary school level.

The findings equally revealed that the indigenous languages are fit for all rung and levels of education in Lagos State as effective means of instruction that is capable of eliminating pedagogical difficulties in learning and thereby enhancing better understanding.

The findings also revealed that the disregard for the promotion and use of the indigenous language in schools in Lagos State will lead to monumental risks in cultures.

Conclusion

The findings highlighted that parents support the introduction of indigenous languages as medium of instruction in secondary schools in Lagos State. It is also evident from the analysis earlier presented that parents feel that disregarding the place and use of indigenous languages in secondary schools in Lagos State is an avenue to perpetuate mental colonization and slavery, loss of cultural identity and over dependency on English language.

However, the parents have their misgivings about the introduction of indigenous languages.

Recommendations

The outcome of this study will enable the readers not only to appreciate and identify the need for introduction and adoption of indigenous languages as medium of instruction in senior secondary schools in Lagos State, but will assist in the advocacy of indigenous languages in secondary school curriculum in other states of the

federation as done in Lagos State. Therefore, the following recommendations are made:

1. It is hoped that through the findings of the study, the various misconceptions on the issue of indigenous languages as medium of instruction in secondary school level will be corrected.
2. The government should provide necessary and adequate information about the language policy in Lagos State secondary school curriculum through the media for wider readership. This will go a long way to change the parental attitude towards the new language policy in the state.
3. Charity always begins at home, for this reason, parents must be actively involved in the informal use of indigenous languages at home for informal education and cultural transmission.
4. Through teacher education, indigenous language teachers should be well trained so that they will be in the best position to convince the parents and other stakeholders in education on effectiveness and benefits of indigenous languages as a medium of instruction at secondary school level.

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