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## **EDITORIAL REMARKS**

As it is the standard practice with most academic journals, articles submitted to this journal, Ekpoma Journal of Theatre and Media Arts, are first sent to referees for comments. This helps us to evaluate manuscripts so as to decide whether they are suitable for the journal, within the scope of the journal's coverage and in tune with contemporary scholarly approaches. Although all papers are not accepted, they share the benefit of being reviewed by at least two specialist reviewers whose comments we very religiously take to their authors. These internal mechanisms aid our decisions when papers are accepted, accepted with minor corrections, to be revised extensively, to be resubmitted or rejected. In all, we have quite often received comments like "please extend my thanks to the reviewers for their objective and detailed feedback", "these comments have opened my eyes to certain areas I slipped over" and "thanks for the review, the comments will very well improve my paper's quality. We usually feel upgraded when such comments come our way. To us, they are the prizes we get for good work. This is of course why we leave no stone unturned to ensure we publish quality papers.

This volume contains articles in the many strands of theatre and media arts studies and they are fifteen. They treat issues in drama, media, theatre management and music. Four of these articles address different shades of African music in terms of the origin of certain musical genres, status of African composer and music in royalty. Six others give insights into some topical issues in contemporary drama discourse. Another set of four address different aspects of the media while one dwells on theatre management and administration. We hope that this collage of articles will promote the intended intellection in scholarship. Happy reading

**Charles O. Aluede Ph.D**

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## **NKWA MUSIC OF ACHINA TRADITIONAL SOCIETY IN IGBO CULTURE**

IBEKWE, EUNICE U. Ph.D

### **Abstract**

Royalty in Igbo traditional society is accorded inestimable prominence that every community in Igbo culture enjoys to be identified with such celebrity-oriented fraternity. This essay unravels the suitability and functionality of Nkwa music of Achina as a type of royal music genre, taken into consideration its socio-cultural context, the formational procedure, the instrumentation, organizational set-up and the analysis (of the Nkwa music). These will go a long way to buttress the fact that Igbo or rather Africans as a whole do not just make music for music sake but their music is purely culturally-philosophically imbued.

### **Introduction**

Echezona (1963) in Nwamara (2006:133) succinctly inferred that “before a person can understand the music of the Igbo people, he must fully understand the culture of the people and the relationship of music to that culture”. Similarly, Nkwa music can only be understood if aptly viewed from the point of culture peculiarities of Igbo people as divorced from the polarity of opinions enmeshed in the cultural diversity of African societies. The utility of any Igbo traditional music is highly dependent upon its functionality and suitability of purpose. Nkwa is such a music typology that has stood the test of time in royalty affairs in Achina community of Igbo extraction. The genre has a lot to tell about the culture of the owner, as Oguno (2006:90) rightly observed that, “the traditional music of a people is to a great extent, a mirror of their culture”.

### **Brief History of Achina**

Information on the history of Achina was collected through oral tradition during one the writer's field works. For the nature of this article and for precision, the summary and not the detail will suffice. Achina which is popularly called Achina Idegwu egbe buru oku asoghi anwuru meaning the kite that picks smoky burning object without fear of the consequences is one of the towns in Aguata Local Government Area of Anambra State. It is located on the plateau of the hill, South of Aguata which can be expressed mathematically as lying approximately at 06 degrees north of the Equator. Achina is bound in the West by Umuchu, to the East by Enugwu Umuonyia, to the North by Oneh and to the South by Akpo (Okoye 2006). Being a densely populated town, they are sustained economically through subsistent farming, crafts and trading. They embraced western education and religion, but that, did not elude their cultural sensibility totally. They still have regards

for culture proven activities such as Kingship and Title taking with their associated music. In Achina community, there are titles like, Igwe, Okpala, Obi, Ichie, Eze, Nze, and so on, and these give prefix to most of their names. For instance Okpaluba, Obika, Ezeonuegbu and so on, are some of the common names in Achina. Ozo title is the fundamental and prerequisite for kingship in Achina community. Kingship in Achina is rotational among the villages that make up Achina town rather than ancestral lineage system. In the past the people of Achina used to regard their King as the sole administrator of the community as well as the arbiter of justice. The high regard reserved for royalty in Achina gave rise to several royal music and Nkwa remains an archetype.

### **The Socio-Cultural Implications of Nkwa Music**

An investigation into the functionality and suitability of Nkwa music as a royal music revealed that:

- (1) Nkwa is music for chieftaincy affairs only.
- (2) According to source Nze Okwuegbunem Udogu (2006) nkwa music takes precedence in any royal function in Achina before any other music.
- (3) Its performances are limited to ozo title taking, coronation of a king, the ofala festival of a king and the king's last Ofala. (last Ofala is a maxim depicting the burial and funeral ceremony of a king in Igbo culture, as it is a common saying that kings do not die but live for ever), so it is disrespectful to tradition for one to say that a king dies.
- (4) Nkwa music is sacred. It is only the initiates who dance it.

As a result, Nkwa music assumes the highest priority in chieftaincy matters in Achina community and nobody dares violating its tradition.

### **Formation of the Nkwa Music**

Nkwa music is not a borrowed genre. It was traditionally instituted and continues to evolve from generation to generation within the same ancestral lineage. According to Nze Okwuegbunem Udogu who was then the beneficiary of the Nkwa music during the period of this investigation, he narrated how the Nkwa music had been in their lineage right from their great grandfather, then to his own father and finally to him. He informed the researcher of his effort to ensure that his successor who precisely must be one of his sons continues with the music in order not to allow the music go into extinction. This he does through exposing the son to different musical situations where the boy can observe him play and through guided participation.

The practice becomes quite different from what Nketia, (1974) said of the Akan master drummers who would not be willing to teach their successors so early in life for fear of the successors hastening their departure or for fear of being unduly displaced by their sons. Since it had been a tradition in Akan that the post of the master drummer must not be vacant, it must be taken over by the son at the death of his father. The story is quite different with the Chopi musician. Their ideology is much similar to that of nkwa musician of Achina. Tracey, (1948:108) observe among Chopi musicians that:

A father will take his seven or eight year old boy and sit him between his knees while he plays. The boy will hold the two beaters with his arms well flexed and plain, while the father clips his hand over his sons and continues to play in the usual way.

So through practice, observation and guidance Nze Okwuegbunem Udogu teaches his successor to ensure continuity.

### **The Instruments of Nkwa Music**

Nkwa music comprise of three different sizes of slit wooden drums, which according to them constitute what can be regarded as a nuclear family the father, the mother and the child. (oke, nwunye, na nwa) The biggest drum is the mother; the medium drum is the father while the small drum is the child. Nze Okwuegbunem plays both the father and the mother drums while Nze Clement Ezeokwuoha plays the child drum.

The drums (father and mother drums) are carved out of a tree called Ngwu tree. (Ngwu is similar to iroko tree) The two big drums are rested over a round pad rolled out from a banana stalk. The pad helps to keep the drums in position when playing. A short stick is pegged at the back of each of the drums in the pad, so that the drums will not roll back when playing. The pad not only protects the drums from touching the hard surface but also serves as good resonator to the drums. That is why the drums could be heard from a far distance. The beaters of the big drums are got from the mid rib of coconut frond. The choice is made to produce a soft and sonorous timbre when using them on the drums, and to prevent breaking and cracking of the drum lips.

The small drum is carved out from a tree called Akwa-ahia tree. (a tree similar to pear tree) The beating sticks are got from guava branches. It is placed on a bare ground when playing. This is as a result of the percussive sound required from it, in order to blend with the deep sound produced by the big drums. Due to its small nature, it produces high pitch sounds. The sizes of beating sticks are proportional to the sizes of the drums.

### Organization of Nkwa Ensemble

The Nkwa music is a small ensemble of two performers. The performer of the father and mother drums (oke na nwunye) is the master instrumentalist. He introduces the music and dictates the rhythms of the music. He extemporizes at will. In other words, he controls the music. The child drum (nwa nkwa) complements the basic rhythms supplied by the other drums thereby enriching the texture of the music. The number of instruments does not affect the rhythmic complexity, which is the main characteristic of African rhythms. There is normally serious rhythmic dialogue between the father and mother drums. They send out messages, which only the members understand. There is no formal organization of dance pattern; it is a type of individualistic formation or free medley style. The music is instrumental all through. It has no vocal section. The Nkwa music ensemble has no special costume both for the drummers and the dancers. What is common in their outfit is the red cap which must be worn by every titled man while dancing. The music is performed only on serious occasions as mentioned above.



A photograph showing Nkwa ensemble

### Analysis of Nkwa music

**Form:** The Nkwa music is an instrumental ensemble. It is a small orchestra of three different sizes of slit drum which perform in what may be called a quasi call and response pattern (precisely between father and mother drum).

**Melody:** The father and mother drums play melo-rhythmic roles in the ensemble while the child drum supplies percussive effect to blend with the bigger drums. This melo-rhythmic role is achieved through hocketing. Below is an excerpt of the musical introduction often performed by the ensemble's instrumentalists.

## NKWA MUSIC

The image displays two systems of musical notation for Nkwa Music. The first system consists of three staves. The top two staves are labeled 'Nne' and the bottom staff is labeled 'Nwa'. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation is segmented into three measures by vertical dashed lines. The top 'Nne' staff features a sequence of eighth notes, followed by a series of quarter notes. The middle 'Nne' staff shows a continuous stream of eighth notes. The bottom 'Nwa' staff contains a series of quarter notes. The second system of notation is a grand staff with three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp, with a '3' written below it. This system also consists of three measures, with the top staff containing quarter notes, the middle staff containing eighth notes, and the bottom staff containing quarter notes.

**Structural Features:** The themes are presented in segmented forms with acts of variations. Though the points of variations are not clearly defined or demarcated yet there are evidences of structural changes or manipulations. The development of new themes is based on the already established tunes.

**Harmonic styles:** The three instruments that make up the Nkwa music produce different pitches, and for the fact that the instruments are played together, they have the tendency to overlap and produce harmonic effect. There is a good harmonious matching of tones as a result of different tonal qualities of instruments. Culturally, slit drums and other related instruments which have two lips are constructed at the interval of either a major or minor 3rd, or a fifth, so that the combination produces a harmony though not as outstanding as the vocal harmony.

**Rhythm:** The use of notes of short durational values resulted in strict rhythmic pattern of the music. The introductory section started in some how free rhythmic style, while it becomes stricter as it goes on.

## **Conclusion**

Nkwa is a royal music that means a lot in Achina traditional society. It portrays the extent to which royalty is regarded in their community, just like every other community in Igbo culture and even beyond. The instruments that constitute the orchestra are not so extra ordinary, but their significance depends largely on their cultural implication, orchestrated by the tradition of Achina people. Not only that it is gender exclusive, it is strictly reserved for the titled men and can only perform during royal activities. All these qualities made it so outstanding in Achina community.

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## APPENDIX

### TRANSCRIPTION OF NIWA MUSIC OF ACHINA

#### Introduction: *Quasi Free Rhythmic Style*

The musical score consists of three staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains rhythmic notation with stems and flags, and is divided into measures numbered 1 through 12. The second staff is a bass clef with a key signature of one flat and a common time signature, also containing rhythmic notation and numbered measures 1 through 12. The third staff is a single line with a key signature of one flat and a common time signature, containing rhythmic notation and numbered measures 1 through 12. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

The image displays a musical score for guitar, organized into 12 systems. Each system consists of three staves: a top staff with a treble clef, a middle staff with a bass clef, and a bottom staff with a bass clef. The systems are numbered 13 through 24. The notation includes various rhythmic values, accidentals, and articulation marks. The first system (13-15) shows a sequence of notes and rests. The second system (16-18) features a similar pattern with some notes marked with 'x'. The third system (19-21) continues the sequence with more complex rhythmic patterns. The fourth system (22-24) concludes with a final sequence of notes and rests. The overall structure is a linear progression of musical phrases across the systems.

**Main Rhythmic Pattern: In Strict Time**

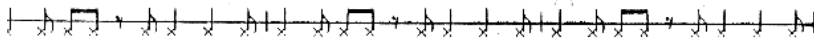
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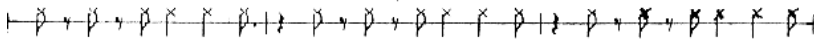
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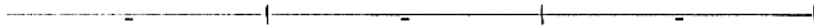
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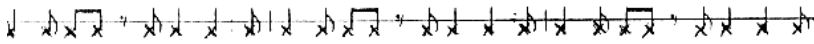
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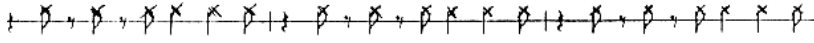
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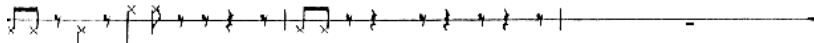
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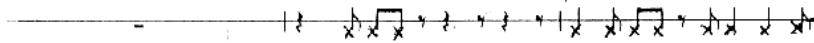
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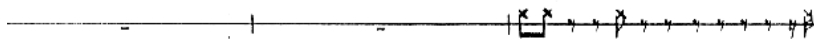
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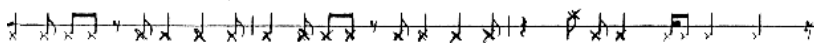
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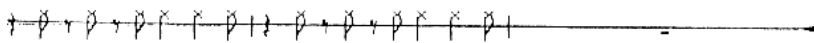
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... and so on...

## THE DEVELOPMENT OF INDIGENOUS NIGERIAN LANGUAGES FOR EFFECTIVE COMMUNICATION AND PROFESSIONAL USE: THE CASE OF ESAN LANGUAGE

OBINYAN, GABRIEL AINE

### Abstract

*This paper examines the issue of developing indigenous Nigerian languages particularly Esan for effective communication and professional use. The study adopted the survey research method while data collection was done using the questionnaire and informal interviews. A sample size of 1500 respondents was purposively selected from Esan people residents in their homeland. The findings show that 95.0% of the people could speak the language fluently without similar proficiency in reading and writing while only 15.0% could read and write scripts in Esan with a high level of proficiency. The dismal situation was adduced to attitudinal problem since the people find it more prestigious and acceptable to speak and study English language being the language of the elites. The paper recommends the teaching and learning of Esan in institutions of higher learning, training of teachers and documentation of the language among others.*

### Introduction

In contemporary world where information and knowledge have grown to become indispensable in human development and societal advancement, the development and standardization of indigenous languages have become imperative. The world is undergoing a global transformation in every facet of human endeavour. Inadvertently or otherwise the information gap that has developed between the advanced countries of the North and the developing countries of the South through disproportionate information and knowledge handling in the areas of generation, dissemination, storage, retrieval and use is being encouraged in Nigeria between the elites and the so-called non-elites. Today, the proficient use of English as a language of communication in the Nigerian media, be it in the print or electronic broadcast as observed by Omoera (2008) is central to effective communication whereby what is intended is what is received without any form of ambiguity. Can this be said of Esan and other indigenous languages in Nigeria? It is only within the purview of a language that is well developed and standardized, a language not lacking in terminology specialized or general, that the proficiency and effectiveness very much talked about in communication can be of interest.

Generally, language is a tool or resource of communication, an expression of personality, a signal of identity (Dominguez, 1998). Shared code as it relates to language and channels of communication linking people is an absolute necessity for the creation of information and knowledge so inexorably valued for socio-economic,

political and industrial development. Knowledge and information for example can only be transmitted by physical communication and the primary medium of communication is language (Johnson and Sager, 1980). Given that language as Johnson and Sager (1980) further argued is manifested as a sequence of discrete segments, then the number of elements in the lexicon of a given language must be denumerable in contrast to the structure of postulated concepts which is essentially continuous. For any language to meet the requirements for effective communication and professional use, such a language must be well developed and standardized. Seen from a professional point of view, language according to Selander (1980) affords its user a system of components describing thoughts, ideas and facts in the most adequate way. The accompanying vocabulary as Selander (1980) further stressed is a key to the conceptual development of the discipline where the associated lexicology provides the most fundamental method of altering the concepts already established. This position is, however, akin to Wuster's views in Felber (1980) as he observed that the improvement of professional communication could be achieved only by developing an adequate instrument, i.e., terminology; which in a sense will not only assist creativity and innovation, but will aid effective and clear management of information and knowledge in either tacit or explicit forms for the benefit of all. Terminology as used here refers to the theory of terms and the science of the proper use of terms.

The question of developing indigenous Nigerian languages for teaching and scientific communication has been a daunting and protracted one. To some Nigerians, it is a futile initiative and a misplacement of priority at best to think of committing hard earned resources to the course of developing indigenous Nigerian languages each for effective communication and professional use since there are well over 250 of them. Excluding dialects, Hoffman (1974), Hansford (1976) and Blench and Dendo (2003) all in Omo-Ojugo (2004) put the numbers of languages in Nigeria at 396, 395 and 550 respectively. Although no one would wish any of the indigenous languages go into atrophy, the discouraging position held by some of the Nigerian elites whose culture largely subsists and propagated by English language as a predominant medium (Adekunle, 1995) predates postmodernism. This, however, has necessitated the sympathy successive governments in Nigeria shared with the vocal elites that actually believed that domesticated English language is the only language that could foster national unity and cultural awareness in a multi-ethnic state like Nigeria. In spite of the limiting nature of these lack lustre views and considerations of the issues concerning development and standardization of indigenous languages in a fast globalizing society, Nigeria must remain proactive in developing indigenous languages for empowerment as the country is fast losing by the day so much of its cultural heritage and capacity to minimize the looming cultural imperialism and positively contribute to the world order in all ramifications. The seriousness of this can aptly be appraised against the submission of Sutz's (2002) in the face of globalization. According to him,

globalization is not homogenization, it is not convergence, nor is it the end of history, if by that we mean some sort of final uniformity. Globalization imposes harsh conditions

which are hardly ever discussed: one of these is the obligations to maintain an active and changing relationship with knowledge so as to hold open the possibility of escaping at least partially, from a situation of almost total subordination.

Nigeria must make its mark with the increase of local content on the Net to enhance visibility and patronage. The pertinent question is which of the existing languages in Nigeria is considered appropriate enough by the people to serve as an effective medium through which wider visibility and patronage of the nation's prized local contents can be made? Is it Igbo, Yoruba, Hausa, Tiv, Nupe, Esan, or Ibibio? The answer to this simple question cannot be so easily answered without teasing up the politics that had so badly injured all the efforts made in the past to develop a healthy language policy for Nigeria. Political impediments of this nature will only bring about retardation and stagnancy to socio-cultural, economic and technological development of the nation and its people in so far as English language remains the major and effective access to information that is vital to making quality decisions for advancement and development. What is the stake of the Esan in the emerging global village? Currently there is virtually no computer in any part of Nigeria that speaks any of the indigenous languages including Esan and as such no breakthrough is in site and none can be contemplated without adequate language that can be adaptable. It is against this background that this paper will focus on the efforts already made or could be made to facilitate the development of indigenous languages in Nigeria with particular reference to Esan language.

### **Research Method**

Methods of doing research vary from one discipline to another. In the study of language for social behaviour, some of the most common techniques that can be utilized in doing research as enumerated by Papapavlou (1998) include using surveys and questionnaire, carrying out interviews, recording natural conversations, and employing experimental manipulation. In the present study, however, a combination of the first two techniques, that is, surveys and questionnaire, and informal interviews were used. A sample of 1500 respondents of Esan extraction was purposively selected from various socio-economic strata that included traders, artisans, farmers, opinion leaders, religious and community leaders, teachers and students. Data collection was done between December 2007 and July 2009 in the five Local Government Areas that made up Esan Land.

### **Development of Indigenous Languages in Nigeria**

All the Nigerian indigenous languages are basically oral in nature and their development and documentation in written form date back to the colonial era when the need to produce hymn and prayer books for the local people was felt. Apart from the hymn books and prayer books that were produced for the local people, the Holy Bible was translated into some indigenous languages. Catechisms were also written for the benefits of the people concerned using indigenous languages. For example, copies of catechism written and published for the people using the central

Esan language as spoken by Esan of Uronmahun (Uromi) extraction still exist. According to Okojie (2003) Esan was first written by the Catholic Mission in its Esan Catechism in 1930. The sustenance of the inclination to develop and document some of the indigenous languages in Nigeria in concrete terms could be traced to 1846 when Presbyterian Mission brought a letterpress-printing machine into the country. In 1859 Reverend Townsend published the first newspaper in indigenous language Iwe Iroyin, using the language or words of the Yorubas.

Words of human language according to Moody (1977) allude to things of which we have experience through our own physical senses. The dilemma here is that so far according to Jowitt (1995) not more than half of Nigeria's languages appear to have been committed to writing at all. Williamson (1990) in Jowitt (1995) puts the figure of the languages that can claim to have been written at 117. The danger inherent in this cannot be over emphasized. The point being made is that those who are proficient one way or the other in reading and writing any of the indigenous languages but handicapped in English language which is currently the only language being used in the country to teach and communicate scientific knowledge (Omoera, 2008), will be at a disadvantage in accessing information considered vital to personal and/or societal development and advancement. For example, the relevance and significance of the Yoruba word *ekule* to the people in its everyday use notwithstanding, has no meaningful equivalent in English Language to guarantee the depth of understanding intended in its usage when Yoruba cultural experiences are documented in metropolitan languages. Similar examples of words abound in various indigenous languages across the country whose essence in terms of meaning and understanding are lost within the use of English language as a replacement. Experience such as this could only weaken the process of effective communication and transfer of relevant information and knowledge to a people bound by the same culture. To find solutions to likely frustrations that educators and/or learners across the country could face in an attempt to retain appropriate meanings for important words and concepts as orchestrated by language change at the local or national levels, professionals must of necessity identify the whole gamut of words that could convey the right meaning in order to avoid semantic rejection (Lau, 2004).

In order to develop as many languages as possible, the Nigerian Educational Research and Development Council (NERDC) through its Language Development Centre has developed the following orthographies of Nigerian languages (Olude, 1997) in manuals numbered I through VII as depicted in Table 1.

Table 1: Orthography of Nigerian Languages

S/No	Manuals	Languages Covered
1	Manual I	Hausa, Igbo, Yoruba and Efik
2	Manual II	Edo, Fulfulde, Ijo, Kanuri and Tiv
3	Manual III	Ibibio, Nupe, Idoma, Birom and Kalabari
4	Manual IV	Ibira, Bwatye, Isoko, Kaje, Urhobo and Igala
5	Manual V	Esan, Bura, Mambilla, Ikwerre and Jukun
6	Manual VI	Obolo, Lokaa, Igede, Tawk and Mbembe
7	Manual VII	Ngas, Maghi, Etsako, Ejagham and Mumuye

The role orthography plays in language development is so vital that it will not only serve as useful leverage and a guide to excellent writing of cultural and educational books, curriculum development, language teaching, interpretation of staged dramas/plays, electronic and radio broadcasting and publishing, it will prevent overextension of words/terms to cover more grounds because of limitation of vocabularies by assisting the process of generating more acceptable terms for the language. The ultimate is to achieve accurate description of situations and phenomena with ease while retaining their intended and acceptable meaning. The dilemmas and frustrations newscasters frequently encounter during 7:30 pm NTA Irukep news in Esan or during any other Esan-based programme such as 'jo da de, jo da su'nun' in trying to pronounce some words such as one million, two billion, or three trillion Naira will be a thing for the amateurs with sufficient improvement of the language. There is for now no four cardinal points in Esan as it relates to East, West, North and South or the derivatives such as North-East, North-West, South-East, South-West, etc, that accompany the eight, sixteen and thirty two cardinal points. The list is endless of similar gaps and lack of words to designate objects, concepts and situations. To also satisfy quite easily the spiritual requirements in being able to conjure the right moods/feelings using a particular language is a function of the level of development and standardization of such language. Since standardization is involving in human resources, time and money, series of seminars, stakeholders meetings and workshops should be organized to consider the linguistic and sociological aspects of Esan for increased patronage and use in various setting including learning centres.

In Nigeria, for example, the purpose of the educational language policy is to entrench English as the language of education par excellence, particularly with the requirement of a credit pass in English for certification at most levels of education (Bamgbose, 1995). The role of English in several domains, with its consequent dominant position in all official transactions, higher education, science and technology, the media, the legislature and the judiciary as Bamgbose (1995) further stresses is a logical consequence of the official status of English language as well as favourable attitudes to its use by bilingual elites. Since the realization that it is absolutely

rewarding that every child should begin his/her formal education in his/her mother-tongue and continue to be taught in that language as long as the language and the supply of books and other materials permit following the advocacy of United Nations Educational Scientific and Cultural Organization (UNESCO) as Omo-Ojugo (2004)

noted, little or nothing has been done by way of standardizing most indigenous languages in Nigeria for scholarship and scientific communications. Although this appears to be a tall ambition at the moment, the growing awareness and sustained intellectual activities in respect of Esan as engendered by the presence of a university and television house, language research and development as touching Esan will soon outstrip current sketchy benefaction and investment.

Contrary to linguistic evidence, people still believe that some languages are more precise, beautiful, and expressive than other languages and that dialects are inferior, inexpressive and incomplete (Papapavlou, 1998). Esan is expressive to a large extent and with orthography, it has gone beyond the class of a dialect and it is understood by about 500,000 people (Okojie, 2003). To make Esan to be effective for professional use among the people, various distribution channels oral distributors, informal and formal distribution channels must be engaged as suggested by Dominguez (1998). Although the channels are classified into oral distributors (such as opinion leaders, religious and community leaders) and written ones, that is, formal distributors (such as companies, mass media, educational institutions, writers, publishing houses, etc), a third one is distinguishable as informal distributors such as sports clubs, association in the immediate context of the individual, etc. Considering all these, Esan has an array of channels to draw on. The major challenge is that of attitude and the readiness of the people to actively engage the available channels for effect. It is time efforts are made to try out written Esan communication in advertisement in place of some of the numerous ineffective ones that are based on English language. This consideration commends the relevance of publishing houses and writers as invaluable channels and facilitators within the framework of language use and development.

### **Publishing and the Development of Indigenous Languages**

Publishing is obviously working with words and it involves the process of representing author's implicit knowledge in an explicit form for others to learn from. This consideration, however, strongly locates the industry in such a way that significant bonding develops between it and the language of the host community in the light of sustainable development. Publishing as it is today in Nigeria is predominantly being done in English language with the exception of a relatively few number of titles produced in Ibibio, Esan, Birom, Tiv, Etsako, Nupe, Igala, Ejagham and a few other languages spoken by relatively smaller cultural groupings in the country. The one-sided transmission of cultural forms, packaged information and consumer tastes from the West to other parts of the world without a commensurate reciprocal flow in the reverse direction according to Huntington (1996) in Olukoshi (2004) has evoked concerns about the revival of cultural imperialism or crass of civilization. Even with print on demand (POD), a situation that allows books to be published in any of the languages in the country at reduced costs, materials for leisure reading are still hardly available in Esan.

This certainly would have led in part to some of the grave concerns raised by Omo-Ojugo (2004) about the use of Esan. Looking at the paucity of written texts, including transcribed, translated, and annotated

audiovisual recordings of natural speech as indices of documented language, he was tempted to rate Esan on grade 1 when the number 9 factor of the United Nations Educational Scientific and Cultural Organization's (UNESCO) "Major Evaluative Factors of Language Vitality" was applied. The detail of the number 9 factor tagged "Amount and Quality of Documentation" on the evaluative scale provided by UNESCO (2003) in Omo-Ojugo (2004) is contained in Table 2. In grade 1 for example, the nature of documentation of the languages is inadequate being that only a few grammatical sketches, short-word list and fragmentary text exist. In the languages under this grade, audio and video recordings do not exist even when they do; they are often of unacceptable quality.

**Table 2: Details of Factor Nine of the Major Evaluative Factors of Language Vitality**

Nature of Documentation	Grade	Language Documentation
Superlative	5	There are comprehensive grammars and dictionaries, extensive texts, constant flow of language materials, Abundant annotated high- quality audiovisual and video recordings.
Good	4	There are no good grammar and a number of adequate grammars, dictionaries, literature, and occasionally updated everyday media; adequate annotated high-quality audio and video recordings.
Fair	3	There may be an adequate grammar or sufficient amount of grammars, dictionaries, and texts, but no everyday media; audio and video recordings may exist in varying quality or degree of annotation.
Fragmentary	2	There are some grammatical sketches, word-lists, and texts useful for limited linguistic research but with inadequate coverage. Audio and video recordings may exist in varying quality, with or without any annotation.
Inadequate	1	Only a few grammatical sketches, short-word lists, and fragmentary texts. Audio and video recordings do not exist, are of unstable quality, or are completely un-annotated.
Undocumented	0	No material exists

Source: UNESCO (2003) in Omo-Ojugo (2004)

It is clear from the analysis of the data collected that while as high as 95.0% of the respondents being the majority could speak the language fluently without similar proficiency in reading and writing it, only 15.0% could read and write scripts in Esan with a high level of proficiency within the limit of available vocabularies. This poor performance of the Esans in reading and writing their language could be as a result of the fact that the language been inherently oral from time. Although 100% of the respondents bemoaned the existence of such a high percentage of Esan population that are not literate profoundly or partially in reading and writing Esan scripts,

they however affirmed the major problem to be attitudinal in that the people find it more prestigious and acceptable to speak and study English language the language of the elites . This finding is obviously in line with

the popular belief in extant literature that English language and its accent is more favourably regarded as superior as a measure of sound education, intelligence and success. To ameliorate this problem, some of the respondents averred that concerted efforts should be made to train reasonable number of teachers that would support the teaching and learning of the language at both the primary and secondary school levels of education.

To facilitate and garner the needed improvement of Esan for effective professional use and scholarship, efforts must be made to advance beyond the teaching and learning of the language at the lower levels of education to the development of book publishing industry in Esan land. This will not only support constant supply of books and other reading materials in Esan to the people, it will also encourage the standardization and effective use of the language in many spheres of communication. No one reads a book that is not available and no one attempt to study a language for which books are nonexistent. Out of all the over 130 publishing houses that registered with the Nigeria Publishers Association (NPA), for example, none is located in any of the five Local Government Areas that constitute Esan land. The implication of this could well be that none of the publishing houses is viable enough to register its presence on the NPA member-firms update or no genuine publishing houses exist in the area outside printers dabbling into the business of publishing for extra earnings. The neglect suffered by the language since 1932 when it was first used in teaching could also mean that language development was not perceived by the Esans as too important a factor that could easily bring about desired socio-economic transformation of the area. Let it be said that it is sufficiently established in the corpus of knowledge that constant and effective use of a language often lead to the perfection of its use in the generation of both general and scientific information as resources for development.

What then is information as a resource? Information is usually everywhere around us in various forms with all the characteristics to inform, entertain or educate. Valued for its ability to inform and reduce uncertainty, information can be paper-based, computer-based, or stored in people's minds, availing itself of various technologies or tools of communication (Ononogbo, 2009). In order words, accessing, manipulating and disseminating information for the benefit of humankind can be achieved using various forms of technologies or tools. Through social contact or research application, information can be updated and modified. So far, who is consciously generating, updating or modifying information within the confines of Esan for beneficial use or are all these processes left to chance occurrences? Whenever information is found and applied, it has the ability to elucidate and dispel uncertainty for healthy decisions to be made. Here lies the origin of the economic value so easily ascribed to information in contemporary society. The information that is acquired in a message for instance does not generally arise out of nothing. Any acquired information is usually about something

and that thing is generally called an information source having information level J which is required to completely describe it (Frieden, 2007). The source is however an effect and its perceived value in a message convey

information level I to the user. In general I cannot exceed J since measurements are generally imperfect. The mapping J → I defined an effective information flow from source to destination (technically referred to as the sink) through a channel. Information economy is a current fad that encapsulates all that happen from the source (J) through the channel ( ) to the sink (I). This emerging economy is far from being exploited from the indigenous stand point as it relates to creating and marketing information product and services in Esan. Apart from the theatre, music and film makers that have made some recorded efforts in registering some products in Esan for the entertainment industry, contributions from other sectors to growing an information economy in Esan land with adequate local content is a far cry.

Information economy describes the transformation of economic and social activities by information and communications technologies (ICTs). In other words, it is an economy with an increased emphasis on informational activities and information industry in which information, knowledge and education are major inputs to business and social activity. Although information economy is not an entirely new phenomenon, it is one in which the rapid development and diffusion of ICT-based innovation is transforming all sectors and aspects of society. Succinctly put, information economy is based on the exchange of knowledge, information and services rather than physical goods and services. The ability to create economic and social value for the society through rapid exchange of information between the source and the user at anytime and anywhere is the hall mark of an information economy and it can only flourish in a society with a well developed and standardized language that could determine effective and efficient selection and combination of codes for profitable transactions.

### **Concluding Remarks and Recommendations**

The development of a language that will be adequate for professional use and teaching and research must be able to address such basic mathematical notations such as plus (+) *alokugbe*, minus (-) *anebhore*, division (÷) *aghale*, and multiplication (×) *agbeyi* and more. To the 1500 people the researcher interviewed between 2007 and 2009, all, that is, 100% knew what plus, minus, and division were in Esan. Of all, only one man from Uromi representing an infinitesimal 0.00067% of the total knew and supplied the term *agbeyi* used in this paper as Esan version of multiplication. None unfortunately could tell what square root, cube root, and factorial were and none could suggest a term for faith and belief outside *ur??bh?*. The list of cases like this is endless in a language spoken by people who are capable of come up with the desired solutions. Could it be dilemmas of this nature that prompted Onyonyor's (2008) quest to finding a suitable language for communicating theatre to our people? The die is cast and the Rubicon has to be crossed in developing and standardizing Esan for effective communication and professional use both in spoken and written forms.

The central question in any language promotion scheme, no matter what language or level it may be, definitely is the functional relevance of this language to the people who use it, those who are called upon to use it and those who may be attracted to it (Anchimbe, 2006). When people shift from their own language to another because it provides livelihood, they endanger their own language. To enhance effective and wide spread usability of the language of Esan people, the following recommendations are made.

1. Efforts should be made by scholars and other interested researchers to interview the and terms in the event of death.
2. Establishment of specialized language centres and schools for the training of instructors to facilitate the teaching and learning of Esan in the locality.
3. The teaching and learning of the language in the University and College of Education in the locality should be encouraged. The involvement of such institutions of higher learning like the Ambrose Alli University, Ekpoma and the College of Education, Igueben will no doubt strengthen the intended development and standardization of the language.
4. Creative use of the language in preparing jingles and advertisements for products and services in the available mass media should be seriously addressed. This could spark new wave of interest in the use of the language professionally.
5. Series of meetings in form of workshops, seminars and conferences should be organized to facilitate development and standardization of the language.

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## THE ORIGIN AND DEVELOPMENT OF JUJU MUSIC: 1900-1990

OGISI, ABOYOWA ARUGHA Ph.D

### Abstract

*The Europeans introduced various forms of Western music which intermingled with indigenous music resulting in neo-traditional and syncretic forms of music including popular music genres. Until the early 1980s, Nigerian popular music was largely neglected and many key areas such as its history remained unaddressed. Although the history of juju has received some attention, there is a growing need for various perspectives and the advantages that go with such to be investigated. This paper is a contribution in that direction. It examines the development of juju from its early beginnings in the early 1900s to when it ceased being a major popular music genre in 1990. Findings revealed that juju is indebted to several musical traditions: western folk songs, European sea shanties, church hymnody, soldiers' songs, minstrelsy and Yoruba traditional music. Through social intercourse, these traditions fused and produced juju. Until the early sixties its patronage was within Yoruba land but by the early 1960s it had made inroads into other parts of the country and so by 1970 it was a dominant popular music genre in Nigeria. It produced several hits and mega stars arising from the oil boom economy of the early 1970s before it was eclipsed by the rising wave of gospel music.*

### Introduction

The ascendancy of popular music amidst other music types from the late 1940s has resulted in its being the most patronised music type in Nigeria. Contrary to expectations that the types of music that receive scholarly attention is predicated on its social significance, popular music remains the least researched among the various types of Nigerian music. There is therefore a pressing need to research key areas, such as its history, to provide understanding of its evolution as basis for more in-depth studies. As music is 'humanly organised sound' (Blacking 1976: 10), a study of the origin and development of Juju should essentially be how its sonic configuration came to being. Arising from the preceding, this paper discusses the evolution of Juju music from when its prototypes were in the offing in the early 1900s to 1990 when it effectively ceased to be in vogue. The fact that Juju is syncretic of African and Western music is adequately explained by Merriam's (1955: 28) contiguity theory that it was employed as theoretical framework for the paper. However, the application of this framework was conditioned by Smith's (1962: 11) assertion that entertainment music is more amenable to change than music associated with social institutions. Primary data were obtained through: interviews of key players in the music industry and participant and non-participant observations of the phenomenon, participant observation wherein the researcher played with 'The Freshers Band' from February to November 1990. Secondary data were

obtained from books, journals, newspapers and magazines, commercial recordings.

As Lagos occupies a central place in the history of popular music in Nigeria, it is necessary to examine, cursorily, the social conditions that made it the hub of popular music in Nigeria. It is noteworthy that before the 18th century, Lagos was an inconsequential Island inhabited by Awori fishermen but with the advent of colonialism, its population increased tremendously that it became an important commercial centre and a haven for those fleeing persecution and injustice. Apart from internal migration, there were external migrants from Brazil, Cuba and other parts of the Caribbean, Sierra Leone, the Gold Coast, and the Gambia occasioned by the creation of British West Africa, as a result of which Lagos became cosmopolitan and a melting pot of several musical traditions/cultures. The British presence which ensured security of life and property made Lagos a haven for those fleeing persecution and other forms of human rights violation. With the intensification of legitimate trade, it became the export terminal for produce from its agriculturally productive hinterland that it developed a thriving economy that attracted those seeking prosperity that its population rose rapidly from 25,000 in 1866, to 85,000 in 1901 (Aderigbigbe, 1975; Echeruo, 1977; and Verger, 1976). Its multi-ethnic and multinational composition manifested in the cultivation, practice and patronage of various types of music and also made it a musically vibrant city where the seeking of musical entertainment was a life style. The intermingling of musical traditions that this engendered had, by the end of the 19th century, resulted in neo-traditional forms of entertainment music out from which Juju evolved.

### **Definition and Etymology**

Juju has been described or defined as a 'commemorative and panegyric music' (Vidal, 1983: 2); 'a guitar-band music derived from the various palm-wine styles' (Collins, 1977: 54); 'a regional style of Nigerian urban popular music, developed by the Yoruba from Ghanaian-derived 'palm wine' styles popular in Lagos in the 1930s and 1940s' (Waterman, 1982: 59) to 'a local variant of the urban West African palm wine guitar tradition' (Waterman, 1990: 55). However it may be considered as a popular music genre of the Yoruba.

Commenting on etymology of the word, Collins (1992: 34) stated that it was 'coined by mandolin player Tunde King in the late 1930s while Vidal (1983: 2) opined that it stemmed from the corruption or mispronunciation of the French "Je Jeu" as "Juju". Aig-Imuokhuede (1975:213), however, noted that it was derived from the name of 'a single-membrane tambourine drum with a . . . frame of hexagonal design'. Furthermore, there is also the view that the term derives from the manner members of the Salvation Army played the tambourine which interested members of the public who often requested an encore with the Yoruba word 'ju' meaning 'throw it'. Contrary to uninformed opinion that connects the term with fetish, Aig-Imuokuide (1975) and Vidal (1983) stated that there is no such connection. Indeed, the words that refers to fetish is pronounced Ju (mid) ju (high) while the popular music genre is pronounced Ju (low) ju (mid).

## Origin

Aig-Imuokhuede (1975: 213) opined that Juju originated from 'the minstrel tradition and perhaps derived from the need to entertain at drinking places.' Alaja-Browne (1985) traced its origin to Tunde King and a small group of friends who assembled in the evenings at Till Nelson 'Akamo' David's motor mechanic workshop<sup>15</sup> for music making. However, he was quick to add that:

*In its early years (c. 1929-33) it was not known as Juju music, but a kind of "native blues" which centred on reflective songs that are accompanied on the box guitar and struck idiophones, and which provided a means of self-expression and a basis for social interaction among a group of boys...in the area of Lagos known as Saro Town or Olowogbowo (Alaja-Browne, 1986: 1).*

Palm wine music developed from 'an antecedent tradition of indigenous recreational music' (Omibiyi, 1981: 152) that was 'known as Abalabi [which is] a recreational type of music and dance similar to the Agbadza in Ghana and Togo (Vidal, 1977: 84). It is certain that Tunde King and his friend played palm wine music that was 'popular among guitarists in Lagos around 1925' (Azikiwe, 1970: 87). However, they transformed it by composing songs in Yoruba and grafting them to a largely strophic and call-response format, in a narrative song technique, spiced with proverbs, anecdotes from Yoruba culture and accompanying them with the mandolin, banjo, ukulele, guitar, sekere or a combination of them. Hitherto, palm wine songs were in Kru, Fante, and Ewe languages. Nonetheless, juju was not widely known in Lagos society despite the fact that Tunde King and his group made unsolicited appearances at social events. In fact, societal attitude during the period did not encourage the cultivation of music as a profession albeit popular music. As a low status profession even Tunde King practiced music a hobby alongside his full-time employment as a clerk in a mercantile company and wore a face cap to conceal his identity during performances. Commenting on the status of musicians in Lagos during the time, Ita (1984) noted that:

*At that time music making in the country was part-time. In that era of Christian respectability it was unconceivable for mother's sons worthy of their families to be full-time musicians. The music-makers were professionals in other fields lawyers, clerks, teachers, etc. To this class Jazz was played with relish but not with flare (Ita, (1984:15).*

In the 1940s Juju performances were held in private events and 'the celebration of the events of the life-circle such as marriage and death constituted occasions for inviting Juju musicians especially by the Yoruba Christian community in Lagos' (Vidal, 1983: 7) who were usually people of means. But the context limited the clientele and other benefits to the musicians so it was self evident that the Juju musicians needed to expand their clientele to enable them subsist by music. Thus, in addition to private events, they began playing for the general public, on radio, and made recordings and these assured them of regular income than the indeterminate

earnings from irregular and unpredictable private parties. The airing of his records on Radio Lagos in 1932, made his music widely known and thus began his rise to fame. According to Alaja-Browne (1986: 10) 'it was after 1933 that Juju attracted the attention of the influential and respected members of the Lagos community' who began inviting Tunde King and his group to perform:

*During the late evenings in family compounds and drawing rooms, but never in the streets of Lagos and with "TK" as Tunde King was affectionately known, supplying the desired music (Ereefaaji ti o pari wo) while they (the hosts) enjoyed themselves with their women friends over the game of cards or billiards (Alaja-Browne, 1986: 12).*

The state of the economy equally contributed to his emergence. For the group was in its formative years when the 1929 stock market collapse which resulted in the worldwide depression that affected the world economy and leading to the fall in the price of commodity products which was Nigeria's main foreign exchange earner. The depression, which ran up to 1933, led to decline in social celebrations that most popular musicians lost their livelihood. It was after the economy recovered that the elite were able to resume their social activities for which popular musicians such as Tunde King, were engaged.

However, it was the coincidental and unsolicited performance of Tunde King and his trio at the obsequies of Dr. Oguntola Odunmbaka Sapara (1861-1935), on June 5, 1935 that the music became popular and thereafter became known as Juju music. As Tunde King was indigenizing palm wine guitar music, there were other musicians who were playing a similar style. These included Irewolede Denge (Veteran palm wine guitarist), Ambrose Campbell (1919-2006), The Jolly Boys Orchestra led by Sunday Harbour Giant, Alabi Labilu, Ojo Babajide, J.O. Oyesiku and his Rainbow Quintet and Julius Araba. They and other Juju groups of the period, performed in hotels situated along the Marina, Lagos during the 1930s until the outbreak of World War II. They, in several ways, contributed to popularizing, spreading and sustaining Juju as a genre. Thus, the transformation of palm wine guitar music to Juju was not the exclusive effort of Tunde King but the collective efforts of several musicians many of whom are unknown and unsung. However, it was through Tunde King's ingenuity that the music flourished and became known as Juju.

The restrictions of World War II, especially the curfew imposed on Lagos during the time, affected the social life of the city and most Juju bands including Tunde King and his group. The Jolly Boys Orchestra, disbanded for lack of patronage thus, ended the first phase in the history of Juju.

## **Development**

The development of Juju is presented in terms of the major factors that impinged on it and the changes that occurred in terms of instrumentation, themes, performance context and practice. After World War II, Juju spread outside Lagos but was patronized mostly in the Yoruba speaking areas of south-western Nigeria where most of the musicians were located. However, in 1959, following the competitions organized for Juju bands by the Western Nigeria Television which was won by I.K. Dairo, Juju became widely known across south-western Nigeria. Shortly thereafter, it evolved from a localized to a nationally recognized genre through I.K. Dairo's hit

records especially 'Salome' and 'Angelina'. He was the first Juju star and he was the dominant Juju musician from 1959 up to 1965.

The emergence and dominance of Juju on the Nigerian music scene occurred at an auspicious time and several factors are responsible. The mass exodus of people from the eastern region was the 'straw that broke the camels back'. As majority of highlife musicians in Lagos were from the eastern region, their departure created a vacuum in the Lagos music scene which was ably filled by Juju musicians (Ekwueme, 1983). However, Juju became a nationally recognized genre following the excess liquidity of the oil boom period, 1972 to 1977. During the period, Nigerians increasingly engaged bands, purchasing musical equipment and recordings that by 1972, Juju had become a widely known genre. It is noteworthy that Ebenezer Obey's 'Board Members' and Sunny Ade's 'Shehindemi', both hit records released in 1972, were also instrumental in the ascendancy of Juju to the national music scene. This benefited Juju musicians immensely that some outstanding ones, such as Ebenezer Obey and Sunday Ade, became and mega stars.

In the late 1980s, when Juju was in decline, Shina Peters recorded the very successful album, 'Ace', in which he fused an up-tempo Juju with elements of Fuji and afro beat into a style he christened "Afro-Juju". The success of 'Ace' was influenced by the highly sensual dance, Ijo Shina, which he created to accompany the album. While still in the euphoria of 'Ace' he released another equally successful album 'Shinamania'.

It is note worthy that Juju continued absorbing musical elements from indigenous and foreign music throughout its history. From Yoruba traditional music and culture it adopted 'the structuring of song melodies to conform to the patterns delineated by the speech tones of song texts (Euba, 1989:3) and the celebration of events of the life cycle. In respect of the latter Vidal noted that:

*As commemorative music, Juju music, through its text, reflects an important events occurring in the lives of individuals and the community. The occasion of the death and burial of an important personality in a Yoruba community inspires a new Juju composition in which the Juju musicians captures the event of the day and record such in sound for posterity. This is hardly done without some delusions to the quality and virtues of the individual that is being remembered, hence, the "praise" or "Panegyric" elements, which always accompanies the "commemorative" element. The concept of commemoration and panegyricizing has its roots in the Yoruba cultural matrix and reflects the value system operating in any Yoruba community. The Yoruba people have a special penchant for celebrating or*

*commemorating important events of the life cycles, from birth and naming ceremonies through marriage in the praise institution known as Oriki (Vidal, 1983: 4).*

From palm wine music it took the finger-plucking guitar playing style, from church music, it derived its strophic form and harmonic schemes. Juju is also indebted to minstrelsy tradition. Vidal explicates the place of minstrelsy in the origin of Juju when he stated that:

*Minstrelsy is not new to Yoruba culture....The minstrel of the forties was usually a one-man vocal band such as the Kokoro and Denge band. The Kokoro band for example, makes use of the tambourine drum with vocaling. Kokoro, who was popularly known as the "blind minstrel", cultivated the habit of parading the streets of Lagos, singing ballades and songs in his powerful metallic voice and accompanying himself with his tambourine....Several of these one-man minstrels paraded the streets of Lagos in the forties (Vidal, 1983:3).*

Juju also borrowed from Ashiko drumming. In its early years, Juju ensembles consisted of ukulele-banjo, guitar, tambourine, and a sekere. During the 1930s and 1940s, there emerged more innovative and daring musicians who began to expand the ensemble through the addition of more instruments. For example, Tunde King introduced sekere; Sumbo Jibowu the banjo after seeing with sailors on a ship, Kruman Sunday Harbour Giant, alias "Atari Ajanaku", introduced the samba (a framed drum), the melodica and the tambourine; Akanbi Wright incorporated gangan, the penny whistle, organ and mandolin (Alaja-Browne, 1985:19). In the 1950s, more instruments were incorporated into Juju ensembles but the most significant was the electric guitar by Ayinde Bakare in 1950. In 1957, I.K. Dairo introduced the harmonica, the accordion and varieties of traditional drums.

During the mid 1960s, Ebenezer Obey introduced the bass guitar, which he used as a low-pitched drum in generating rhythm while fluctuating between the tonic and the dominant tonal degrees in contrast with its conventional role as a harmonic bass. By the mid 1960s, it had been integrated into the Juju ensemble. However, it was in the late 1960s that Juju established a standard ensemble format consisting of lead guitar, rhythm guitar, bass guitar, gangan, conga, clave, sekere, and agogo.

In the early 1970s, there was further ensemble enlargement, as more instruments such as synthesizer, the steel guitar, vibraphone and a barrage of percussion instruments were incorporated. For example Sunny Ade incorporated the Congolese guitar technique into his brand of Juju music and in the 1980s, more electronic instruments were freely used and this contributed to making his music more acceptable to the youths. Sunny Ade's band, which consists of between twenty and thirty musicians, epitomized the peak of ensemble expansion in Juju. These adoptions were attempts to retain their fans who regarded such moves as innovations. The ensemble expansion also led to change in the sonic presentation of Juju from the eerie and hollow sound of the 1930s through the percussive Juju of the 1950s, to the multi-layered timbre of the 1980s. The changing tone

colour made Juju attractive and reflective of trends in preferred sonic palette during the period under consideration.

Performance context played an important role in the development of Juju. As was mentioned earlier, during the 1930s to the mid 1940s, Juju performances took place during celebrations of life-cycle events 'especially by the Yoruba Christian community in Lagos' (Vidal, 1983:7). This context, despite its elite disposition, limited the clientele and income of the musicians. It became self evident that the musicians needed to expand their performance context and financial base, if they were to subsist from music. Thus, Juju musicians expanded their performance context to the numerous pubs and hotels in Lagos during the 1940s (Ogisi, 2008). However, before the oil boom (1971-1976), Juju bands did not receive residency in nightclubs. With the establishment of Lagos Radio in 1932 and television in 1959, the performance context and clientele of Juju musicians were expanded. But when Juju came to national prominence in the 1970s, it attracted the attention of promoters who began organizing gigs, festivals and mega shows for Juju musicians and saw them playing in stadiums and parks for mixed audience. This further expanded the performance contexts of Juju and assured the musicians of regular income than the indeterminate earnings from irregular private parties of the earlier periods.

The performance practice constitutes an important aspect of the development of Juju that a brief comment is appropriate. It is noteworthy that during its early period, Juju musicians sat down while performing and are strategically positioned amidst the group and identified by his different and elaborate costume. He plays the lead instrument, in this case the guitar, and he is the lead singer. Although limiting their scope for performance, the sitting position enables them to perform for upwards of three hours uninterrupted. However, it made the musician to rely on their playing and singing skills than showmanship to entertain their audience. This appropriately explains the skilfulness of the Juju musicians of the up to the 1960s in contradistinction to those that emerged later who rely more on electronic devices and gimmicks.

The relationship between sound and movement was exploited by Juju musicians realizing that their fame partly depended on their ability to create dances to accompany record releases. Tunde Nightingale was one of the earliest Juju musicians to exploit this devise when he introduced sowambe rhythm and an accompanying dance into his style of Juju. The idea was quickly taken up by other Juju musicians and the use of other synonymous terms sprang up. For example, Ebenezer Obey christened his style Juju miliki after the hotel popularly known as "Miliki Spot" where his band was resident. Sunny Ade came up with 'Syncro System' representing the introduction of the Hawaiian steel guitar into his ensemble and which later evolved into 'Apala syncro', adawa system by Dele Abiodun, apola system by Idowu Animasaun, yankee system by Jide Ojo and others such as sabada system, kososi system, sedico system. While these terminologies may be regarded as public relations gimmicks to manipulate their fans, clients and the general public, they were also indicative of trends during the time. As dance music, performances of Juju music went on for a long time without interruption

so as to allow the audience ample opportunity to enjoy the music which made it necessary for songs to be linked in a medley or chain-song. According to Omojola this device created:

*an atmosphere of continuous festivity and dance, Juju musicians often perform for hours, non-stop; as different people take their turns in the dance arena. This format of performance directly evokes Yoruba chain-song tradition. This format is also adumbrated in Juju recordings whereby a single track may last for about thirty minutes (Omojola (2006: 70)).*

Within the chain-song, it also became necessary to demarcate songs by various means one of which was the 'harmonic procedure discernibly adopted from European music like the strong, some would argue overstrong, cadencing typically used to mark out the sections of a Juju song' (Collins and Richards, 1989:34). It was quickly adopted as stylistic device during the early periods when Tunde King used textual phrases as 'sito', or 'bonza pana daba ye' from the kru language to signal end of songs (Waterman, 1991). Before the 1950s, Juju musicians composed their interludes but by the 1970s copycatting became widespread. However, some musicians such as Ebenezer Obey and Sunny Ade developed stylized interlude phrases amidst pervading parody of hymn tunes, folk songs, Negro spirituals, and even the Nigerian National anthem.

In the early 1970s, Juju was in stiff competition with Afro-fusion genres such as afrock, afrobeat, afrofunk, and they responded by introducing attractive performance practices in order to retain their fans. These included standing to perform a change that allowed them to introduce showmanship such as spectacular dancing, and the use of show dancers including females into their stagecraft.

Developments in electronic technology that resulted in cordless microphones and guitars were, by the late 1980s, affecting Juju performance as they allowed the musicians to dispense with lead cables and mingle with their audience while performing. Apart from bridging the performer-audience divide, and strengthening the bond between them, it brought the musician within reach of 'spraying' by his audience. Thereafter, Juju musicians began employing elaborate lighting, costuming and choreography.

During the period under consideration, the themes of Juju songs were context and client dependent. From the early 1930s to the 1940s, the songs eulogized the sponsors and patrons who were mainly the elites of Lagos society. By the 1950s, there was a trend towards songs that commemorated remarkable events in Nigeria's history but when Juju moved from the context of private parties to hotels, nightclubs and dance halls in the mid 1950s, the emphasis became 'the praises and adoration of the rich, and powerful people in society, and passing social and philosophical comments on trends and events in society' (Vidal, 1983:15).

The rise of Pentecostal Christianity in the late 1980s affected the Nigerian music scene in various ways, but more remarkable was that Juju, an erstwhile secular genre, began to engage in overtly religious songs. For

example, Ebenezer Obey, the Juju superstar, became an evangelist and thereafter refrained from secular Juju.

The development of Juju was the efforts of several musicians many of whom are unsung while a few of them receive accolades. One of them is Tunde King, the quintessential Juju musician who dominated Juju music throughout the 1930s and imprinted his name on the annals of Nigerian popular music. In respect of his contributions, Idonije noted that:

*He established a format for Juju music and established it as a social music form...By this feat, Tunde King inspired and influenced the first generation of Juju musicians including Irewolede Denge who walked the streets of Lagos, playing his guitar and singing at the same time, Akanbi Wright, Togo Lawson, Theophilus Iwalokun, Ayinde Bakare, Tunde Nightingale, among many others...[In] 1936, after the music had been christened Juju music, Tunde King recorded some songs for parlophone records on the EMI group - and became the first artiste to establish "Juju" music as a recorded work (Idonije, 19981).*

Most importantly he 'fused these three imported styles (gombe, kokoma and ashiko) with traditional Yoruba praise music to create this style' (Collins 1977:54). His recordings, which were more than thirty (30) hit records, established Juju as a major genre in the Lagos music scene. Furthermore, he formalized functions within the Juju ensemble. For example, the leader composes the songs, plays the lead/master instrument (the guitar-banjo), sings the lead vocals during performances while other members of the ensemble play the instrumental accompaniment. This format has been retained by Juju musicians throughout its history. In the 1930s, there were other major juju musicians or groups including: Ambrose Oladipupo Adekoya Campbell (1919-2006), who made a name playing Juju locally in the 1930s but left Nigeria at the outbreak of World War II in 1939 and later formed the first Juju band by an African 'The West African Rhythm Brothers' in Britain; Akanbi Ege, Alabi Labilu and Ojo Babajide. The prominent Juju musicians and groups of the 1940s were the 'Jolly Orchestra', led by Sunday Harbour Giant popularly known as "Atari Ajanaku", Ayinde Bakare and his group. During the 1950s Tunde Nightingale (Tunde Thomas), Julius Araba, J.O. Oyesiku, and Ojoge Daniel (Daniel Ojoge Aleshinloye) were the stars. I.K. Dairo dominated the Juju scene until the mid 1960 when Ebenezer Obey and Sunny Ade emerged. Both of them remained the dominant Juju musicians throughout the 1970s and into the 1980s. During the late 1980s, Sina Peters became a major Juju musician until the end of the period under review.

By 1995, Juju was in decline following the emergence of gospel and other neo-traditional genres at the national level. This notwithstanding, it continued absorbing features from other genres such as gospel Juju, fuji and so on. Whether this trend will result in new genres is yet to be seen. However, going by recent trends, it is certain that Juju music will remain a major influence in Nigerian popular music for several years to come.

## Conclusion

In discussing the social conditions from which Juju evolved, it was outlined that the cosmopolitan composition of Lagos from the mid 19th century, resulted in intermingling of several musical traditions out of which Juju evolved. Early Juju was performed at private events but by the late 1940s, it was being performed in hotels and night club for a fee paying audience. Themes of Juju songs were wide ranging but eulogies alongside social commentaries were abiding concerns. The transformation of Juju from a largely contemplative music to dance music gave ample opportunity for showmanship through dancing and stagecraft. Several juju musicians rose to stardom including Tunde King, quintessential Juju musician; Ayinde bakare, the master eulogist; I. K. Dairo, the neo-syncretiser; Ebenezer Obey, the melodist; Sunny Ade, the maestro and Sina Peters, master guitarist and exponent per excellent.

In recent time there has been decline in creativity and originality among Juju musicians as seen in the level of parody which is symptomatic of declining musicianship. This is a serious cause for concern. Rather than being second best, Nigerian popular musicians should be encouraged to derive their inspiration from traditional music and adapt foreign ideas to local musical sensibilities. In so doing, Nigerian popular music genres will not only be unique but will contribute to world music in a world that is increasingly being dominated by western musical thought and practice.

## Notes

It states that the level of interchange of musical elements between cultures is dependent on the similarities of their musical elements.

A band based in Ibadan and led by Segun Ojo.

It had a united civil service with staff drawn from the four member countries viz Nigeria, the Gold Coast, Sierra Leone and the Gambia. In 1874 the Unified British West Africa was split and the colonies of Lagos and the Gold coast were placed under one administration with Accra as headquarters. This decision intensified migration, social intercourse between both countries as Accra was then the commercial and social 'capital' of West Africa.

They were a Christian denomination that arrived Lagos in 1920 that widely known because of the manner they employed music in their religious campaigns that they held in the island up to the late 1930s.

The recording that he made with Parlophone in 1926, and released in 1933.

They included such men as Messers E. Oladipo Moore, Peter Abisoye Wright, J. I. C. Taylor, Lawyer Odunsi, Agbabiaka (Assistant Superintendent of Police), Tesilinmi Fuja Raji Etti, Olaseinde Oshodi, Asogbon, the Ariyos, the Jobowus, J. K. Randle and M. S. Adewale (Vidal, 1983).

Generally, the history of juju could be discussed under the following phases. The first which is the early beginning, 1935 to 1945; the period of development, 1945 to 1971; and the period of vogue 1971 to 1980; and the period of decline, 1980 to 1995.

An arm of the Western Nigeria Broadcasting Corporation, WNBC.

Gourd rattle.

This is a phrase from the Yoruba anecdote 'Atari ajanaku kin se eru omode' meaning 'The occipus of an elephant is not a load fit for a child.'

The tambourine was not new to Lagos society. It was introduced by the Brazilian returnees in the mid 1880s. The Salvation Army, under the leadership of Rev. Southern, had arrived in Lagos in 1920 and was active from that time and throughout the 1930s and utilized music profusely in their evangelistic campaigns. They developed a unique technique of executing flourishes on the tambourine which caught the fancy of juju musicians and they incorporated it in their ensembles.

After it had been introduced into music making by Bobby Benson in 1948.

Ebenezer Obey played at Miliki Spot

A Nigeria term for the act of appreciating a performance by sticking currency on the forehead of a person.

He later expanded the ensemble to a quintet by adding the gangan.

He dominated juju music between 1940 and 1959.

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## CONFLICT RESOLUTION THROUGH DIALOGUE IN THE NIGER DELTA: LESSONS FROM J.P. CLARK'S THE WIVES' REVOLT

UMOLU, PAUL EDEGHONGHON

### Abstract

*Conflicts and conflicts resolutions are part and parcel of man's existential nature. But the Niger Delta question seems to defy all known solutions. Either the parties are not sincere at getting the issues resolved because certain people are benefiting or the government lacks the will power to confront the problem politically. The establishment of the National Economic Empowerment and Development Strategy (NEEDS) and the current efforts at convening a national conference on the issue should help in proffering solutions to bring the crisis to an end. Drawing inferences from J. P. Clark's The Wives' Revolt, this study attempts to draw attention to the issue of lingering crises and the importance of dialogue at resolving the conflict permanently.*

### Introduction

The Oxford Advanced Learners Dictionary describes conflict as being in opposition or disagreement. The resolution or settlement of such disagreements naturally brings peace. Conflict manifests in the form of fights, struggle or quarrels over something. It may also be something in opposition or disagreement with self or some other persons or groups. Thus, we can classify conflict into two areas; Intra-personal or inter-personal. Intra-personal conflict comes within the individual in the form of indecisions, thoughts, choices and interest, manifesting in the person's inability to make decisions and choices. Inter-personal conflict on the other hand involves two or more persons, groups, communities and or nations and between a group and a nation. Thus over the years our country has witnessed various conflicts. In the past we saw a civil war arising from the conflict between Biafra and the Federal Government of Nigeria. The Jos Riots, Kano and Kaduna riots and the one currently ravaging the Niger Delta of Nigeria.

Conflict is part and parcel of man's existence. There is conflict of ideas; political, economic and/or social conflicts. Thus, we find that conflict is central in all human endeavours, which has led many authorities to believe that it is part of man's existential essence. According to Ifeanyi Peters (2006), "conflict is a situation in which people, groups or countries are involved in serious disagreements or arguments. Conflict is a necessary process of life ...". This opinion does not mean that conflict cannot be managed. Infact, if properly handled can bring a positive change in the original situation, and bring lasting peace.

Similarly, conflict situations not properly handled could degenerate into violence and crises, gender violence kidnapping and youth restiveness which we are currently witnessing in the Niger Delta of Nigeria.

It is possible to manage conflict as we currently have in the Niger Delta Region to achieve peace. The situation in the Niger Delta did not just begin today. Tunji Azeez (2004), asserts that "... since the 1960s the Nigerian social-political landscape is besmeared with various categories of violence ... violence instigated and carried out by youths of particular communities against agents of the state ... (198)". All the regions in the Nigerian nation state have recorded different categories of violence mentioned above, and the Niger Delta situation appears to defy all the approaches that have been adopted by stake holders towards conflict resolution. Azeez (2004) further affirms that:

.....While in some parts of the country, such violence or skirmishes have been quelled permanently, the Niger Delta has remained a volatile spot for one category or the other of their violence listed above. The reason for this is not far fetched. The Niger Delta has, since the early 70's remained the major contributors to Nigeria's foreign exchange (19-20).

The fact that the Niger Delta contributes over 70% of the nation's foreign exchange earnings also means that over two third of the revenue required for the implementation of the National Economic Empowerment and Development Strategy (NEEDS) programmes will come from the region. Unfortunately, the volatile and hostile environment in the Niger Delta is affecting the production of the much needed "black gold" and therefore puts the successful implementation of NEEDS in serious jeopardy. To resolve the conflicts and reduce violence and youth restiveness in the area, there is need to identify obvious causes of these and map out strategies of dialogue to address them. Economic dependence, gender in-equality, deprivation and unemployment are some of the causes of conflict in the region. Clark (1999) further recommends protest, dialogue, economic empowerment and poverty alleviation as imperatives of conflict resolution. The pre-occupation of the researcher in this study is to assess the recommended imperatives in The Wives' Revolt, juxtapose them with the variables targeted by NEEDS, to ascertain their effectiveness in alleviating the socio-political and economic predicament of the Niger Delta and the entire nation.

### **The Niger Delta, NEEDS and Conflict Resolution**

In the recent times issues of the Niger Delta has been on the front burner of Nigeria's political history. Henry Bell-Gam (2003) offers a definition of the Niger Delta which views it from two perspectives. In defining the geographical Niger Delta, he says: it is essential to note that the rivers discharging Niger-Benue waters into the sea are Rivers forcados, marking the Western boundary of Bayelsa State, and St. Nicholas and Santa Barbara on the eastern margins, through Rivers State into Akwa-Ibom, which have been part of the Region. These states, he says, can be classified as the geographical Niger Delta. He points out that the political Niger Delta was expanded to form the Niger Delta Development Commission NDDC. This includes the following states: Abia, Akwa-Ibom, Bayelsa, Cross River, Delta, Edo, Imo, Rivers and Ondo (132). Thus, this study is situated within the geographical Niger Delta.

In spite of the massive oil exploration, drilling and exportation going on in the Niger Delta, the region is desperately in need of development, in terms of basic infrastructural facilities like portable water, electricity, good roads and employment opportunities. Environmental and water pollution from drilling activities, pipeline vandalization and gas flaring are peculiar hazards in the region. This has drastically reduced aquatic life, the main source of livelihood of the inhabitants of the region. Adeyemo and Abibalanori corroborate the point being made about the Niger Delta when they contend that:

Ecological problems include pollution occasioned by oil spillage, sandy, porous and salty soil, too much rainfall, agricultural land degradation, fisheries depletion, biodiversity loss, water hyacinth proliferation and coastal erosion (79).

The multi-national oil companies like Shell (SPDC), Chevron, Elf, Mobil, Texaco, Agip, etc, operating in the Niger Delta have done very little in the area of developing the place in terms of provision of infrastructural facilities and human resources development. Most of the companies mentioned above are not on the ground in the rural and riverine communities where oil is drilled. They just come and go back to the few urban and already developed cities like Port Harcourt, Warri and Eket where they have offices without establishment of their presence in any form in the rural communities. Consequently, the rural communities become antagonistic and resort to conflicts. Udem Ekpo (2003) reveals that:

Militant youths, numbering about 500 had invaded the premises of the Niger Delta Development Commission (NDDC) in Port Harcourt, Rivers State, to make demands including what they called "direct empowerment"...(4)

Even though the oil companies are trying to diffuse tension in the Niger Delta through payment of compensation to oil producing communities, the situation is still the same. Several reasons account for the ugly situation. In most cases the people's representatives (the political class) deprive them of the compensation money. The government has not played its role in harmonizing the developing strategy of the region with the communities and the oil companies. The realization of this lapse has led the Federal Government to set up the National Economic Empowerment and Development Strategy (NEEDS), to tackle the Niger Delta question. The NEEDS mission statement, in part, states that:

The plan for prosperity must address a sterling paradox: about two thirds of the Nigerian people are poor; despite living in a country with vast potential wealth... In 1980 an estimated 27 percent of Nigerians lived below the poverty line. By 1999, about 70 percent of the population had income less than \$1 a day (19).

This widespread poverty in the land is not restricted to the Niger Delta alone. With massive retrenchment going on, lack of jobs for our teeming youths, how NEEDS intend to resolve the Niger Delta problem remains to be seen. NEEDS outlines the following under the sub theme “promoting peace and security” as areas of priority attention:

- Ø to promote peace and security, a national action plan will
  - Ø Reform the security sector
  - Ø Reorient police officers to offer more people-friendly service
  - Ø Establish an early warning and response system that will detect conflicts
  - Ø Provide a fairer allocation of resources and responsibilities between the Federal and State Governments
  - Ø Maintain conflict prevention by establishing structures and processes that promote a peaceful culture.
- (27)

It is however important to note that dialogue is a crucial prerequisite in the implementation of these programmes. Secondly, vulnerable youths and women must be empowered if any success is to be achieved in this regard.

### **Lessons from J. P. Clark's *The Wives' Revolt* as Antidotes to Conflict in the Niger Delta**

J. P. Clark stands out as one of the pioneer African dramatists to have given African literature form and identity. Like Wole Soyinka, Ola Rotimi and others, Clark has not failed to use his creative intellect to bring to the fore problems confronting his people. Thus his Ijaw origin is a major influence on his works. His exploration of his cultural influence is as fascinating as his portrayal of his native Ijaw cosmology in his plays. His artistic expedition into Ijaw oral traditions in *Ozidi* is a testimony to the fact that African oral literature remains a rich reservoir from which African writers can draw an inspiration.

Clark explores in *The Wives' Revolt*, the colonial tendency of male chauvinism as a source of conflict. The interpersonal conflict between the men and women of Erhuwaren is so artistically elongated in the play to portray this problem. Thus espousing some approaches to conflict resolution which will be of tremendous benefit to the successful implementation of the National Economic Empowerment and Development Strategy programmes in the Niger Delta.

*The Wives' Revolt* is a play which deals with the subject of conflict and conflict resolution. It opens with Okoro the town crier making a proclamation, lamenting the present state of affairs in Erhuwaren town. The crisis in the oil producing community stems from the compensation money paid by the oil company operating in the town. The money was shared into three parts; one part for the elders, one part for the men and the third part for the women. The women reject the sharing formula insisting that the money should have been shared into two equal halves, one half for women and the other half for the men. Of course this is viewed as an abomination in the customary laws of the land. In addition, the men went further to accuse the women of keeping destructive domestic animals at home. They are accused of witchcraft by taking the shape of these animals to terrorize

innocent people in the community. Thus a law banning the keeping of domestic animals in the community is promulgated.

The women see this as a denial of their rights to empowerment. Hence they embark on a protest in the form of self exile. This leads to a dialogue with the other community from where the women returned with a contagious disease. After the dialogue, a compromise is reached. The men agree to repeal the law banning the domestication of animals by women. They also agree to invite a team of doctors and nurses from Warri who cure the women of their ailments. The women are compensated and a trust fund is set up with part of the oil money. With this peace is restored to the community. The women are compensated and with it came harmony.

In *The Wives' Revolt* Clark shows that the life of people involve conflicts. In the play as in the Niger Delta today, Clark shows that conflict usually involves two parties. The cause and effect in the play as in Nigeria's real life situation today is the oil money and the burden men bore by the massive self exile of the women. Today Nigeria is in a nightmare because of the action or inaction of past and present leaders. We know this through the words of the town crier:

It is the matter of the money sent by the oil company operating on our land. This sum after due debate in the town hall has been shared out in three equal parts, one going to the elders of the town, the second to the men... and the third to the women...(1).

This sharing formula is rejected by the women thus triggering the protest. This is re-emphasized by the town crier:

However our women folk led by a few reckless ones, fed up of doing simple duties for their husbands and children as befits good housewives are repudiating this fair and reasonable distribution of the money, demanding that it should have been divided into two equal parts, one going to them and the other to the men...(1)

In the view of the women, there is no reason why the elders should be separated from the men. This practice enables men to get double share, thus disempowering the women economically because they are given less of the oil money. Not only that, the men enact and implement a law banning goats from the town claiming that women take the form of goats through witchcraft to torment innocent citizens. Erhuwaren men, through Koko, defend the law thus:

And it is also in the strictest interest of the community that we have passed the law banning goats from town. We cannot have goats wandering about our streets and home- stead uncontrolled. It was enough having them fill the place with filth, but now that we know they also provide refuge for forces of evil, oh yes, that wherever there is a herd of goats there is a coven of witches...(7).

Despite the oppressive policies of the Erhuwaren men, the women did not resort to violence, kidnapping or vandalization and looting of property. Instead they engaged in a peaceful protest of self exile which was ultimately resolved through dialogue. Here, Clark brings to his readers and in fact the generality of Nigerians the positive aspects of resolving conflict through dialogue. Through Koko, Okoro's wife, the women begin the process of dialogue. She declares that: Life is going to be so much worse, if you don't listen to us women while making your laws... (14). She goes further to affirm the position of women: Oh just repeal that law, and give us our fair share of the money... (14).

Unfortunately, men like the Federal Government of Nigeria are not responsive. They are adamant to the demands of the women. The Federal Government, like the men of Erhuwaren, thinks that the people of the Niger Delta should not have a say in how the natural resources in their land should be administered. Like the restive youths, by the time the women embarked on the self exile, panic grips the men as now with the armed youths of the Niger Delta. Idama, out of frustration, laments that: Yes our wives are gone: they have walked out on us; they have emigrated in protest against our unjust law... (19).

Today, the government has been forced to begin a process of dialogue with the Niger Delta people. The playwright justifies dialogue and peaceful protest as effective imperatives for conflict resolution because the women utilized it effectively to force the men to respond to their demands. Their dialogue and peaceful protest serve as instrument of consciensitization since men are now conscious of the rights and position of women. Again, in the words of Idama: Well, right now they are asserting their rights to own and keep property and nobody knows how far they will go in their claim.... (20).

Empowerment (economic and political) is another crucial issue addressed by Clark in the play. The treatment of the issue brings to the fore how crucial this is in the resolution of the Niger Delta question. Thus there is the urgent need for the government to speed up the national dialogue on the Niger Delta. Right now there are media reports that the leaders of the Niger Delta have rejected Alhaji Ibrahim Gambari as the government nominee to chairman the conference. Well, although the federal government has the right to appoint whoever it likes but one would have wished that such an appointee is one who is disposed to the plight of the Niger Delta. Gambari, to say the least, is an antagonist to the collective will of the people of the Niger Delta. If the government is actually sincere about solving the problem of the area, then people like Ibrahim Gambari must be left out of it. There is also the need to empower social groups like women and youths through proper utilization of the compensation money by the leaders of the Ijaw communities. This, Clark amplifies in the play, but still the playwright believes that this must be achieved through peaceful means. Thus while they were in exile, the women still explored the dialogue option, as indicated by Idama: Either the goats are in or the women stay out. Which one do you want? (32).

Eventually, the men see reasons why the women should be empowered, the need to resolve the conflict and bring peace to the community. Finally, the conflict is resolved as the men yield to reason as announced by Okoro the town crier: ...to bring peace and harmony back to town, back to the home, it makes my heart sweet all over to be able to announce that with immediate effect, even as I am speaking, the obnoxious law banning all manner of goats from our city...is hereby revoked... (59). With regard to the oil money, Okoro further says that:

As for the original matter of the oil company money that started all this fire, let it be known here and now that it was not such a big sum of money. Certainly not so big that it was going to change the condition of our lives permanently for better. It has left the poor, poorer, and the rich perhaps a little richer as our oil continues to flow to enrich other people across the country ... (60).

The implications of those imperatives of conflict resolution to the successful implementation of National Economic Empowerment and Development Strategy (NEEDS) are obvious. For NEEDS to succeed in the Niger Delta there is the need for the agency to adopt the use of dialogue and negotiation. Protest on the side of the indigenes must not be violent; rather it should be peaceful and constructive. The revenue allocation formula must be revisited and made to give more to those whose environments are being degraded through oil exploration activities.

### **The Role of the Mass Media**

Across media circles, the “CNN effect” has become a popular parlance. This is derived from the perceived influence on governments in her coverage of global events. Similarly, it is believed that the news media have the ability to influence government policies geared towards the resolution of crises and conflicts. In the international arena, it is believed that when media coverage of conflicts is sustained, governments are usually encouraged if not forced to develop policies to resolve such conflicts. The ongoing peace initiative between Israel and the Palestinians is a classic example. There are other examples in the case of the Bosnian Question in the 1990s. The list is probably endless. But in the case of the Niger Delta of Nigeria, there are multifarious questions that obviously come to mind in terms of the level of attention the Nigerian news media has paid to the situation. Secondly, has the media coverage led to a development of an effective development plan by government for the area? Is the lack of plan to resolve the conflict a result of the lack of media coverage of the crisis?

It is no longer a matter of argument that the Niger Delta crisis is a national tragedy. For a country that prides itself as the giant of the African continent, it has taken a handful of militant youths to draw attention to the neglect which a region that sustains the nation's economic fabric is passing through. The fire brigade approach to issues of the Niger Delta is a clear indication that there is no planned programme of action to address permanently the issues of the Niger Delta. Although the federal government, through the Vice President is

convening a national conference on the Niger Delta, it is still unclear how the national conference will address the issues involved. This is where the media must come in. In line with the agenda setting function, the mass media must point out the direction, set the people to work and like the CNN, continue to put the issue of the Niger Delta on the front burner. This way the government could be forced to do something that can be permanent.

## **Conclusion**

In exploring ways of achieving conflict resolution in the Niger Delta using J.P. Clark's The Wives' Revolt we posit that dialogue, negotiation, compensation, protests and empowerment are the imperatives of conflict resolution. The study also shows that oil money is the major cause of conflicts in the Niger Delta. In most cases, the representatives of the people hijack compensation money meant for equitable distribution and development in the community. Hence women and the youths are schemed out of economic and political activities because they are disempowered through denial of their basic economic and political rights. Clark supports the agitation for one's rights but he recommends non-violent approach of dialogue and peaceful protest. The adoption of these imperatives for conflict resolution by National Economic and Development Strategy in the Niger Delta is strongly recommended. NEEDS should address the issue of poverty in the Niger Delta and empower the youths.

That the Niger Delta region deserves more than what it is given from the oil revenue is no longer in doubt. Though the oil is for all Nigerians, the oil companies must do a little bit more to develop the host communities through empowerment programmes and development projects. As enunciated by Olatunde Makanju (2007) the solutions to the Niger Delta problem lies in the following:

1. Oil companies should release a list of opinion leaders who have in the past received cheques on behalf of their communities. NAS believes that the list shall set the pace and prepare grounds for investigation of the whereabouts of such funds and possible prosecution of those who have embezzled communal funds;
2. A Niger Delta Trust Fund should be established by the Federal government. This fund should be similar to the ALASKA PETROLEUM FUND (North America) and the STATE PETROLEUM FUND (Norway). Nigeria should understudy resource control policies in Norway, USA and Canada and consider the Alaska and Norway paradigms as models for the much touted NIGER DELTA MASTER PLAN. The fund shall service infrastructural development in all oil producing states.

## **Recommendations**

1. A special police unit should be established in the region to protect oil and gas installations, turbines and distribution lines to guard frequent interruptions in the oil and gas industry. Perhaps, indigenes of the Niger Delta can be put to work to guard such installations. We can thus monitor their performance as productive citizens. The use of the military in the name of task force can only heighten tension.

2. An education fund should be established to guarantee students' loans for undergraduate and graduate studies for the peoples of the Niger Delta.
3. Establishing a human resource centre to cater for the needs of the unemployed of the region.
4. Establishing a health policy that caters for free consultation and free treatment of some ailments as well as free drug prescriptions for students, the unemployed and senior citizens.
5. Establishing rural electrification programme (solar, wind, hydro) to power towns, cities, schools and hospitals in the Niger Delta regions. Such act will be a model for Nigeria's fully integrated development.
6. The criminalization of militancy and hostage taking cannot be overemphasized since these acts are at variance with the vision and aspiration of genuine struggles for de-pollution, resource control and an acceptable revenue allocation formula.
7. The federal government should immediately put machinery in motion to demilitarize the region and stem the high and ugly tide of militancy.

Over and above this, it is said that heaven helps those who help themselves. Therefore, the Niger Deltans especially the youths must work towards attitudinal change. As epitomized by the women in J.P. Clark's *The Wives' Revolt*, they must stop wreckless spending on drinking alcohol and marrying more women. They must embark on meaningful ventures and invest in the education of their children. The federal government through NEEDS and the NDDC should embark on a deliberate plan of negotiation and peaceful resolution of conflicts by exploring the examples portrayed in *The Wives' Revolt*.

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## **ADVERTISING PRACTICE IN NIGERIA: DEVELOPMENT, NEW TRENDS, CHALLENGES AND PROSPECTS**

BARDI, JOHN NDUBUISI

### **Abstract**

*The study identifies the meaning of advertising and traced its earliest history in Nigeria. The study mentioned some of the new trends in advertising in Nigeria which include the practice of Integrated Marketing Communications (IMC); which is the combination of various marketing communication techniques like advertising, public relations, publicity, sales promotions, events marketing, etc, in carrying out a promotional campaign. Other new trends include the setting of up of some independent media agencies and international affiliations by many ad agencies in Nigeria. The study identifies proliferation of advertising agencies as one of the challenges facing advertising in Nigeria. Other challenges include poor economy, poor purchasing power and lack of enough trained advertising professionals. However, advertising in Nigeria has come a long way and has achieved some developments. Despite this feat, ad practice in Nigeria still needs a lot of improvement to compete with other countries in terms of advertising. The study suggests that professionalism in advertising practice in Nigeria should be pursued with increased vigour. There should be proper monitoring of advertising in Nigeria. APCON should establish more offices nationwide to enhance their operations. There should be improved welfare packages by employers to reduce proliferation of and agencies.*

### **Introduction**

Advertising in Nigeria has grown from its earliest beginning of using the town criers to announce availability of goods and services to become a big industry in Nigeria. Advertising is now very important in the economy of the nation, considering the fact that it serves as a source of information about goods and services and also persuades consumers to patronize the advertised goods and services. The aim of this paper is to critically appraise the practice of advertising in Nigeria. The paper will discuss the development of advertising in Nigeria and the latest trend in the practice of advertising. The study will also appraise the challenges faced by advertising in Nigeria and the prospects of the industry. Suggestions will be proffered on how to improve advertising practice in Nigeria.

### **What is Advertising**

Different scholars and practitioners have variously described advertising to reflect their understanding of the concept. An attempt will be made to evaluate some of these definitions. According to Arens (1999:7):

Advertising is the structured and composed non-personal communication, usually paid for and usually persuasive in nature about products (goods, services and ideas) by identified sponsors through various media.

Furthermore, Encyclopedia Americana (1997:113) defines advertising as “the techniques and practices used to bring products, services, opinions, or causes to public notice for the purpose of persuading the public to respond in a certain way toward what is advertised”. Also, Osunbiyi (1999:8) posits that: “advertising is a controlled persuasive communication, paid for by identified sponsor(s), about products, services or ideas and disseminated through the mass media to a target group”. The Advertising Practitioners Council of Nigeria (APCON) in their The Nigerian Code of Advertising Practice defines advertising as “a form of communication through the media about products, services or ideas paid for by an identified sponsor” (2005:5).

A critical assessment of the above definitions exposes the following that advertisement must be paid for by an identified sponsor and that the aim of advertising is to disseminate information, ideas, etc., about goods or services and to persuade people to take action by patronizing the goods and services advertised. Daramola (2003:191) opines that the objective of advertising is to induce immediate action, to create liking and preference for a product or organization, and to create awareness about a product or service. Some advertisements also seek to build a respected corporate identity for a company, product, and brand name or make all familiar to the public.

The functions of advertising are well captured by the AIDA formula as postulated by Bel-Molokwu (2000). AIDA stands for Attention, Interest, Desire and Action. He states that the reason for every advertisement is to create awareness about products and services; which in turn elicits the interest of potential customers. Consequently, a desire to acquire the product is aroused. This finally leads to action. Action implies acquiring the product or services by potential customers.

### **Development of Advertising in Nigeria**

According to Bel-Molokwu (2000:9), advertising is as old as man. The word comes from the Latin word “advertere”, meaning to draw attention to. He further posits that in Nigeria, the earliest recorded activities that could be described as advertising in its crude form include the town criers early morning gong signals that alerted the village dweller of an impending announcement. To buttress the above assertion, Ogbodoh (1990:10-11) posits thus: Advertising in Nigeria is said to have begun naturally with one of the earliest forms of mass communication town crying. This traditional African medium performed the universal communication function of disseminating information about available goods, services, and ideas to the people.

In the Igbo areas of Nigeria as in many other parts of the country, the most important information was disseminated in the village squares and market places through these town criers. Town crying was also frequently employed to carry out advertisements or information about inter-tribal wars, disasters of some sort, important

ceremonies including marriages, births, deaths, products, services, ideas, personalities and bargains. Ogbodoh went further to state that hawking and displays were the other known methods of advertising in Nigeria in the earliest times. Hawkers advertised their wares by calling out the wares they had, and asking people to buy them by extolling the quality and quantity of such goods (Ogbodoh, 1990:11). He further opines thus about displays:

It has also been observed that in various villages, products, especially meat and games not meant for the markets but which because of necessity must be advertised to draw attention to them, were often times fixed on sticks and raised high to the notice of passersby to inform them of the availability of such items in the location. These types of display advertising were equally used by palm wine tappers, palm oil and garri sellers as well as other sellers of various types of consumer goods. Palm wine tappers would place kegs of palm wine in front of their compounds and palm oil sellers would also display some bottles of palm oil in front of their compounds to indicate that these goods were available there (P.11).

The advent of the printing press in 1450 affected advertising a great deal. In Nigeria, the first printing press was established in Calabar by the Presbyterian Church in 1846. The establishment of the first Nigerian newspaper by a Reverend Henry Townsend, a Christian Missionary Society (C.M.S.) Reverend in Abeokuta in December 1859 changed the face of advertising in Nigeria. The newspaper was titled: "Iwe Irohin Fun Awon Ara Egba Ati Yoruba", meaning "Newspaper for the Egba speaking people and Yorubas". Furthermore, Bel-Molokwu propounds that:

The first formal media advertisement ever carried in Nigeria was in Iwe Irohin and was in the form of information on shipping movement and cargo. It was a classified category ad. From then on, other sorts of advertisements began to appear in the newspapers, while growth of printing saw the emergence of well-printed black-and-white posters which led to the birth or organized outdoor advertising as we know it today. (APCON; 2000:11).

Consequently, other advertisements like obituary, social activities, like christenings and ballroom dances began to appear in the newspapers. The development of modern photography also added depth to newspaper and outdoor advertising. The advent of the "Iwe Irohin" led to the establishment of other newspapers. According to Osunbiyi (1999:20-21): The year 1863 saw yet another birth of a newspaper in the country called Anglo African. It was founded by Robert Campbell and regarded as Nigeria's first English newspaper. The latter part of the 19<sup>th</sup>

century witnessed the establishment of many more newspapers. They included the Lagos Times, the Gold Coast Advertiser established in 1880, and the Lagos Observer with Bogan Benjamin as its publisher. In 1882, The Eagle was established followed by Owen Macaulay's Lagos Critic in 1883. Most of these early newspapers were short-lived because they did not develop the flair for attracting advertising support.

The early part of the twentieth century saw an upsurge in business activities in Nigeria. The Royal Niger Company came into existence. It later metamorphosed into the conglomerate called UAC (United Africa Company). According to Bel-Molokwu, one of the businesses the UAC ventured into was advertising. They established the West African Publicity Ltd.(WAP), the first ever advertising agency in Nigeria. The company was incorporated in London in August 13, 1928. Bel-Molokwu opines further: WAP was primarily formed to provide marketing support for the UAC's fast growing line of products and services. But providence seemed to have had a hand in the birth of this company for it not only went beyond servicing publicity needs of the UAC, it grew into an octopus of its own as the father of organized advertising in Nigeria. (APCON, 2000:12).

West African Publicity Ltd. later changed its name to Lintas West Africa Ltd. in 1965. Lintas West Africa was part of Lintas International until 1974 when the UAC sold off its interest to Nigerians as a result of the Indigenisation Decree. Lintas stands for "Lever International Advertising Service", a brainchild of the Unilever Group. As a result of the expansion of advertising businesses in the country, there was the need to establish an outdoor arm. This led to the establishment of "Afromedia" in 1959. Lintas is currently known as Lowe Lintas. The advent of radio and television broadcasting added flair to advertising. Radio was established in 1932 in Nigeria through the advent of the British Empire Service. The first Radio Distribution Service (Rediffusion) was established in Lagos in 1936 (Osunbiyi, 1999:21). However, radio advertisement started in Nigeria in 1955, with the birth of Western Nigerian Broadcasting Service (WNBS). Television broadcasting started in Nigeria in 1959, with Western Nigerian Television (WNTV). The first Television advertisement in Nigeria was for Star Beer and Krola Soft Drink.

With the oil boom of the early 1970s, there was an upsurge in business activities and turnover. This led to the need for more advertisement by these companies. This led to the formation of more advertising agencies. Such Agencies include: Rosabel, Goldmark, PAL, Insight Communications and others. Today in Nigeria, advertising is now a big business. There are up to two hundred or more agencies registered with the Association of Advertising Agencies in Nigeria (AAAN); while you can count up to about two hundred or more small agencies not registered with AAAN.

### **New Trends in Advertising Practice in Nigeria**

Advertising business in Nigeria has come a long way since its inception. As such, certain developments have taken place. This section will discuss some of these new trends. One of the new trends in the practice of advertising in Nigeria is the embracing of Integrated Marketing Communication (IMC). This development has been

foreseen by the father of modern advertising in Nigeria and the Chairman of Lowe Lintas, I. S. Moemeke. He posits thus:

The advertising agency business is probably one of the least rewarding investment areas in this country . . . In future, the situation is even likely to be poorer. The point is that the agency business calls for low investment in tangibles like plant and machinery but substantial investment in manpower. The cost of the latter increases yearly along with other costs. So much of the increase can be passed to client. After a point, the agency has to absorb the increases. At that point, revenue available to the proprietors of the agency begins to diminish sharply. That is the point now reached by agencies in Europe and America. The agencies have to find alternative sources of income, and so, they will diversify into other but usually related fields of business. That situation will be reached in Nigeria in the next decade. (Cited in Odiboh; 2005:5).

Integrated Marketing Communication is the combination of various communication techniques like advertising, public relations, publicity, sales promotions, event marketing, sponsorship etc. to achieve marketing goals. It is a holistic approach of using various marketing communication methods to achieve a set marketing goal.

Some advertising agencies in Nigeria have responded to Moemeke's prediction by setting up subsidiaries to manage the vast integrated marketing communication elements. Some of the ad agencies now have public relations outfits. Examples are Centre Spread that has FCB Redline, a PR outfit. There is also Insight Communication that has The Quadrant Company, another PR outfit.

A lot of the agencies have also diversified by setting up Media Independent agencies. These Media Independent outfits specialize in purchasing media space or time and selling same to interested agencies and advertisers to make profit. Some examples are STB McCann which owns Universal MacCann. Also, Insight Communications established Troyka and Lowe Lintas established Initiative Media. This is just to mention a few.

Another trend that is new in the advertising practice in Nigeria is the issue of international affiliation. In the past it was few ad agencies that can boast of international affiliation. Presently, almost all the big agencies have international affiliations. Some examples are Insight Communication affiliated to Grey International, Centre Spread, affiliated to FCB, Rosabel affiliated to Leo Burnett, Prima Garnet affiliated to Ogilvy. According to Doghudje (1990:127) these links offer the local agencies easy access to the training facilities available in the big international agencies. In addition, it makes it easier for the local agencies to win and keep the blue-chip accounts of multi-national manufacturing companies. Realizing these benefits, many medium and small agencies are now seeking foreign affiliations or associations. There is also the development of Creative Boutiques (Hot Shops) in

Nigeria. These are very small sized agencies that concentrate in developing creative concepts for agencies or clients. Such creative shops are run by artist and copywriters.

### **Challenges and Prospects of Advertising Practice in Nigeria**

Despite the tremendous growth of advertising in Nigeria, it is important to buttress that it is also faced with some challenges. One of the greatest challenges facing the advertising practice in Nigeria is the proliferation of advertising agencies. New agencies keep springing up in Nigeria, and this is not too healthy for the industry. This is due to the fact that some of these new agencies do not have the required expertise to function at a top level; hence the standard of advertisements produced is affected. Some critics have described the reason for the proliferation of ad agencies as greed both on the part of agency owners and their staff who decide to pull out and establish a new outfit. Some say that the big agencies do not pay good salaries and that the staff is not well motivated; hence their top staff decides to set up their own outfit. This can be true to a large extent, but it is also debatable based on the fact that some staff is well paid and motivated, yet they feel like establishing their outfits.

Another challenge faced by the advertising industry in Nigeria is poor economy; especially poor purchasing power by the majority of Nigerian masses. This is because if companies do not sell their products, they are very likely to cut down on advertising spend, which will in turn affect the ad agencies. Furthermore, there is the problem of lack of adequate professional practitioners. Some of the staff of these agencies are not trained professionals, they are just journeymen. However, the establishment of the Advertising Practitioners of Nigeria (APCON) as a regulatory body can tackle this problem headlong. Practitioners should be made to register with APCON and those who refused to register should be shown the way out of the profession if there is going to be enough sanity in the industry.

Another problem faced by advertising agencies in Nigeria is the unavailability of accurate media data in Nigeria. Though, we have very few media monitoring agencies in Nigeria, they are yet to have what it takes to publish acceptable media data that will cover the entire Nigeria. Doghudje (1990:128) has this to say about the problem. Consequently, advertising practitioners see the performance of the media function by agencies as no more than a hit-or-miss affair. There is yet no certainty about it. There is therefore the general belief that perhaps more than half the media budget is wasted or spent in a way that cannot be described as cost-effective. This is tragic and needs to be corrected by the combined efforts of agencies and media owners.

Agencies should behave like the true professionals they are and invest on media research. Media owners on their part should endeavour to be more competitive in their behaviour by finding out through research wherein their strengths lie and make the findings available to agencies . . .

Talking about the prospects of advertising in Nigeria, it is very salient to note that the future of advertising in Nigeria is very bright. With a very large population and ever ready to consume new products, more goods and services are coming into the Nigeria and they need to intimate the masses about what they have to offer, hence

the need for advertisement. However, there is the need to tackle some of the challenges facing the ad industry in Nigeria.

### **Conclusion and Recommendation**

In this study, we have been able to discuss the meaning of advertising and its development in Nigeria. We have also surveyed some of the new trends in advertising practice in Nigeria. The challenges and prospects of the advertising industry in Nigeria were also discussed. This study concludes that advertising practice in Nigeria has grown to a great height and it is still growing. Despite the achievement recorded by advertising practice in Nigeria, it can still not be compared with advertising practice in the developed world. As such, advertising practitioners in Nigeria should strive to improve their skills in order to achieve a world class advertising environment in Nigeria.

Professionalism should be encouraged in the advertising industry in Nigeria. Advertising Practitioners Council of Nigeria (APCON) has a great role to play in this regard. They should endeavour to establish more offices nationwide to monitor the practice of advertising in Nigeria. When you live outside the states where APCON has offices, you will easily notice that some of the locally produced advertisements were not vetted by APCON. They violate some of the ethics of the profession, and there is no way such practice can be arrested apart from going to the grassroots. APCON should also monitor quacks that are practicing in the industry. They should be stopped from practicing if they are not registered with the regulatory body. Furthermore, advertising agencies in Nigeria should eschew from unethical practices. They should stick to the ethics guiding the profession, and try as much as possible to produce first class advertisements that can compete anywhere in the world and at the same time promote the sales of the products or services they are advertising. We also believe that the issue of proliferation can be tackled in the advertising industry with improved welfare packages and motivation by employers. The employees should be made to feel satisfied by engaging them in decision making; this will make them to have a sense of belonging and it can as well improve loyalty to employers. It is also suggested that to improve productivity, better creativity and economic survival, some of the small and medium sized agencies can come together in a merger agreement to form a big agency.

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## FURTHER THEMES IN CHRISTIAN DRAMA IN NIGERIA

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### Abstract

*This paper continues the exploration of themes in Christian drama in Nigeria beyond the scope we treated in an earlier paper: "A Study of Selected Themes in Christian Drama in Nigeria". In the paper we discussed three important and common themes in Christian drama in Nigeria, namely: the theme of suffering, the theme of steadfastness under difficult conditions and the theme of love and forgiveness. Moreover, we recalled not only the definition of Christian drama, but also its classificatory schemes which we have presented in another paper "Definition of Christian Drama and Theatre". We have made a case for the recognition of Christian drama as a distinctive subset within the general corpus of plays in Nigerian drama in English in an earlier paper, "A Survey of the Taxonomy of Contemporary Nigerian drama". The purpose of this paper is to treat the additional themes: demonology, worldliness and materialism, and syncretic practices in the church. These themes which are interrelated are relevant in Christian literature. Before discussing the themes in question, we have provided a conceptual framework, from the general to theological perspective, for looking at the notions: demonology, worldliness, materialism and syncretism. We have used the following plays to illustrate the themes we are going to discuss in this paper: *Cold Wings of Darkness and The Living Dead* by A.E Anigala, *Trial of the Beautiful Ones* by Catherine Acholonu, *The Secrets of the Devil*, *The beginning of the End* and *The Last Generation* by Mike Bamiloye, *The Church is the Problem* by Samuel Ayodele and *Evangelist Jeremiah* by Sonny Oti.*

### Introduction

Our attempt in this paper is to discuss the themes demonology, worldliness, materialism and syncretic practices in the Church in Christian Drama in Nigeria. We shall do this against the background of an exploration of these concepts as they appear in general usage, and within given scriptural or theological premise. It is instructive for us to approach the subject under discourse in this way because the validity and appropriateness of our thematic exploration will be judged against the presentation of the operative concepts that will guide us in this discussion. The first concept we shall examine is demonology. Our intention here is not to engage in any in-depth theological debate. We shall endeavour, however, to present a brief outline about demons and their activities as contained in the scripture and see how the artists whose creations we are considering in this paper have drawn inspiration from the Bible in their treatment of the subject.

Though our concern here is to discuss demonic manifestations in some plays it is appropriate to start by looking at the story of Satan as it is revealed in the Bible. The story of the origin and fall of Satan and his demons is well documented in the Bible. The Bible presents Satan, otherwise known as Lucifer as an angel God created but who later rebelled against Him when he coveted God's position (Isaiah14:12-15). Following his rebellion he was thrown out of heaven to the earth. Satan knowing that his time is short has come to establish a counterfeit kingdom with the intention of doing battle against mankind - the prime of God's creation (Revelation12:7-12). It is in keeping with his desire to oppose the programme of God that he does battle against believers. He goes about as a roaring lion seeking whom he will devour (IPeter5:18), and sometimes he translates himself as an angel of light (II Corinthians11:4), making use of deceit to undo the programmes of God in the Church. The devil has instituted a system of wickedness against mankind which is made manifest in many ways, some of these we shall later identify in our texts. In fact, Woodson (1972) has observed that the devil and his angels:

Are responsible for the demonic control of masses of people in the modern world. It is the task of these spirits to create strife and unrest, to harass and destroy God's creation (121).

Worldliness is one item of the satanic arsenal against the church. Longman Dictionary of Contemporary English explains it as being "concerned with the ways of society, especially social advantage, not spiritual" (271). In the same dictionary materialism is defined as a "state of mind or way of life which enjoys the pleasures of the world, objects which can be bought etc. and activities of the mind or spirit, in art and religion" (670). We would define worldliness as love of the world and the things in it, while materialism would be looked at as the aggressive pursuit and possession of material things for their own sake. It is tantamount to idolizing material things which is a form of covetousness. Materialism and worldliness are anathema to a true state of spirituality. The shallowness of a life that is devoted to the pursuit of material things is unveiled by Jesus Christ in his warning in (Luke12:15): "Watch out! Be on your guard against all kinds of greed: a man's life does not consist in the abundance of his possessions". Paul in (Romans 12:2) also warns against a style of life which compromises true spiritual worship of God with the involvement with worldly standards. He says: "Do not conform any longer to the pattern of this world, but be transformed by the renewing of your mind". James indicts materialism and worldliness when he observes in (James 4:4) "you adulterous people, don't you know that friendship with the world is hatred toward God? Anyone who chooses to be a friend of the world becomes an enemy of God". Demas, however, made himself an enemy of God as he deserted Paul and went to Thessalonica because he loved the world (II Timothy 4:10). He became materialistic and guilty of the love of the world which is characterized by the "craze for sex, the ambition to buy everything that appeal to you, and the pride that comes from wealth and importance" (The Living Bible I John 2:16).

The history of the church from Biblical times is full of instances in which the people of God abandoned the true worship of God and introduced syncretic elements into their religious system. The first of such instances was when the Israelites demanded that Aaron make them a god in the wilderness while Moses, had gone to receive the Ten Commandments from God (Exodus32:1-6).From that false start, the history of the Christian faith has been punctuated with several instances in which there was apostasy and the introduction of the elements in the worship of the pagan gods of the surrounding nations into the true worship of Jehovah. The king of Israel and the priests failed God woefully in this regard. The punishment they suffered in the land of Babylon was on account of their idolatrous ways.

The church in this dispensation too is not entirely pure in its worship system. According to Jesus Christ, the worship of God should be in spirit and in truth (John 4:24).But now there is a lot of falsehood and insincerity in the church. Not every "miracle" that is advertised is done at the instance of the power of God. Hence in the church we find people who are members of secret cults who derive their powers from the devil. The church in these last days is susceptible to spiritual contamination as Paul writes in (I Timothy 4:1-2):

The Spirit clearly says in later times some will abandon the Faith and follow deceiving spirits and things taught by Demons, such teachings come through hypocritical liars, whose consciences have been seared as with reed hot iron.

Leslie Woodson observes that as we anticipate the end of the age during which the Anti-Christ would be revealed, "there will be the mass mergers of churches and eventual syncretism of religion" (142).Emmanuel Kure, in a sermon preached at the Faith Clinic, Ibadan, on 10th September, 1992, however, believes that even as the church anticipates the rapture (an eschatological event which would involve the sudden translation of believers from earth to heaven at the blast of a trumpet by an angel of God),two distinct churches are already emerging. Basing his interpretation on his study of the book of Revelation, he observes that prior to the rapture there would be the Glorious Church in which the saints of God live consistent Christian lives and practice true holiness. The other church will be the Harlot church, which will be dominated by the spirit of Jezebel. The Harlot Church would be characterized by lawlessness, practice of abomination, fornication and adultery, false teaching in the realm of faith and prophecy, lowering of the standards of God, misinterpretation of the scripture, commercialization of the church, adoption of worldly standards, hence compromise with the world, and haggling of the gospel of the kingdom of God. Woodson agrees with Kure that the church would undergo a process of separation as the coming of Jesus Christ draws near. He says:

Real Christians will make their exodus in great numbers from the apostate church. The hierarchy will place intolerable pressure on clergy and laity to conform to the pseudo-mission of the so-called Christian church...strong hostility will be meted out to Christians who cannot "go along" with the anti-Christian program (143).

We have provided what we consider to be the necessary background information to enable us to do a proper appreciation of the three themes we are considering in this paper. For a discussion of the themes we shall begin with demonology.

### **Demonology**

In *Cold Wings of Darkness*, Satan is known as Ekwensu. His nature and activities are revealed in his interaction with Ojuma, his initiate, who is a Satanist. Ekwensu sends Ojuma on two assignments. Firstly, he is to brainwash Ngozi his friend to disbelieve in the existence of God so that she will never be saved any day. She will then lose her soul to him. His second assignment is to hate his father and bring him down to ruin. He would be given power as he achieves those objectives. But Ojuma defaults. He suddenly has the urge to sing a song of praise to God. He does that and earns the hatred of Ekwensu who destroys him.

But before Ojuma's death, in one of his encounters with Ekwensu we learn about the following schemes and activities of Satan. Satan's scheme against mankind includes creating war out of the fact that nations would remain at variance. He is the author of hatred, confusion and war. He has other schemes besides these. He has made sure that there is no peace in Nigeria. Furthermore, he creates greed in people, which makes them easy preys to him as they would willingly and thoughtlessly sell their mothers and even their souls for anything. Ekwensu confesses: I will continue to provide them with false wealth while at the same time siphoning such wealth through my demons (24).

Other activities of Ekwensu involve luring people into fraternities, spiritism, black orders and secret societies and using tricks, cunning to deceive people. Ekwensu brags that, he also works for the destruction of marriages, one instance of which we find in the case of Odogu and Ite.

In Enumah Anigala's *The Living Dead*, demonic activities are seen in the diabolical action of Satan through witches and wizards who falsely parade themselves as benevolent factors in secret cults. Akobo and Omur make plans to kill Eze in order to spite his father Uche. Uche himself dabbles into spiritism in search of power. He is a member of the Nkpirishi-cult, Igbagwu-cult, and Ebuetor Society. But on the long run, through the cooperation of the witches and wizards in the Okponka village, they are able to lure Uche into their membership. In the course of preparing a protective charm for his son Eze, however, they are able to invoke the spirit of Eze into an object which they bury. Eze dies in a mysterious way. Only then does Uche realize that he has been fooled. In this play, the notorious activities of witches and wizards and the part they play in the wilful destruction of human lives is shown. It is obvious they cannot exhibit any power for good; neither can any truth come from them. Uche later finds out his folly in putting his confidence in Satan's powers.

Catherine Acholonu in the *Trial of the Beautiful Ones* dwells on the theme of demonology. Its manifestation is through the medium of transmigration of souls, a process whereby spirits enter into people and control their earthly lives. The life span of people and the quality of lives they live are dictated by the kinds of spirit that inhabit them. But such spirits are never benevolent as they always destroy the lives of people they possess. Evil spirits lure and seduce mortals by some seeming good qualities like beauty, wealth and power. But in each case of possession the human will would not be violated. Man always makes the contact. He initiates the bargain, but once the bargain is struck, it is irrevocable. It would take a greater power to break the link. Even at such time, exorcism is the only way out. In this play, it is the power in name of Jesus Christ and his blood that breaks down the stronghold of the devil over its victim, Nwanma.

The power of darkness exploits a situation of desperation in the lives of people to lure them into an unwholesome union. This is borne out clearly in Mother's case. She has only one child, Sister. She needs another child badly. Since she has prayed and prayed to the Christian God without an answer, she forsakes her faith. She goes to the sea goddess and asks for a child. She is given a child who is possessed by the spirit of the sea goddess. She is born beautiful. But since she has a strange spirit in her she possesses a dual personality. Her earthly mother is unable to understand her. Her dual personality manifests in the wandering spirit which torments her. She cannot be helped except by exorcism. In order to get her child delivered, Mother again goes to the church and through the help of Evangelists Michael and Gogou, prayers and sacrifices are made on Nwanma's behalf. To be delivered, Nwanma denounces every link with Ezenwayi, the sea goddess and her mates, in the spiritual world. There is the battle to free herself from the domination of the sea goddess. Nwanma is constantly reminded about her position of power and the privileges she has in the spirit world. Her deliverance would mean that for all time life would only be earthbound. She would be cut off from the ethereal domain. Nwanma agrees to be set free. She denounces Ezenwayi and as the spirit is rebuked in Jesus' name, she is delivered. Nwanma's mother learns the bitter lesson not to align with wicked spirits. Their intentions and activities would always be evil towards mankind.

The *Secrets of the Devil* by Mike Bamiloye is devoted to the exploration of some manifestations of demonic activities. Satan is cast out of heaven because of his secret plans to exalt his throne over the stars of God. He vows to revenge against God. He, therefore, summons all the principalities and powers under him and informs them about God's intention to confine them to perpetual bondage in hell. They would, therefore, attack mankind whom God has made in his image. All the demonic arsenal of sin would be unleashed against mankind. The goal would be to make man a lawbreaker and by so doing offend God. He gives each principality a definite assignment in connection with the attack on humanity. Their work would be to deceive and misdirect the lives of human beings. Belial's assignment would be to induce stubbornness, obstinacy and disobedience in people. He

would always cause disagreements between people. This would provoke fighting and other evils. Dagon's job would be to storm the world with drunkenness. Through drunkenness, poverty, fight and accidents would result. Lives would be shattered on account of it. He is to carry out his commission with the host of demonic agents under him.

Dele is one of the victims of these demonic strategies. Under the influence of Dagon he almost beats Titi, his daughter, to death as he comes in, drunk. He also throws down Wura, his wife. But when he wants to beat her, she rebukes the demons at work in him in Jesus' name. A demon that comes in with him into the room falls down to the floor and scurries out. Belial is able to induce Baba to try to kill his wife, Mama, over the argument against his marrying another wife. Beelzebub is able to harden the heart of Bimpe from accepting Jesus Christ into her life. Sodomy, another demon, brags about his destructive powers. His weapons against mankind include fornication and adultery.

The matter of demonic attacks against Christians is the subject of many books. Some people who have been used by the devil to oppress Christians have confessed their deeds on deliverance (Eni, 1987). What we have done here has been based on the information obtained from the texts we have discussed. Satanic activities are responsible for the degree of worldliness and materialism in the church. Worldliness and materialism in the Church are tools of the devil to divert the attention of Christians from God.

### **Worldliness and Materialism in the Church**

Materialism is a factor of a society that has suffered from decline in its values. To get what people want they are ready to offer themselves cheaply to the devil. In *Cold Wings of Darkness*, Ite becomes wayward because she wants contracts. The men who commit adultery with her are themselves debased, men without any compunction. Odogu indicts Ite in the following words: You misuse yourself, help to plunder public wealth and enrich those who callously award you such contracts (10).

But Ite who is not remorseful blames her misdemeanour on society. She queries Odogu this way:

How else do you think one can win a contract in a society that is so materialistic, where people want quick riches without labour, a society where you must submit in cash or kind, without which, no contract (10).

But Ite's problem is not a matter of survival. She becomes wayward not because she must offer herself for a loaf of bread as it were. She blames society in order to avoid personal accountability. Society may be corrupt but the individuals in it would have to determine how to react to the mess in it from a personal perspective.

In fact, Ite would like to keep up with the status quo. She has always been materialistic in her attitude. When she marries Odogu it is because of what she thinks she can get out of him. She confesses:

When I first met you in the fellowship, you were a very hot and promising young man. That was why I cunningly trapped you into marrying me. I was not one of you and will never be (13).

Ite is disappointed in marrying Odogu as he never turns out to be promising financially or in the materialistic sense as she expects. Since she must acquire wealth by hook or crook she must keep her husband away from her circle of lovers in order not to cause him embarrassment. But he knows all the same. She therefore puts the blame on him for her wayward life style which is borne out by her pursuit of materialism.

Yes, think what you like of me. If you were a man, respectable and affluent for that matter, you think people will kick me about, pass me from hand to hand, defile me and make me suffer before achieving my aims (12).

One would think that Ite is repentant. But she is not; she only finds an excuse for what she does. She is so engrossed with materialism that she has thrown morality to the dogs. That is exactly the attitude she exhibits as she questions Odogu thus:

Who talks about decency or moral values these days? They are things of the past. What matters now is conscience. The slogan is, "if your conscience does not condemn you in all your actions, then go ahead" (11).

Odogu, however, indicts the materialistic attitude of people in a society. He seems to speak for the author. The way people go for things in life is graphically presented by Odogu in the following words:

Nearly everyone is enslaved by money, yet no one goes into the grave with even a kobo. People are so selfish. They own hundreds of houses but crave for more, have fleet of cars but cannot drive them at the same time. Worst still when they die they leave all behind and go into the grave empty-handed. When will man learn his lesson? (11).

Anigala is critical of materialism. He shows how endemic it is in the society. He also portrays its corroding and corrupting influences on society. Materialism weakens the fabric of society as people without moral fibre are pulled along to do things that would offend their consciences and affect the equilibrium in society. The family structure is affected as the love for people is directed to material things. Materialism diverts attention of

people from God to things. People elevate things to the level of God. No wonder materialism which is love and pursuit of the acquisition of things is equated with idolatry. Materialism even colours the kind of prayer people offer in the church. Chume's prayer in *The Trials of Brother Jero* by Wole Soyinka is a classic example of one that is rooted in materialisms (29). Commenting on the side effects of materialism this writer once stated.

Materialism has bred currency trafficking, embezzlement impersonation, armed robbery, car snatching, kickbacks, the ghost name phenomenon in voucher schemes etc (Agoro, 208).

Materialism is a manifestation of a declining spiritual state. It is a form in which worldliness is glorified. The love for God is replaced by the love of things. A materialistic approach to life is invariably tantamount to an idolatrous life style. In this deep sense, anything that is capable of commanding and retaining the affection of an individual has become an idol and as well as a god to him. A religious attitude to life abhors idolatry or anything associated with it. That is why Mike Bamiloye in his treatment of the theme of materialism and worldliness sees in the two ill-culpable points of detour from the kingdom of God.

In *The Beginning of the End*, one of Bamiloye's eschatological plays (Agoro, 2), Bro. Jide warns Sis. Peju against her worldly tendencies to no avail. When the rapture takes place she is left behind because her garment of righteousness has been stained by the spot and wrinkle of the sin of worldliness. She does not benefit from the warning of Bro. Jide when he admonishes her:

Sister Peju, do you realize that now the second coming of the Lord is... approaching and the rapture of the saints is imminent, a great demonic spirit of compromise and worldliness is attacking the church of God that in many churches it becomes difficult to distinguish the saints of the Lord from the sinners of the world? (15).

She is guilty like Tolani in *The Last Generation* whom Baba upbraids for worldliness in the way:

You have combined your Christian life with lustful pleasure and worldliness. You and others like you now share in the pleasure and worldliness of the world. You and others like you now cherish the fashions, tastes, styles and pleasure of the perishing world when the Lord had instructed in 1Jonn 2:15... "Love not the world, neither the things that are in the world if any man love the world the love of the father is not in him" (4).

Worldliness and materialism are deadly weapons unleashed by the devil against the church to weaken it. In *The Beginning of the End*, Dagon, one of the principalities, reports to Satan about his plan to attack the Church with worldliness and materialism. He has delegated Captain Icabod with the assignment:

to storm the church of God with a great spirit of worldliness and compromise. To make the "sisters" in the Lord to dress in the fashion that is invented in the spirit world under the sea. To make them wear heavy make-ups and hair fashion that will make it absolutely difficult to differentiate the believer from the unbelievers. To make them dress in the ways that will confuse the sinners and make the propagation of the gospel unacceptable to thirsty souls. To make sure the world is reigning in the church and the church is getting into the world (25).

Dagon's commission to another demon prince Mammon is to "cause a great love of money in the hearts of the servants and ministers of God so that they will esteem materialism greater than evangelism" (26). In the end, their plans are successful against some members of the church: Bro Martins and Sis. Peju, two worldly and materialistic Christians, are left behind as the rapture takes place.

In *The Last Generation*, Baba is really worried over the state of the church, which he fears has been undone by worldliness and materialism. The manner, in which Bride allows her garment of righteousness to be soiled by the stain of sin without knowing, is the way many Christians are defiled without taking notice of it. They may appear to be God fearing but as much as their hearts have become worldly, Jesus Christ would not accept them as he returns back to earth.

In fact, worldliness and materialism, because they could rob people of true spirituality, are capable of predisposing Christians to spiritual aridity. Spiritual aridity breeds all forms of secular practice in the church. The void that is created because of the absence of true spiritual practices in essence would need to be filled otherwise. This leads logically to the theme of syncretic practices in the church developed in two of the plays being discussed in this paper.

### **Syncretic Practices in the Church**

Members of the Apata Fraternity are hostile to Makinde in *The Church is the Problem* by Samuel O. Ayodele. They would want him to go along with them in their anti-Christian programmes. As leaders of the church, they have dictated the pace of events in the church. They have used their diabolical powers to exert an unwholesome influence on almost everybody apart from the youths. In their activities, we find the problem of syncretism in the church. Syncretism in the church is therefore, not a preserve of a distant eschatological era. As treated by Samuel O. Ayodele in *The Church is the Problem*, syncretism in the church is a contemporary problem

in the body of Christ in Nigeria. If it was a topical issue when the play was written and produced in 1973, we cannot say that the church has purged itself of the spiritual deadwoods, some of whom may still be occupying enviable positions of authority in the church.

Makinde assumes pastoral care of the church and comes in conflict with Chief Begunde and colleagues in the Apata Fraternity who woo him to join their rank and file. But he declines their overtures. They want to blackmail him. Because they have contributed towards his university education in the United States of America, they feel they must bring him under control. Makinde, however, determines to resist them and expose their cultic practices in the church. But they would not repent from their nefarious activities. Rather they would want the pastor to recognize the cult as an arm of the church. To legitimize their existence in the church, Chief Begunde makes a donation of a piano in the name of the Apata Fraternity which Makinde rejects. They decide to get even with the pastor. But they cannot intimidate Makinde. In rejecting the gift he observes:

...I refuse, most especially, to be the tool of men of two worlds who serve the Lord and bow secretly to another deity in the dark... We need a piano perhaps, in addition to the organ we already have. But we would prefer that such a piano comes through people whose souls are not divided, who are committed to a yet unknown god (viii).

Makinde is critical of the Apata Fraternity from the beginning to the end of his speech at the ceremony at which the piano is rejected. He even warns members of the church to dissociate themselves from those who belong to groups that operate in the dark. About such secret groups he warns:

And let all who are here know that should such groups attempt to frighten me with their perfidious mask, I will be ready to slap it to pieces (ix).

One factor, which is very critical in Makinde's speech, is the issue of people who have adopted double faces in the worship of God. They have a public side to their service of God and a "hidden agenda". As it is always the case, whoever serves any god other than the living God commits idolatry, which is a kind of spiritual whoredom. Since members of the Apata Fraternity would not accept any rebuke nor learn from their pastor, they embark on plans to destroy him, and each time they try, it backfires on them. Chief Begunde suffers mostly in this regard. At first they bring a bundle of charm, which they hide in Makinde's pantry. But Rev. Makinde burns it without coming to any hurt. Later, they invoke demonic powers against him which try to strangle him to death. But then he only suffers from a nightmarish experience. He is relieved as he meditates on the word of God. Chief Begunde sends a poisoned jug through his wife, Janet, to Makinde and she kills herself as the jug is used in serving her water first. Finally, Begunde hires Agoro and other assassins to kill Makinde, but they end up murdering Bakare.

In the end, Makinde's life is preserved. But members of the Apata Fraternity do not learn their lesson. They want the adulterated method of religious worship they had introduced in the church to continue. They would not repent and change even as they are confronted with the truth. They would want to persist in darkness even as they are exposed to light. The coming of Makinde, however, forestalls the great disservice they would have continued to do to the cause of Christ. In this way, their nefarious influence over other members of the congregation is curbed. But prior to the era of Makinde, it is obvious that members of the Apata Fraternity enjoyed the power they held over others. Their real pleasure in possessing extra powers perhaps lay in the havoc they could wreak on others. Evangelist Jeremiah had other reasons for combining idol worship with his office as an evangelist.

The life and ministry of Evangelist Jeremiah is full of contradictions. When we first meet him, ironically, he is conducting a catechism class in his church on the Ten Commandments. He, however, emphasizes the first Commandment which warns against idolatry, his own secret sin. Evangelist Jeremiah, though he wears a religious cloak, is vulnerable to some vices. His real nature is revealed in the face of his confrontation with Elder Nwafor who would have him retired from the services of the church. Elder Nwafor says that people are deserting the church because of the un-Christian activities of Evangelist Jeremiah. He also accuses him of killing pastor Pius Eze.

When Evangelist Jeremiah makes some incantations as he takes snuff, we see a traditionalist in an evangelist. His behaviour is an anathema to his calling. But Jeremiah would do more than this. The incantations are to ward off the spell that he alleges that Elder Nwafor cast on him. He agrees to forget about his exalted position as the church Evangelist and goes to lead the dancers in the Eke-Ekpe dance at the Ikeji festival. To prepare himself to lead the dance, Jeremiah is fortified against occult charms. A medicine man performs a sacrifice on behalf of all the dancers including Evangelist Jeremiah. Because of this incident, he is retired from active service.

It is after Evangelist Jeremiah is retired that we find him exhibit his true colour. The retired evangelist has his idols, he secretly worships on a daily basis. While he is in the church he is a man of God. But who would have known what Jeremiah was doing? Ndubuisi, as he falls in love with Rebecca, Evangelist Jeremiah's daughter, decides to go to him to seek his consent for her hand in marriage. He is surprised to stumble on him in his juju room. He catches Evangelist Jeremiah red-handed worshipping his gods. Initially, Evangelist Jeremiah shows remorse but later he justifies his action in the following words:

I'm ashamed you caught me, my son. But we can't survive in this village without being like the rest. I don't want to die now. I still have many years ahead, I hope (61).

There is no excuse Jeremiah would give for what he does. As a man of God who is already seventy-two years old, the fear of death should not have been allowed to come between him and the true service to God. Although, he is used to confessing the protective powers of God, he does not truly show real faith in God. In real life, Jeremiah has his confidence in the tangible idols he could lay his hands on and on the charms he could carry along.

Evangelist Jeremiah adds several dimensions to the worship of God which are outside the scope of the church. Some churches may be bedevilled by the likes of Evangelist Jeremiah presiding over several sacraments. The likes of Chief Begunde and his colleagues in the Apata Fraternity, Ogubor, Apesin and Bakare may even be deacons or members in some church council. All such cases would equate with the proverbial situation of the blind leading the blind. But since in Christian belief system, judgment or accountability is required of every human action; people who mix other things with the worship of God would be liable to judgment some day.

### **Conclusion**

This paper has been an attempt to present the treatment of the themes: demonology, worldliness and materialism and syncretic practices, in the church in Nigeria. The treatment of all the themes has demonology as the bedrock. People, who look at life from a spiritual perspective, define all events in their lives in the light of the conflict between Satan and God. We have depicted the conflict between Satan and God and how it is manifested in the theatre of human lives. We have also depicted the essence of Christian literature by explicating relevant themes in the plays chosen for this discourse.

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## GLOBALIZATION IMPACTS ON HIGHLIFE MUSIC IN NIGERIA

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### Abstract

*The extent of our success with the entire continual clamour for pop music globalization has remained food for thought. This paper vividly elucidates the following: globalization, highlife music and the nature of Nigerian highlife music. This evaluation aims at averting biased opinions from jumping to further conclusions tantamount to overstatement on the subject matter. The point raised on the negative and positive effect of globalization on Nigerian highlife music is highlighted here to articulate the percentage of reward derivable from the said music. The enthusiasm for promoting Nigerian highlife music to the advantage of Nigerian masses is a matter of concern in this paper. When this is done, the public will become more familiar with the topic in question. Here, we consider globalization as an evolution systematically restructuring cosmopolitan interaction by frustrating all barriers in fields of human endeavour through communication network in all its ramifications. It is a process of advancing the world by increasingly interconnecting the entire cultural groups across the globes to every form of human affairs. Nigerian highlife music is one composed and performed to a large extent by a Nigerian by birth and enculturation. In summation, in the context of this paper, globalization influence on Nigerian highlife music has exposed the 'good and the ugly' contributions of the former towards the true position of the later. At this juncture, the researcher offers that highlife music artistes should play more central role in increasing artistic values for people oriented global music demand.*

### Introduction

Music is organized to achieve certain effects, or express some ideas or emotions. Its organization is human objective specific, and is guided by principles for the understanding of the beneficiaries. Music exists in human community to set up code of conducts for societal benefits. It is most accessible to human community to set up code, work and worship, play or war, recreation or reflection. Music is implicated in life, and people go all out to use it to communicate, to move, to express emotions, and ideas, and to mobilize people or rally them for solidarity (Okafor 273). This basic root of music tone, rhythm and pitch is linked to language, syntax, dialect, and idioms in the course of its composition. It is a product of man's activities and ideas, sourced, seasoned and shaped before use. The stage, labour and design therein and its production process dictate musical shape, type, effect and use.

Music is a highly profitable, capitalist enterprise controlled and regulated by performance/composers. Musical culture and its glamorous unattainable standards evoke many feelings, old memories, and create new

ones while satisfying a sense of knowledge, national pride and identity. They aid in identifying a culture, educate countries about other cultures. It is a tool for communication, relaxation and stimulation; a tool for resisting powers, police and parents.

### **Globalization**

In the early era of colonialism, under the cloak of missionary activities in the territory of western coast of Africa, western world immigrants and music scholars progressively executed and propagated their musical ideologies through the following media : air waves, tourism, and most essentially church hymns and choruses . The above commitments can be simply styled 'music globalization'. Globalization should not be expected to come and envelop us rather it is the local genre that goes global. It involves new forms of communication, innovation, multiple forms of sharing work, knowledge and entertainment. It is associated with give and take, adopt, adapt, import, re-export, and innovate relationship. Friedman (2002) affirms that: "Globalization has empowering and disempowering, homogenizing and particularizing, democratizing and authoritarian tendencies all build into it. It is about the global market, but it is also about the internet and google". (510)

From the researcher's point of view, and in line with the vantage point of this paper, globalization is the universal interconnectivity which enhances legitimate cross-border transactions in every facet of human endeavor and invariably provides the avenue for such accomplishment. Globalization has been in existence though in the recent time, it is a catch word in varieties of social communication. In music discipline, it conveys the concept of "universal music", which poses challenge to music practitioners wishing to communicate their career beyond individual immediate environment. However, despite all odds, global music is been realized as a by- product of globalization process. Thus, music hybridization of world intercultural music is inevitably prevalent. Today, in the attainment of a modern musical identity is witnessed the emergence of a myriad of recorded sounds arising from experimental collaborations by music artistes in a bid to achieve an evolution of music acculturation. Globalization has both negative and positive implication in every social environment and of course, business interaction. However, this is strictly traded here under Nigeria highlife music venture. Idolor (2004) also asserts that:

*Globalization advertises Nigerian Music within and outside the country. It was first used by Marshal McLuhan in the 1960s when he predicted that the electronic revolution would reduce the world in time and space. The rapid evidence of its growth is now being witnesses. Globalization is the integration (interconnectivity) of the activities of various people irrespective of distance and national boundaries. Through new information, communication, transportation and technological applications,*

*globalization creates a pool of ideas and opportunities that facilitate understanding, co-operation and interdependence amongst sovereign states. (1)*

It is also associated with race and regional exodus, human behaviour, technological advancement as well as commercial activities. Ameliorated communication and information networks, transportation services, politics cum societal co-operation are concomitant factors prevalent in globalization.

### **Nigerian Highlife Music**

Highlife music is the first of the locally produced musical idioms to become a national idiom and is not only known as highlife but also native blues. Its songs are in Pidgin English or local language derived from folk music. Highlife could be viewed as music created by western-oriented black Africa or Africa's blues since it is a synthesis of African and western musical traditions like black music in the New World. As a form of pop music, "highlife is transient, amenable to innovation and alternation. Because it is commercial-oriented, it is ephemeral. Although (this) popular music evolves, it is always establishes its base with cultural current. And because it deals with political and social issues of the moment, it is widely acceptable" (Augu 116).

Smith (1962) correctly observes that "The subjects of these songs are similar to those of the traditional songs which are love songs, songs about death, songs of praise and insults, and songs describing an event or a personage" (11). Highlife represents a creative West African response to the modern world. However, the situation now is very different from the days when it was evolving. Then it was a West African musician copying mostly black Americans' music. Today the music that is being absorbed is mostly black American music that looks forwards to Africa for inspiration. This had a liberating effect on the colonial mentality that has overwhelmed so many African pop musicians. A new attitude has appeared on the West African music scene that is unlocking a huge creative potential within it. Commenting on highlife music, Okafor (1989,) avers: "it is music that deals with familiar themes and issues of the moment. It is understood as a topical reflection of their sentiments and current worldview. Consequently (it) is more subject to change than any other ganre of music". (3)

Typical of Nigerian highlife music are popular songs and dance prevalent, particularly in ethnic groups or tribal communities in the mid fifties. Comparatively highlife music outside Nigerian political boundary towards African sovereignty south of Sahara employed acoustic guitar, bongo and the like, including autophone instruments of non discrete boundaries within their reach. This was prominent especially in the early 1930s. However, the Nigeria genre emanated with modified acoustic effects typified by inter-cultural music instrumentation. Hence, electronophone (assorted guitars with electrical appliances) lead, bass and rhythmic guitars are resorted to in preference to acoustic type. Others include verities of locally made percussive instruments that not only meet with the indigenous/ urban dwellers' musical taste, but also blend with the exotic ones incorporated therein. Above all, Nigerian highlife music is associated with and takes its name from urban

social life and musical idioms. The duple meter, melodic figures and ostinato rhythms that characterize West African highlife music are equally common features identified with it.

Above all, Nigeria highlife music reveals the nature of feelings with a detail and touch that language cannot approach. It breeds ample opportunity for social control investigation and mobilization. Besides, it enhances social awareness as well as facilitates understanding and agreement among them void of formal dialogue. However, Nigerian highlife music lovers react to it as a result of their individual experiences in their various environments rather than as a result of the kinetic power of the music.

Erlmann (1999) is of the view that "Music as global culture lacks the depth of the initial purpose and utility; it is (purely) for entertainment, comparative study or other scholastic endeavors" rather than for extra-musical values." (6) This is the case with Nigerian highlife music. Life-style and its patterns are fused to Nigerian highlife music in relation to the people's language and culture. Music for its own sake is also performed to display phenomenal qualities. In this case, absolute music and musical repertoire conditioned by what obtains in the society are invariably involved to shape performance presentation. Anonymous musical compositions and styled folk music are not isolated from the repertory. Local technology exploits resonant wood and foreign by-product of animals and plants in constructing the instruments. Occasions and environment determine content and duration of performance.

In the Nigerian musical scene, highlife is believed to have reached the apogee of its glory a generation ago and has remained reasonably so ever since. The band could consist of brass, woodwind, drums and guitar. Before it spread to Nigeria, highlife music emanated in Gold Coast now Ghana. It is characterized by African traditional music idioms. Nigerian highlife music pioneers include Bobby Benson, Roy Chicago, Cardinal Jim-Rex Lawson of blessed memory (the best Nigeria highlife music maestro), etc. Some highlife albums are: Baby Pancake by Sahara all Stars, Jolly Papa by Rex Lawson, Taxi Driver by Bobby Benson, etc. Our youths have assimilated fashion and trends from this class of pop music.

The aim of Nigerian highlife musicians is to create growing awareness of African identity in the global market, by using African music to feature our social values or mores. To this end, there is the need to enhance Nigeria's agents of globalization. This is a statement of fact because, communication network is the life wire of global 'inter-communication' and therefore, its development should be embraced. According to Idolor (2004), "This understanding requires the liberalization of the creative process, the adaptation of some sonic music universals, identification and projection of some peculiar African music idioms and the reorganization of performance practice in the light of modern scenic realities and documentary alternatives". (1)

Contacts with foreign musical idioms and rise of nationalism, music renditions organized and staged by black immigrant performers, led to the development of the Nigerian highlife creative music. With globalization

resulted a search for a more meaningful approach to highlife music concerts and entertainment programmes. Experimenting with borrowed music cultural materials (in an attempt to produce an acceptable and genuine Nigerian native highlife number) laid the foundation for our modern Nigerian highlife, which manifests the incorporation of native contents into exotic music culture in the concert and entertainment music. This situation has influenced the type of composition produced and contributed to the non-existence of a musical ideology based on cultural affirmation. In the life of an average Nigerian, highlife presents undeniable assertive social facts and it articulates and communicates their consciousness too. It functions with a communally shared understanding of the role of music but documents situation reports.

Nigerian highlife music is globalized because it “has reached many people in the world through the electronic, print, academic and practical performance media” (Idolor 85). Nigerian highlife musicians imitate and practise European and American music in the market as contemporary trends, which is inimical to the promotion and popularization of the former native musical genres. This is blamed on the lack of financial resources coupled with incompetent technology and ideological willpower with which to boost their musical prowess across nations. Idolor (2005) further asserts that, they (Nigerian highlife) have been coerced to operate to the dictates of stronger powers, who are the initiators, financiers and stakeholders of globalization.... The availability, quality and low cost of European music types encourage high patronage of foreign materials compared to the home-based productions, he concludes. The advantage of satellite initiatives and the like under their control are employed exploitatively as clocks for globalizing highlife music practice in Nigeria (85).

### **The Origin of Highlife Music**

Highlife, the oldest of the Norfolk music in West Africa is among many varieties of syncretic popular styles. It originated in the second-half of 19th century on the Fante Coast when the ports become melting pots of musical influences including the music of local fishermen and farmers, of immigrant ethnic groups, of European sailors, black sailors (Liberian, West Indians and Afro-Americans) and missionaries. Highlife music was carried by people who often gathered around the dancing clubs to watch those couples that could pay the fees enjoying themselves... started as a catch phrase for the indigenous songs played at the clubs by such early dance bands. Onyeji (2002) says that: “Highlife harmonies are often simple diatomic chords and chord progressions mixed with traditional harmonic sense. The tempo is usually moderate. Sometimes, the text is topical. Highlife music is often matured and steady in character, without much 'erratic' use of instruments” (Onyeji in Idolor 31).

### **The Negative Effects of Globalization on Nigerian Highlife Music**

Pathetically globalization with its subsequent technological advancement has laid off many highlife instruments from the business. The reason is that, solo artistes have disengaged some of these instrumentalists and depended on standard electronic keyboard and synthesizers computerized to produce sounds similar in tonal quality, volume and texture to that of any music with live instrumental accompaniment.

It is pertinent to note that globalization is not a contemporary phenomenon. Historically, people and ideas have been mobilized, but immigration policy has grossly crippled the global musical engagements and tours of our highlife artistes in Nigeria. Stringent conditionality's attached to, or imposed on, such across borders visits/traveling at foreign embassies in Nigeria. Visa applicants at times suffer discourtesy and humiliation, and it hurt deeply to experience such mistreatment. Idolor (2004) opines that "Minority and poor countries have been coerced to the dictates of stronger powers that are the initiators, financiers and stakeholders of globalization" and that this has gross negative implication on highlife music in Nigeria. According to him, Africans on music scholarship aboard are exposed to 50% of European music curricula thereby reducing African music image to the underdog's second fiddle role in music curriculum in African schools.

Nigerian sovereignty has been endangered as Nigerian highlife music under the auspices of globalization agents encounters indigenous music exploitation. Another gross experience is the loss of Nigerian music cultural identity, as a result of the exploration and subsequent hybridization of the people's music under imperialism. More so, the terror of westernization has become the order of the day under the cloak of the artists' music acculturation experience on overseas, tours. Besides, the widespread distribution of 'industrialized' music and the loss of music that exemplifies cultural facts cum characteristics have deprived highlife music in Nigeria a sense of national pride and identity. Today we are witnessing the diffusion of cosmopolitan music culture, cultural break down and diversity, which keep on evolving and flourishing with absolute abandon.

In respect of quantitative analysis of global music marketing distribution, seven countries called the **CONGLOMERATE** namely: Japan, the U.S. the Netherlands, Germany, the U.K., etc, are by empirical studies of market concentration in music (1990, 1993), said to have controlled no less than 50-80% of market share in any country where they operated. They collectively influence the music and the media because they run the market, determine which music is to be distributed and to what destination, thereby dictating musical ideas and cultures for the "less privileged" nations to emulate. Summarily, it is evident enough that the stakeholders of globalization in all its ramifications pay the piper and as such have to dictate the tune, and unfortunately, to the detriment of the so-called Third World countries.

The same brains behind globalization syndrome in a bid to reach out to the global communities with their musical repertoires have reduced the cost prize to the barest minimum. These musical albums encompass their western ideologies with which they dominate the world. Thus, the prices attached to foreign markets albums are higher than what obtains in the U.S. market. The undeveloped nations' artistes cannot afford to compete favorably in this gross reduction of albums selling prices and consequently, make few sales. This plight makes it impossible for them to dominate or reach the world in general with their concept of life as his enshrined in their musical albums.

Through music globalization, highlife musicians in Nigeria, especially in their VCD/DVDS, are gradually imitating violence and hatred incorporated into western music numbers. Fights, death, injuries and gunfire are rampant practices. These ugly situations have horrid influence on the teeming population of Nigerian youngsters. America has particularly experienced joy through the promotion of foreign artists' unheard beats and native tongues. There is fear that the aforesaid trend will obliterate Nigerian "local tradition, knowledge, skill, artisan and values" (Barlow, 2001: 32) and convert her music industry to western music embassy with Nigerian personnel serving as music envoys. Artisans have been specifically affected because the product they try to market has been outdated and overrun by the pop stars 'garbage' that has taken over the globe. In a disapproved posture (Nzewi 2) decries this trend, when he says that,

Globalization is diverting contemporary practice of the arts in Africa of such spiritual, healing and humanizing roles. What gets refashioned and exhibited internationally as Africa musical arts are anemic abstraction of the substantial virtues and values of heritage which reflect the flippant Euro-American imaginations as well as proscription of Africa creative integrity

Idolor (2005) confirms this by saying inter alia: "Certainly their relocation hinders the advancement of music in their home country while their output in their new places of abode progressively loses the identities of their home countries" (86). Regrettably, musical adventure abroad has hybridized highlife music in Nigeria. It has exposed the artistes to exotic music repertory, which subsequently underestimate the merit accorded to the Nigerian highlife music.

### **The Positive Effects of Globalization on Nigerian Highlife Music**

Evidence of artistic identity is recorded among Nigerian highlife heroes, who creatively integrate musical concepts of different cultural backgrounds into the indigenous rendition. Nigerian highlife music in terms of sound matrixes, role and receptivity, performance practice, compositional techniques, costumes and musical instruments has been influentially revitalized through globalization effect. The musicians themselves have, through globalization, learnt how to satisfy more than one cultural group musically speaking. For instance, a majority of them merge English and other international languages with native tongue, including Pidgin English. The Internet music supplies have contributed immensely in promoting highlife music in Nigeria. The search, the ordering, the payment and the delivery are conveniently executed within studio radius-courtesy of globalization.

With globalization factors as their bedrock or stepping stone, the highlife artistes accept, adopt and assimilate worthwhile international issues of the moment into native culture. The end result improves inter-societal or racial socialization. Thus, regards respect, reward and recognition are bestowed on highlife maestros

who globally showcase music of other cultures of the world to the advantage of cosmopolitan residents and host of others in the hinterland. According to Ogisi (2004), "Due to changing tasks and values, a music programme cannot be static but must reflect what the society has come to regard as relevant, which includes need, function and use." (9).

Record and fulfillment through highlife music is highly imperative in changing society such as ours. With the advent of global technology, Nigeria highlife can now document happenings in the society by means of electronic gadgets; this invariably uplifts and promotes the said music as a legitimate subject for sociological investigation. Globalization, with its concomitant factors-urbanization, the electronic and print media, film, radio and television broadcasting, rail, roads, airports, and sea transportation systems-has inspired Nigerian highlife music entertainment industry in terms of boosting its career, thereby enabling them meet up with the target audience's demand within time schedule. With global experience in music making, Nigerian highlife musicians have learnt to compose and present on stage, music repertory that represents new life style (driven by social acceptance) for the meditative, contemplating, entertainment and listening needs of most Nigerians. In this direction, Ogisi (2004) concludes that:

The 'global phenomenon' has furthered and heightened the impact of popular music (which includes highlife) in the Nigerian society. Cable broadcasting, web casting, music websites, the CV/VCD renovation have firmly established popular music as the dominant music type in Nigeria. It was this reality that gave rise to the inclusion of outline biographies of popular musicians in the WASC and JAMB syllabi. (8)

Today "popular music challenges the accepted belief in the superiority of 'pure' and 'high' culture and spurns relevance on our face" (Fabian, 1978: 315). Highlife message globally preaches black cultural nationalism, social justice and openly condemns racism in all its ramifications. The philosophical content of its lyrics includes the fusion of both foreign and traditional and exchange of views through music entertainment galore whereby people from all walks of life flock together to fritter away their leisure by watching staged performances.

Highlife music in Nigeria has been globally conditioned to benefit the masses on the bases of its search for truth, social relevance and functionality in boosting economic enterprise. With international musical co-operation, it is now being treated as music in its own right cum its own criteria, values and goals. Seminars, workshops and conferences are now organized to project it to lime light for the amelioration of Nigerian society. Sure, Nigeria stands to gain should her highlife music practitioners explore with their minds, their global musical experience. The effect of globalization on highlife music in Nigeria has opened up possibilities of great importance. The recording and production of highlife music with various sound effects derived from foreign ideologies is now available at all times in music industrial markets. According to Davis (1978), "The musical tastes

and performance of many people, are influenced, or even dictated, by social influences rather than musical ones” (214).

Due to globalization effect on technology, highlife sings no longer crowd around one microphone; sound, no matter how faint, is well recorded by the machine. The creative values of modern instruments introduced into highlife have added advantage on Nigerian highlife musical productivity and this is made possible by globalization. Speaking on the need for musical globalization, Friedman (2002) affirms that:

You have to have a strong culture, but also the openness to adapt and adopt from others. The cultural exclusivists have a real disadvantages... because you start tending to respect people for their talent and abilities... you are dealing with people on the basis of talent-not race or ethnicity and that changes, subtly, overtime your whole view of human beings, if you are in this talent-based and performance-based world rather than the background-based world. (411-422).

Some of us do not accept others' lifestyles but try to impose ours on others. One of the greatest virtues a country or community can have is a culture of tolerance, which is the foundation of innovation and entrepreneurship. Musical culture is not wired into our human DNA. It is a product of the context geographical location, level of education, leadership and the historical experience of any society. Nigerian highlife musical culture matters, but is rested in contexts not genes. As performance contexts and bandleaders change and adapt so too should the musical genre. Thus, foreign cultures, art forms, styles, recipes, literature, videos, and opinion have influenced the local content of Nigerian highlife musical ideology and this, by extension, shapes the political life of Nigerians through highlife lyrical messages. It has yielded powerful appeal to the young who will become the elders and leaders of tomorrow. To this end, Friedman (2002) contends that:

Globalization enables you to take your own local culture and upload it to the world. It means you... can now write your own song, create a broadcast site, and if people like it, it will spread... you can make your own home video with a cheap web cam and Microsoft movie maker that comes bundled with your software and upload that as well (506).

### **Further Discussion/Concluding Remarks**

From the foregoing key issues raised in this paper, we can deduce that music for communal cohesion is typical of Nigerian highlife music. Through its instrumentation and vocals people's interest is awoken on the fabrics of Nigeria's legacy and artistic performance behaviour. With the effect of globalization, its musical

entertainment varieties are abounding with aesthetic and creative values incorporated in them. The artists-singers and dancers, instrumentalities, choreographers and dramatists are engaged on stage, all presenting the realities of life.

In the course of watching other bands on performance outings, highlife music in Nigeria has become well organized and musicians are privileged to display their talents. Social for a are now specially designed to entertain, educate and uplift spiritual well being of the participants. Today European songs are recorded and stabilized on our highlife singers' lips. Their tunes are sung to the artists' taste and wish, altering the musical intervals and beating rhythms to suit them. These tunes are taught and learnt not only by Christians in all denominations of church congregation of our time but also by most vocalists of highlife bands, like Paty Obasi, Dr. Sir Warrior, Godwin Idolor of Okpe Kingdom, among others. Most often, Nigerian highlife musical tunes are blended to suit the tonal pattern of European language. This has conspicuous effect on highlife music vocalization technique because many Christian worshipers constitute Nigerian highlife bands and therefore, invariably introduce and diffuse the aforesaid practice to the global Christian fold. In a similar vein, international cultural festivals in its musical perspective has, in no small measures, conceptually typified and portrayed time and again, mixed musical traits in both concept and approach. Highlife music being a dominant art form in Nigeria, is in this manner, subsequently modified in tandem with this trend in vogue.

In another development, evidences abound that in the field of popular music, the creative response to the forces of acculturation is showing itself in new Nigerian pop music. Today, highlife is West African music primarily in the sense of its regional identity and not always because of its close affinity to the idiom of traditional African music heritage. The usual instrumentation of western popular music is available in this West African class of pop music. Thus, saxophones, trumpets, and at times, maracas, Jazz band and Latin American bongos are more or less employed. The popular music of different West African territories are to some extent linked with regional varieties of the idiom of popular music elsewhere. For instance, stylistically, the West African highlife is akin to the pop music of the Caribbean's, even though this sub-African region never went there 'per se' for any highlife musical orientation. The Congolese pop music (African Jazz) closely relates to American Jazz while South African Jazz and American Jazz are hardly differentiated from each other. To this end, (Nketia 37) opines that:

The African characteristics or elements of traditional music embedded in the form identified with the continent are at present not very pronounced... As these popular forms develop, they will most probably absorb a great deal more of the African idiom while sharing broad features of style with pop music elsewhere.

More so, fine art tradition of Western music as witnessed in concert halls is gradually influencing Nigerian highlife music compositions. Perhaps, this development will dominate Nigerian traditional music heritage with

time. For instance, with skilful performance, traditional tunes derived from drumbeats can accompany words and melody as well as represent the people's tonal inflection. However, the advent of art music, the creative response that emerges from the active encounter of musical cultures, and the interaction between regional and universal trends in music as we know it today can cripple such effort. Globalization of highlife music in Nigeria has somewhat led to the repression of Nigerian highlife musical style heritage, even though it is equally being explored for the development of her music industries. In view of this fact, Idolor (2005:90) suggests that "It is pertinent for Africa to orientate its youths on Africa music identity through formal and non formal education and the development of media infrastructure" in order to resist the aforesaid anomaly.

The influence of news media is in one way or the other not left out in the modification of highlife musical tradition in Nigeria. Evidently, Nigerian's exodus to urban centres to seek white collar jobs has exposed them to European musical culture through radio and phonographs. Besides, the roles of foreign political appointees resident in Nigeria and host of others granted asylum are not ruled out as another fundamental agents instrumental in conditioning Nigerian highlife musical identity. This set of people fritter away their leisure in a chamber music or any musical fete with some Nigerian hosts as audience watching keenly and learning by rote. African social mobilization and co-operation with the Islamic community on their pilgrimage to the Arab word holy land; Mecca in Saudi Arabia along with Indian musical influence is inevitable in this discourse. The ineluctable sound of Islamic musical instruments left Nigeria Hausa on pilgrimage to Mecca more indoctrinated to the Islamic gospel musical culture. References to a definite catalogue on musical instruments in Nigeria, by Echezona (1981:236) epitomize the end product of this mission and experience. A great number of the instruments on the catalogue are of Islamic origin, and some of them are, quasi-essentially employed in Nigeria highlife, especially harps and Ivory horns.

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## ART AND CULTURE ADMINISTRATION: THE EDO STATE EXPERIENCE

EDOSOMWAN, ANTHONY

### **Abstract**

*This paper examines government policies vis-à-vis art and culture administration in Edo State of Nigeria. This is with a view to determining the extent to which these policies have affected the growth and development of art and culture in the state. In carrying out this assessment, the activities of Edo State Council for Arts and Culture will be examined being the agency charged with cultural administration in the state. It is against this backdrop that this paper highlights the management problems and suggests possible solutions towards achieving improved performance in the years ahead.*

### **Introduction**

The Edo State Council for Arts and Culture was provisionally established in April, 1972 and remained in that capacity until it was reconstituted by Edict No. 1 of 1973. The Edict entitled "Midwest Arts Council Edict" is applicable to Edo State of Nigeria. In conformity with government's implementation strategy of promoting, preserving and presenting the rich cultural heritage of the state, the council was established as an autonomous body administered by a Board of Directors referred to as the "Council." The Edict vested the day-to-day administration of the council in the Director of Culture who is also the Chief Executive. The enabling law provides for the constitution of local government arts committees responsible for organizing cultural activities in the local government areas of the state.

As a way of foregrounding this discourse, it would be profiting to attempt a clarification of certain operative terms. In this regard, art refers to "all the creative disciplines such as literature, drama, poetry, dance, music and visual arts. The visual arts are those artistic creativities that seek to communicate primarily through the eye; they include architecture, graphics and textile design, etc" (Ohangbon, 1980).

The Nigerian Cultural Policy (1986) defines culture "as the totality of the way of life evolved by a people in its environment the social, political, economic, aesthetic and religious norms and modes of organization which together distinguish a people from its neighbours". It comprises the material, institutional, philosophical and creative aspects. Its material aspects deal with tools, clothing, food, medicines, utensils, housing, etc. Its institutional aspects deal with political, social, legal and economic structures enacted to promote the material and spiritual progress of the people concerned. Its philosophical aspect promotes and develops ideas, ideals, beliefs

and values while the creative aspects are responsible for the people's literature, their visual and performing arts which are normally moulded by, as well as help to mould other aspects of culture. According to Webster's New World Dictionary of the American Language, culture refers to:

- i. The improvement, refinement of development by study, training, etc.
- ii. The training and refining of the mind, emotions, manners, taste, etc.
- iii. The result of this refinement of thought, emotions, manners, taste, etc.
- iv. The concepts, habits, skills, arts, instrument, institutions, etc, of a given people in a given period; civilization (Guranik and Joseph, 1964).

Akerele in his article entitled "Cultural Renewal in a Changing Society like Nigeria," summarizes the essence of culture "as the development and refinement of the various aspects of the ways of life of a people over time". He simplifies it further "as the totality of a people's way of life (1980). The foregoing definitions are very apt, illuminating and enlightening and would suffice for the purpose of this study.

### **Functions of the Council**

According to section (10) of the Edict, the council has responsibility for the following duties:

- a. To organise festivals of arts at local levels and to enter into and make arrangements for and generally take charge of the state's participation in arts festivals;
- b. To serve as the cultural centre of the state;
- c. To organize exhibitions of the arts of the state;
- d. To organize and conduct lectures, demonstrations and research on matters relating to the arts and culture of the state;
- e. To publish or sponsor and make necessary arrangement for the performance of dancing troupes, theatrical and similar clubs undertaking tours within and outside the state;
- f. To manage the state's arts theatre and establish arts galleries;
- g. To make rules and regulations with respect to the holding of competitions in the arts and to award prizes thereof;
- h. To work in cooperation and enter into arrangement with any other body engaged in or connected with the promotion of the arts and culture of the country or organization thereof;
- i. To accept, hold and administer any subscriptions, gifts, grants or other such benefits for any purpose which may be advantageously concerned with the promotion of the arts and culture of the state;
- j. Generally to carry on such other activities and undertakings as in the view of the council may be directly or indirectly conducive to the attainment of the above functions or any of them or otherwise calculated to promote the objects of the council.

### **Administrative Structure**

For purpose of good and effective administration, the functions are shared amongst the following divisions namely:

- a. Research, Documentation and Publication.
- b. Administration and Finance
- c. Performing Arts
- d. Visual Arts
- e. Field and Festivals Organization

Arising from the need to create a resident performing troupe in the council, management, in 1976 decided to expand and reorganize the Performing Arts Division. This development was an imaginative strategy to reach out to the numerous art-loving people of the state and beyond. The troupe was also set up to serve as a model to non-established or alternative cultural groups in the state. Its mandate includes:

- i. Exploring and developing the artistic and creative potentials in drama, dance and music;
- ii. Developing the literature in the areas of the performing arts;
- iii. Arranging training for performing artistes; and
- iv. Awakening interest in the performing arts.

### **Notable Achievements of the Council**

The Second World Black and African Festival of Arts and Culture (FESTAC '77) was held in Nigeria from January 15 to February 12, 1977. This global event served as a launching pad for the council in its desire to attain prominence as an enterprising cultural institution in the country. The council represented the state creditably in the festival and won many prizes. It is on record that through the efforts of one of its employees, Mr. Joseph Alufa Igbinovia Obayagbona, a fine replica of the ivory mask of Queen Idia was produced to commemorate the global festival. The original ivory mask had been looted by the British and encased in the British museum in London. The Federal Government of Nigeria, in appreciation of the invaluable contribution of the council to the success of the event, conferred on Mr. Alufa Igbinovia the award of the Member of the Order of the Niger (M.O.N). Indeed, this rare achievement of the council brought great honour and glory to the people of the state and all black peoples of the world.

In 1988 and 1989, the council featured prominently in the National Festival of Arts and Culture and won in two successive years, the president's gold gong which was the overall prize for the festival.

In the field of research, the council made considerable impact by making some publications on the marriage customs of the people of Bendel State. Its academic journal, *Ivies*, which was exceedingly popular with the academia, had many editions of it published before going out of circulation.

The City Decoration Programme (CDP) was introduced in the state in 1988 in partial fulfillment of the provisions of the edict establishing the council. This initiative of the council led to the production of sculptural pieces which are mounted in various locations in the state. Notable amongst these are the statue of a Benin Chief in full ceremonial regalia located at the King's Square, a Town Crier at the Nigerian Union of Journalist (NUJ) press centre along reservation road, a Maiden Dancer at Airport Road and Queen Idia Statue at the Uselu/Urubi

junction, Benin City. In response to the council's appeal for public support, Edo Club, a social cultural organization in Benin decided to fund the production of the statue of "General Asoro" which was unveiled in Benin City on 11th June, 1988. The statue produced by Bello Kuranga, a private creative artist is located at the Sokponba Road Junction, King's Square, Benin City. These projects were undertaken by the council to concretize the aesthetic and functional values of the arts.

It is worthy to mention the once very popular craft-shop which was located in the present Unity Bank building, King's Square, Benin City. This was an important tourist facility in the state in view of the amazing collections of ancient and contemporary artworks. A major art exhibition christened "1,000 Years of Benin Art" was organized by the council from October 25 to November 1, 1999. It was easily one of the best organized in recent years in the state. It drew art patrons and tourists from all over the country and beyond.

These achievements represent the highlights of what the council was able to do over the years. It is however regrettable that not much had been achieved by the council since then. The remote cause of this development could be traced to the obnoxious self sustenance policy introduced in the state in 1996 by the Group Capt. Adamu Iyam's administration. It is to be noted that the advent of the democratic system of government in 1999 have not done much to redress this precarious situation in the state's council for arts and culture sector. The reasons for this development are not far-fetched. The appearance of some over zealous politicians on the corridors of power aided by callous and irresponsible government officials appear to have contributed immensely to the plight of the council. Some of these politicians had no regard for due process and therefore did everything to circumvent the law.

### **Some Unfavourable Policies of Government**

- a. The self sustenance policy earlier referred to affected in no small way the plans and programmes of the council. The policy required the council, including selected parastatals in the state to fend for themselves from their internally generated revenue. Government no longer gave subvention to the council for the payment of salaries and allowances of workers and overhead for the prosecution of its programmes. This was a rash decision as it did not take into account the viability of the council. Besides, government did not give adequate prior notice before implementing the policy and no take off grant was given to the council. All the vehicles in the council had been grounded for many years due to neglect by government. The policy was no doubt a violation of the provisions of section 15, 1(a) of the Edict which states that: the funds and resources of the council shall consist of such sums as may be provided by the state. Section 15, 1(c) of the same Edict also states that: the council's resources shall consist of all sums collected or received by the council in the execution of this Edict.

In spite of the above provisions, a subsisting government policy required the council to remit all internally generated revenue into the coffers of the state government. This decision was carried out in expectation that funds would be released for the running of the council. The only improvement noticeable after the removal of the self-sustenance policy by the Lucky Igbinedion administration in 1999 is the guarantee of regular payment of salaries and allowances. Nothing else has changed since then.

Before implementing the self sustenance policy, government should have taken advantage of the provision of section 10 (j) of the Edict which empowers the council “to accept, hold and administer any subscriptions, gifts, grants or other such benefits ... concerned with the promotion of arts and culture in the state.” Implementation of this provision required the necessary legislative framework which government ought to have provided. There was nothing wrong for government to have established an endowment fund with appropriate legislation to which government and the private sector would have made contribution.

b. Section 10 (9) of the Edict vests on the council the responsibility for the management of the state's arts theatre. The section states that: “It shall be the duty of the council to manage the state's arts theatre...” In practice, the Oba Akenzua Cultural Centre is at present being run by the State Ministry of Arts, Culture and Tourism. By running, the centre directly, the Ministry has consciously and deliberately usurped the statutory functions of the council. Such an action is capable of generating role conflicts and unnecessary duplication of efforts.

The cultural centre, being a revenue yielding venture, the revenue derivable could have been channeled to the running of the council. The ministry ought to confine itself to policy making and the traditional supervisory role.

c. Section 10 (a) of the Edict confers on the council the responsibility “to organize festivals of arts...” But in December, 2009, the Ministry of Arts, Culture and Tourism did organize a well publicized state festival of arts which was later aborted for unknown reasons. Like the previous cases, the ministry has also usurped the functions of the council with regard to festival organization. Considering the unfavourable role the ministry continues to play in the scheme of things, one can only hope that government would not one day decide to scrap the parastatal on account of redundancy.

d. Not too long ago, the Arts Council was evicted from its administrative building located within the cultural centre premises. This was to give way to the Ministry of Arts, Culture and Tourism which previously occupied a building within the Ezoti office complex. The council has been made to occupy every available space within the cultural centre building in spite of the non-conducive nature of the environment for meaningful work. The centre was designed to have only one office space which is used by the theatre manager. A visit to the centre would reveal a sorry sight as the workers are forced to idle away under the trees adorning the centre as a result of the noise nuisance emanating from the stage during performance. One would have hoped that the man hour lost in this way should have been channeled to other useful ends.

- e. The Benin Craft Centre built in 1992 by the Nigerian Breweries Plc as part of its corporate responsibility to the good people of Edo State was designed “to train the youths in various handicrafts in order to make them self reliant and future employers of labour.” In spite of the noble objectives of the centre, there was an attempt to convert it to a restaurant in 1999 but for the stiff resistance put forth by the management of the council at the time. From all indications, this decision stemmed from a selfish motive on the part of the ministry.
- f. The irrational decision of government to retire its work force in the year 2000 affected the council adversely: the action was not only ill advised, it was also counter productive as government found itself spending more as wage bill contrary to expectation. Due to government's action, many of the best trained professionals in the council were laid off without recourse to need, training, experience and competence. This bad policy of government has led to the dearth of quality professional staff in the public service of Edo State today.  
So far, we have been able to identify some of the negative policies of government which have affected the effective performance of the council in the discharge of its duties. It is only logical therefore that we make the following recommendations in the hope that the appropriate authorities in the state would accord them the desired attention and consequent implementation for the good of the arts and culture sector as well as other sectors in dire need of resuscitation in the state.

### **Recommendations**

- a. There should be an urgent programme of rehabilitation of the council. This includes providing the right leadership with the desired vision, drive and determination to succeed. The rehabilitation programme should include organizing the various groups of artists into cooperative partnerships. This would not only protect their social status but also encourage higher standards of artistic creation.
- b. The council should work in close cooperation with the Ministry of Education, the Community Development and Social Welfare Departments and the mass media in the state so that the implementation of cultural programmes can yield meaningful results.
- c. The arts should be made to form an essential part of the school curriculum from primary, through secondary to the tertiary levels. The mass media, being a unique communication network for the generation and dissemination of information and knowledge should be integrated in the state's cultural policy (Awodiya, 2004). This would make it possible for more detailed and relevant programmes in arts and culture to be disseminated to the people.
- d. A good and conducive office accommodation should be provided for the council's staff. This would allow for meaningful work to be carried out in the council.

- e. Transport is a vital logistic matter necessary for the effective execution of the council's programmes. Government should of necessity provide the council with the required vehicles and other logistics to enable it prosecute its programmes.
- f. There is an urgent need for talented artistes to be recruited to replace those due for retirement in the next few years. Those recruited will help to strengthen the performing troupes, the research, technical and business management sections of the council.
- g. Efforts should be made to replace the obsolete and unserviceable equipment acquired many years ago. These include lighting and sound equipment, costumes, musical instruments and scenic production tools and other materials.
- h. There should be a comprehensive training programme for old and new employees to enable them cope with the challenges of the times.
- i. Special financial provision should be made for research, documentation and publication. Research should be undertaken in all aspects of arts and culture while equal attention should be paid to studies that would determine how best the arts can be improved, what in fact people desire to have and would like to see. Ivi: Nigerian Journal of Arts and Culture should be resuscitated and given its pride of place in the scheme of things.
- j. New arts galleries and craft-shops should be established to serve as "windows" into Edo State. The galleries should not be mere repositories of objects but should be made wide open to the public like cultural meeting places.
- k. The Benin Craft Centre donated by the Nigerian Breweries Plc should be equipped and run as a training centre to meet the yearning and aspiration of the founding fathers.
- l. The council should be encouraged to organize regular stage performances and touring exhibitions to all nooks and crannies of the state as a way of encouraging mass participation in cultural activities.
- m. An appropriate forum should be created whereby art-loving and art-creating members of the public can be brought together for exchange of ideas on how best the arts can be pursued in the state.
- n. Government should as a matter of deliberate policy fund the arts adequately as is the case in many parts of the world. It should in fact make culture an important aspect of the state's economic planning. In Australia, "the arts are supported almost entirely by the government. There is little commitment or support from business and philanthropic groups (Battersby, 1974). In the United States, "the National Foundation for the Arts and Humanities is the central governing body for Federal subsidy to the arts and humanities" (Langley, 1980). Above all, "the New York State Council on Arts ... has remained the nation's best funded State Council". This is not to say that in a developing economy like Nigeria, there should be no private subsidy for the arts. Rather, the private sector should be encouraged to support the arts if it must flourish

in Nigeria. Charles J. Haughey, in his paper, "Art and the Majority" emphasizes "the need to invest far more in the arts than ever before" (1973). To him, "culture is not a matter of spare time and idleness, something for the leisure class, but rather a part of the social product on which the general welfare of a nation emphatically depends". Amadi in her paper "Administration and Development of Culture: the Nigerian Experience" expresses the view that "culture involves a people as a whole and is their guarantee of historical survival (1981). Therefore, "the state has an obligation to adopt a policy or official attitude towards this crucial aspect of the people's life". She recommends that "whatever policy the state carves out must be inscribed in the overall development of the nation and the institutions to execute the policy must be streamlined and fully equipped.". Government must therefore play a pivotal role in cultural policy formulation and implementation. It must see itself as having enormous responsibility in providing the enabling environment and the impetus for meaningful creative work.

- o. Government should take immediate steps to enact appropriate legislations to enforce the provisions of section 10.3.1 of the Nigerian Cultural Policy. The sources of funding identified under the section are consistent with the resolutions of the inter-governmental conference on cultural policies in Africa (Accra, 1975) and the United Nations Educational Scientific and Cultural Organization's (UNESCO's) conference on cultural policies in Mexico (1982) to which Nigeria is a signatory.

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## THE THEATRE ARTIST'S DILEMMA IN THE TASK OF REBRANDING NIGERIA: DEFINING THE MODES OF ENGAGEMENT

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### Abstract

*The project of re-branding Nigeria for positive development places the artist in a great dilemma seeing that the happenings in society form the content and subject matter of his/her work. Where the events in society are aberrant, these events will of necessity be reflected in the artist's work. Consequently, the artist inadvertently helps in brandishing the negative traits in society for the world to see and form impressions. Here lies the dilemma of the artist. How the artist can effectively contribute to the re-branding project without undermining his/her profession is the focus of this paper that attempts proffering a solution to this impasse by defining new modes of engagement in the artist's trade so as to effectively contribute to laundering the country's image without the risk of jeopardizing his/her profession. The paper advocates the employment of several strategies which include "fictional presentations of the ideal" and others which have the potentials of bailing the artist out of his/her dilemma and make effectual his contributions to re-branding society for meaning development to occur, especially in this era of global economic melt down.*

### Introduction

Re-branding Nigeria for positive development as mooted by Dora Akinyuli has become a very polemical issue drawing comments both negative and positive about the feasibility of the project in the face of several aberrant social conditions. This paper which pitches its tent with neither of the camps in the controversy not only sees the significant need for re-branding in order to speed up national development but also observes that the call for multi-faceted effort at re-branding Nigeria places the artist, whose profession falls within the purview of an image maker, in a very great dilemma. An examination of the task of re-branding and the artist's preoccupation will elucidate this claim. In this paper we shall concentrate on the playwright more than the other artists because the time he takes to conceive his work and execute and the tendency for him to be more of a critic than a praise singer.

### The Task

The task before us is that of re-branding the nation to ensure speedy development in the face of the global economic melt down. The negative impressions held about Nigeria, has indeed impeded collaborative work with the outside world hence the need for re-branding which as the *Collins English Dictionary* (1991) puts it: is "to

change or update the image of something". The question that tops the controversy in the re-branding issue has to do with the mode of engagement. The nature or process of re-branding can be done purposely (for example as a result of a deliberate change in strategy), or result from unplanned, emergent, or reactive dynamics (for example out of necessity following corporate restructuring). In the case of Nigeria the call for re-branding was occasioned by the fact that we currently have an unpalatable brand borne out of several social malaise like the peaking level of corruption that has eaten deep into the fabric of the society, evident in the notorious cyber fraud and corruption in high places and the seeming lack of administrative focus. Others are the current epileptic power supply, deplorable state of several social amenities, high level of social and political instability traceable to frequent violent ethnic, social, political and religious crisis amongst which the Niger-Delta crisis ranks high. The prevailing cases of armed robbery, kidnapping and ritual murders only make the picture scarier. For a nation endowed with several natural, material and human resources to be running a monolithic oil dependant economy paints a vivid picture of the situation. Added to this is the fact that as a major oil producing nation, Nigeria still experiences observable biting fuel scarcity and the harrowing pangs of poverty. The above picture no doubt earns the nation a negative brand that does not conduce to meaningful national development. This makes the call for multidisciplinary efforts at re-branding not only necessary but exigent. It is this state of affairs that poses a Herculean task for the playwright as an artist.

### **What is Re-Branding?**

Before there is a re-branding there must first of all be a brand because the affix "re" is a prefix that means "again". This implies whatever it is joined to needs to be repeated. Here, branding needs to be done again; it goes to say that there was a brand that needed re-branding. In effect what is branding that the Nation of Nigeria needed to be re done? Branding as a culture is a very old practice. It is the searing of flesh with hot iron to leave a mark (Encarta, 2007). It was first done on livestock to mark their ownership, later prisoners and slaves were branded. Branding is a form of mark of identity, however, in today's commercial world of advertising it has come to mean a means of identifying a product with a particular company. Close up and MacLean are two brands of toothpastes that are in competition with each other, therefore the owners of these brands must do something to keep the brand on the mind of the consumers all the time. That is why from time to time the image of the products is re-branded with various jingles and promotions. This is called brand management: the way that a company tries to use and control its brand and the way that the people perceive them (Encarta). Uche Nworah (2006) aptly says that:

Branding has traditionally been associated with products and services, rather than with countries, places and cities. Global companies and corporations and their marketing communications agencies have continued to create and use branding as a distinguishing and strategic competitive factor in the market place, and also in the fierce market drive for consumers (Re- branding Nigeria )

A brand is a form of identity, an image which is in the perception of the consumer of the product carrying that name. In this wise Nigeria is product in competition with other countries for favourable identity in the international community. These days what one hear about Nigeria are cyber crimes, advanced free fraud (popularly called 419) armed robbery and other forms of corruption. This is bad that foreigners feel the country is a bad place to do business in. Citizens who travel abroad are subjected to all forms of humiliation and travel restrictions. The brand Nigeria is in dire need of a boost, a re-branding many seem to agree. Segun Imohiosen (2009) says that there is no better time than now to embark on such a project because "Re-branding at any point in time has at the heart of it the purpose of giving a new look to anything and change whatever is the wrong perception hitherto experienced". She believes that the international community has had this negative perception about Nigeria which is not fully true because other countries are also bad even worse than Nigeria but the image they portray is positive and the world see them as such.

The negative perception about this dear nation is sometimes so savagery that you wonder if there could ever be a way out. Mind you, sometimes those terrible things they say about Nigeria and do to Nigerians are baseless because from experience it is discovered that the perception of these people is a case of the "kettle calling the pot black."

In the past the Nigerian government had undergone an image laundering project called "Heart of Africa" because of the way it was handled it could not achieve its desired objectives; Nigerians are still seen as corrupt as before if not worse. This could be seen in the recent controversy about Sony Corporations advert castigating Nigeria as a place where fraud thrives thought they were forced to apologize by the Federal Government of Nigeria the damage had been done. Another noteworthy at the same time is the portrayal of Nigeria and Nigerians as corrupt in the film *District Nine* (2009) produced in South Africa.

### **The Playwrights' Challenge**

To appreciate the dilemma of playwrights in the re-branding project will require an understanding of artists, their preoccupations, and the implications of all of these on the society and the re-branding project. This will help pave the way for resolving this impasse so as to make effectual the contribution of the artist.

The *Oxford Advance Learner's Dictionary* (2006) is in tandem with the Wikipedia Encyclopaedia in defining a playwright as a dramatist who writes dramatic literature or a play meant for performance by actor either for stage, screen or radio. This literary or dramatic composition as Anigala (1994) rightly puts it "is an inventive and artistic expression of selected and salient aspect of men's actions....involving a selective reconstruction of events in life to represent total human experience" This implies that the artist work is a composition of plays

representative of real life events or situations. This means that the artist's works are a constructive, systematic and schematic synthesis of life experiences in artistic or dramatic forms. He/she makes the events in society the content and subject matter of his/her work. Through the application of their skills the playwrights serves several functions for society. To Duruaku (1997) the playwrights attempts to prescribe solutions to human problems. Similarly, Effiong (2000) views the playwright as one who expresses the pricking of the buffeting circumstances in which he finds himself cobwebbed." Soyinka sees the artist is a chronicler of his people's history. From the above submissions it is clear what the playwright's preoccupation is. He serves as a mirror of the society, a critic of social aberrations and provider of solutions that will make his society a better place. Through the application of his skills in the art of playwriting where the content and context of society forms the basis of his work, the artist aptly and honestly mirrors society. His image of society projected in form of plays and performances helps the world to form impressions and make valued judgement.

The Nigerian movie industry provides template for furthering this discourse. Since the artists' works are oftentimes culturally, socially and geographically bound, we find that the subject matter, themes, content of most Nigerian movies had scenes bizarre happenings such as ritual murders as evident in the film Blood Money. Isakaba is another film based on the activities of the so called "Bakassi Boys" (indigenous vigilantes and exponents of jungle justice) that had scenes of the gory fights against armed robbery. They employ the barbaric method of publicly killing and burning of apprehended armed robbery suspects. Epileptic power supply, bad roads, greed and financial profligacy prevalent in the society also find their way into the contents of several other films. It is in this way that the artist serves to project globally the self projected image of his society. Where this image is aberrant, the artist inadvertently helps in further battering an already distorted image.

### **Process of Re-branding**

In an age where convergence of, and exchange of technological, economical, intellectual and other capital building resources hold sway between countries and continent, to further societal development an unpalatable brand will of course retard development. That Nigeria needs re-branding is unquestionable. The hallmark of events in nearly all facets of the nation can only earn for it a notorious and unpalatable image. What else can the nation deserve when it is glaring that the nation is befuddled several negative and criminal activities like cyber crimes, drug and human trafficking, piracy, money laundering, embezzlement, kidnapping, civil and religious crises. There is the Niger delta question; epileptic power supply, high rate of human right abuse, armed robbery, bunkering, treasury looting, dilapidated social infrastructure, the list is endless.

With this gory picture of the state of affairs of the nation one can appreciate the dilemma of the artist in the re-branding project taking into cognisance the fact that the happenings in the society forms the bedrock of his/her work. The question now is how the artist can effectually contribute to the re-branding project without actually jeopardising his profession. To turn a blind eye will amount to a loss of essence and a gross dereliction of his

social responsibilities. To harp on the near inconsequential landmarks in the face of mammoth social abnormalities is tantamount to professional hypocrisy and a death of the of the artists' profession which is congruent with Soyinka (1973) philosophical postulation that the man dies who keeps quiet in the face of tyranny.

Taking tabs of the artists preoccupation before and after the inception of literary documentation neither of the above mentioned stance will be condoned. The artist at every point in time, have risen up with pen and paper, hammer and chisel to the wood, paint on canvas and bodies on stage even at the risk of their lives to protest against several social shortcomings. History is replete with such examples. During the struggle for independence it is on record that the likes of Wole Soyinka , Athol Fugard and Ngugi wa Thiongo and others were key players in the nationalistic struggles in their respective countries with works like *A Dance of the Forest* and *Sizwe Bansi is Dead*, *The Trial of Dedan Kimathi* and others. After independence, when the succeeding African rulers unleashed dictatorial and fraud infested regimes the artist also rose up in literary protest. Unpopular government policies and corruption were not spared the scathing and vituperative protest and criticism of the artists' pen. Femi Osofisan's *Once Upon Four Robbers* (2003) is an example of the artists criticism of the death penalties meted out to robbers who were seen as the victims of a draconic economic situation caused by maladministration and corruption in high places. Osofisan argues that the government had no justification for meting the death sentence when they are fully involved in looting the national treasury with their pen. *Eshu and the Vagabond Minstrels*, another play by the same author also lambasted the wrong social values prevalent at that time. The guerrilla theatre operated by Wole Soyinka in the 60s to protest government excesses are also testimonies of the artist struggles. It is on record too that these theatrical productions provoked government attacks on the artists. *Bread and bullet* by Hubert Ogunde (Clark, 2009), *Water Nor Get Enemy* and *No More Oil Boom* by Tunde Fatunde (1985) are other examples. While the above goes to show that the artist cannot but respond to the issues in society it also reveals the manner in which they carry on this response, one of outright criticism, condemnation, ridicule and confrontation. The consequence of this mode of response is that in an attempt to correct societal shortcomings through mirroring of the society and portrayal of negative events the artist becomes guilty of further tarnishing the image of the nation it sets out to correct. Since the playwright's work reaches out to several parts of the world negative traits in the society that are reflected in his or her work influences the way his or her society is perceived. For the writers works to have positive reflections of his society it means that there has to be a change in the status quo anti; which means a change in the values, the prevailing negative attitudes and actions of the public. So the writer's immediate responsibility will be how to evoke behavioural change in the Nigerian public.

### **The Artist's Mode of Engagement**

The artists' mode of engagement in the bid to correct societal foibles can be categorised as confrontational, highly critical, ridiculing and often times an open attack on the erring public or government of the day. In being the

mirror, watch dog of society and chronicler of societal actions and inactions, the writers, draw the anger and hatred of those being attacked. Consequently, many have been brutalised, incarcerated, and sometimes forced to flee for safety because the object of their attacks often find their works too bitter a pill to swallow. The likes of Wole Soyinka, Ngugi wa Thiongo and Augusto Boal were victims of military and government “gangsterism”. The reason for this attack is not far fetched. Calling a blind “man a blind bat” might be true but you won't expect a pat on the back for your effort. If attitudinal change is the goal of the artists work, the target audience must first listen in order to get the message which opens room for acceptance. Unless we can capture the attention of the target audience how do we hope to change them?

It is in the light of the above that this paper proposes a new strategy that can arrest the attention of the erring target audience and achieve the desired goal of change by a new approach to the presentation of the writer's message. This strategy we choose to call “proactive presentation of fictional ideals”. What this strategy entails is simply the presentation of an ideal situation that is quite opposite to the situation being criticised. Where corruption among public official is the vice being criticised and the goal is a change to incorruptibility, rather than focusing on enacting the gory scenes of corruption, the writer can compose a very challenging scene of incorruptibility involving public officials who against all odds sticks to incorruptibility. By so doing we are building a hybrid culture amongst corrupt officials. This is capable of achieving the following:

- i Projecting an ideal worthy of emulation against the backdrop of prevailing vices.
- ii Challenge corrupt officials to stand out and emulate good virtues having created a worthy model in characters in the same circumstance.
- iii Systematically creating a culture of incorruptibility since the general public will overtime begin to see incorruptibility as a societal norm which will make defaulters suffer psychological isolations.
- iv Gradual change in the projection of the negative image of societal vices to the world.
- v. Achieving overtime the set goals of changing the mindset of the society which consequently will bring about national growth.

Using the above strategies the playwright can bend his rules without jeopardising his profession and still achieve positive results in the area of societal change without inadvertently branding society negatively. The second point to note is that the artist would be able through employment of the above strategies, return the society to the desired status that will give free rein to unconditional expression of ideas because he/she would have contributed and perhaps succeeded in changing the root cause of negative branding.

## **Recommendations and Conclusion**

This paper has tried to prove that the artist has a challenge which needs to be surmounted in his/her bid to contribute to the re-branding project. Since societal happenings form the basis of the subject matter and content of his work only a change in social situations will enable full functionality of the artist for progress to occur. A situation where the adverse conditions that earned the nation a negative image still persists, only a change in the artists' mode of engagement will help resolve the impasse. The paper goes on to suggest proactive fictional presentation of the ideal as the panacea to the impasse as this will help achieve attitudinal change in the audience that will make for positive branding. Also suggested was the adoption of the legislative.

For the artist to achieve success in his bid to change society and give it a better brand a more people-sensitive, proactive and audience-friendly approaches need be researched and applied. The artist should note also that their profession is like a two edged sword. Just as their scathing attacks on societal shortcomings are deemed to be corrective, they tend to paint a negative image of society that they strive to improve thus contributing to further battering the image we all clamour to re-brand. Lastly the government of the day should encourage more collaborative work with the artist taking into cognisance their roles and functions in the society, so that tolerance and harmony can exist for them to reap the full benefit of the artists' contribution. In conclusion, one can say that there is an urgent need for artist for artist especially the playwright to research more on positive means of executing the strategies without further tarnishing the nation's image. The long held notion that confrontation, outright criticism of societal vices is the way to change society may need an alteration if the target audiences' attention must be got. It is only by so doing will the artist works will be effectual in an era of global convergence of intellectual, scientific, social and other resources for societal development and progress.

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## COMMUNICATING FOR RESULTS

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### Abstract

*This paper is designed to explore the very basics of communication. It recognizes that beyond an explication of the concepts of communication, there is a more serious need to provide across the board, vary situations of communication activities from writing to reading, speaking and listening, in order to effectively explore the mechanics of communication. In the main then, this paper recognizes that in all of life, communication is central. Consequently, it addresses human communication; principles, contexts and skills; audience communication, etc. All these are done in a bid to point at a particular direction: effective communication. There is also a conscious attempt in this paper to isolate for thorough scrutiny, writing and speaking as effective means/modes of communication. This is however referent to business communication. The reason for this is not far fetched most businesses fail as a result of management problems which often times, are tied to communication gaps. This study therefore, attempts to provide the balance for achieving results in this sphere of our socio-economic polity.*

### Introduction

Communication, both as a concept and phenomenon, has been variously defined. This variety of definitions stems from the fact that it is a cross between several disciplines. But most importantly, it is at the core of human development and this perhaps explains why so much attention has been given to it. At the end of this paper, it is intended that readers should be able to:

- (a) obtain, select and interpret information.
- (b) exchange information in writing
- (c) select and use correctly appropriate formats for the transfer of information
- (d) exchange information orally.
- (e) adapt communication to the needs of different recipients

Communication, in a nutshell, is generally thought to be a situation when information, of whatever sort, passes between people to affect an understanding. In a more circumscribed context, communication is seen as the exchange of meanings between individuals through a common system of symbols. This pre-supposes that for communication to take place there must be some kind of commonality between the referent and the referred, between the man communicating and the man to whom the message is addressed. It is this position that I.A. Richards (1967) tried to articulate when he said:

Communication, we shall say, takes place when one mind so acts upon His environment that another mind is influenced, and in that other mind, an experience occurs which is like the experience in the first mind and is caused in part because of the experience.

The forgoing isolates for us, very clearly, the entire concept of communication. The greatest contribution of Richards with the above extract, perhaps, is that it shows that to exist is to communicate and to communicate is to exist. Even De Vito, the great business communicator and Ugboajah have taken this same position. For instance, Ugboajah argues that:

To be is to communicate. Without communication, man is not different from the lower animals. Our ability to carry symbols around with us, to interpret them and relate them around, makes us distinct (from the lower animals). Without communication, man will cease to exist as social creatures because communication is a social affair (1985: 1)

Ugboajah's position is very clear. It would have been an exercise in futility if man acquired all the wisdom in the world without been able to share that same wisdom with his fellow man. Communication, therefore, has and will continue to be an invaluable feature of man, especially as without it, the human society will be inconceivable. Let us now shift the focus to communicating for results or effective communication. In most societies of the world, whether industrialized or not, there is a mutual relationship between effective communication and effective management. In other words, for results in whatever business to be achieved, there has to be very clear-cut lines of communication established. This has proved to be very important especially in organizational management. In fact, there are studies from the West which show with empirical evidence that about 90 percent of the time of all serious executives in an organization is taken up with one form of communication activity or the other. The obvious implication of this is that an activity which takes up about 90 percent of one's time can impair productivity if not effectively handed or conversely, it may enhance productivity if well managed.

This position has been recognized by management experts. Peter Drucker, the management consultant, for instance, argues that "No matter whether the manager's job is engineering, accounting or selling, his effectiveness depends on his ability to listen and read, or his ability to speak and write" (1954:24). The kernel of Drucker's argument can, of course, be said to be that the effectiveness of any manager is directly proportional to his communicating abilities. This is a position which Nelda Lawrence shares and which he captures more succinctly thus:

In business, a person's task as a writer takes equal rank with his assigned title, whatever that may be. You are an engineer-writer, a personnel manager-writer, an accountant-writer. When a company defines the various positions in the organization, it takes for granted that one routine function of each person is to

communicate appropriately with everyone in his circle of influence-above, below, and on the same level as his own job. Furthermore, the responsibility of contacting persons outside your company obligates you to present the company's news with sincerity, with facts, and with effective expression because to the outside reader you are the company. So your job has two parts: Doing something and telling about it (Lawrence, 1974: 1).

One point that is emphasized in both Drucker's argument and Lawrence's with reference to organizational communication, is that the task of effective communication cannot be left in hands of only the designated communicators. In other words, the secretariat or public relations department of any organization should not be left alone with the business of communicating. In more senses than one, virtually everybody in a particular organization has some form of communication to do, however unimportant the person or his job may be. Therefore, effective communication should be paid serious attention at every level of an organization's business.

### **Effective Communication: What is it?**

Effective communication, in summary terms, is communication that achieves results. And this is usually prosecuted in several ways. Some of these include: Writing, speaking, listening and the use of audio-visual materials. Since most communication practical in organization take the form of writing, whether by way of memos, reports, assessments, etc., we shall concentrate on writing. But where necessary, we shall draw illustrative materials from the other wings of the communicative experience.

Effective writing, has been defined simply to be that which conveys its message in the simplest, clearest, most concise and most readable (pleasing) way possible (Adesanoye, 1991). Again, it can be argued that effective writing is that in which the manner of expression blends perfectly with the subject-matter. In other words, there is a logical follow-up between the what and the how.

To be able to achieve an effective written piece, two things must be observed or paid particular attention: The choice of words and the order of the words in the sentence. This is very important because the difference between a good writer (communicator) and a poor writer lies principally on these two isolated units. This is a position that has been recognized by William Strunk and E.B White in their book, *The Elements of Style*, (1979). Gordon Wainwright in his book, *People and Communication* (1979) has also taken this position. In fact, Wainwright (1979:37-39) goes further to provide a list of differences between the good and the poor writer. This list is presented below for easier understanding.

Poor Writer	Good Writer
(a) Does not always check the accuracy of what he has written.	a) Makes sure that what he writes is accurate (i.e. that the facts are correct and the content reliable).
(b) Does not control the length of what he writes.	b) Writes as briefly and concisely as the subject matter will allow.
(c) His meaning is not always clear.	c) Makes sure that his readers will clearly understand what he has written.
(d) Pays little attention to keeping what he writes as simple as possible.	d) Keeps what he writes as simple as the complexity of the content will allow.
(e) Is unable to see the order and arrangement of what he has to say to his purpose in writing and the nature of the material to ensure effectiveness.	e) Writes effectively by seeing the order and arrangement of what he has to say to his purpose in writing and the nature of the material itself.
(f) Has a clear sense of purpose in writing.	f) Defines his purposes clearly before writing.
(g) Carries out preparatory work haphazardly and does not write to a plan.	g) Prepares and plans his writing systematically.
(h) Is unable to change his style of writing to suit different purposes or materials.	Has the flexibility to change his style of writing to suit different purposes and materials.
(i) His writing contains many obvious structural and grammatical errors.	Writes correctly, within the limits allowed by current acceptable usage.
(j) Writes only when he cannot avoid it.	Enjoys writing and has experience of a wide range of writing activities.
(k) Has a limited vocabulary.	Has a wide and constantly developing vocabulary.
(l) Has difficulty in spelling correctly.	Spells correctly.
(m) Has difficulty in punctuating his writing effectively.	Uses appropriate punctuation with ease and effectiveness.
(n) His writing has no identifiable style and is not easy to read rapidly and efficiently.	Has a clearly identifiable personal writing style, which can be read rapidly and efficiently.
(o) Writes illegibly.	Writes legibly.
(p) Has a limited general background of knowledge and experience.	Has a broad general background of knowledge and experience and a thoughtful and critical approach to both.

Wainwright's classification is self explanatory. But for purpose of synthesis, we can effectively argue that the various items isolated in his table fall under five separate but inter-locking categories, viz; Accuracy, Brevity, Simplicity and Effectiveness. We shall discuss these very briefly.

- (1) Accuracy: The effective writer must ensure that whatever he writes is accurate. This is to say, the facts should be verifiable, the arguments should be soundly based, the reasoning should be logical, etc. care then, should be taken to ensure that nothing that is written down misinforms, misleads or unfairly persuades a reader. This is very true both in academic and industrial writings. Accurate information is an essential basis for effective communication.
- (2) Brevity: As the aphorism goes, brevity is the soul of business". Nothing that is written down should be longer than it need be. But brevity should not be achieved at the expense of committing essential and significant information. Therefore, the tag to be applied in achieving this is not "can it be left out" but "must it go in"?
- (3) Clarity: It is relatively easy for a writer to make things clear to his own satisfaction, but he must make an effort to ensure that his readers will also clearly understand him. One sure way to achieve this is to allow a period of at least twenty-four hours to elapse between the first draft of material and its review. This should permit him to approach the material with a degree of objectivity ask himself whether his readers will understand him clearly.
- (4) Simplicity: Usually, if a material is accurate, brief and clear, then it will also be as simple as it is possible to make it without distorting the meaning. Also if a writer can reduce what he intends to communicate to the very essentials, then he will be able to achieve an accurate, brief and clear piece of writing. Many of the problems experienced in communication derive from unnecessary complexity in expression. Perhaps, the most avowed reason for this is that many writers over-estimate the reading abilities of their audience. The average reader, it has been argued, has a reading speed of about 225 words per minute and a comprehension level of no more than 75 per cent for most materials he is likely to read in the course of a normal week. Therefore, he is not capable of talking things of any great difficulty especially if the time available to him for reading is limited.
- (5) Effectiveness: Effectiveness can be achieved if a writer pays adequate attention to all the aforementioned points. But the key to effectiveness probably lies in marrying the order and arrangement of what is being communicated with the purposes in writing and to the nature of the material itself. Besides, there are three ways in which points can be ordered in a writing piece. They are:
  - (a) Chronological order
  - (b) The order of ascending importance, in which the main point comes last;
  - (c) The order of descending importance in which the main point comes first.

However, before a writer begins to plan his materials, he should decide which of these arrangements will best meet his requirement. If the material is long for instance, it is quite possible that all the three arrangements will be used in different parts.

Before we leave the subject of writing, let us pause for a moment to consider how to prepare and write one of the more important instruments of business communication and this is the report.

Reports generally are produced in four states: preparation, planning, writing and revision. A mnemonic title for this approval is Paper Work. Three things must be known before work begins on the writing of the report.

They are:

- (a) What kind of report is required (i.e. its purpose and form).
- (b) What kind of information the report should contain (i.e. the nature of its content).
- (c) Who will read the report (i.e. its intended readership? In a sense, this constitutes the terms of reference and enables the writer to define the objectives of his report. It is only after this that work can effectively begin on the report.

### **Kinds of Reports**

Reports can be seen from two perspectives:

- (a) according to their content and functions
- (b) according to their form and manner of expression.

Viewed from the perspective of content and function, reports may be progress reports (on work being done), completion reports (on work done) instruction reports (on work to be done), feasibility study reports, analytical reports, etc. Seen from the perspective of form and manner of expression, reports may be formal or informal, and long or short. They may be letter reports, memo reports, article reports, pro-forma reports, etc.

### **Content of Reports**

Great care must be taken to separate facts from opinions, information from conditions, and the objective from the largely subjective, in reports. This is usually achieved by having separate sections for each. But generally, the body of report will contain an objective statement of facts relating to a problem or situation.

### **Readers of Reports**

Reports are usually read by one or more groups they are:

- (a) The writer's sub-ordinate
- (b) The writer's colleague
- (c) The writer's superior
- (d) People outside an organization (for instance, the customers of a firm);
- (e) Two or more of the above groups.

It must be noted that the terms in which a report is written, the amount of information it contains, and the complexity of the report as a whole will change considerably according to the type of reader for whom it is primarily intended. It is advised however, that the intended readership is at all times kept clearly in mind so that the communication that takes place between the writer and the reader is not aberrant.

## Objectives of Reports

A report may have one or more of the following objectives:

- (a) To inform others about a given problem or situation.
- (b) To persuade others to adopt a particular course of action in respect of a given problem or situation.
- (c) To indicate the likely effects of a proposed course of action.
- (d) To analyse and evaluate the results of work or research that has been carried out.
- (e) To provide an accurate record of a sequence of events, with interpretations of significance of particular events within the sequence.

Just as much as it is important for writers of reports to identify their audience before the actual business of writing, so also must they define their objectives before moving on to the main part of the preparatory stage which is the collection of information. Once the aforementioned steps have been taken into consideration, then the report is almost as good as ready. Now what is left to be addressed is yet another important area of communication and this is speaking.

Speaking or effective speaking for that matter is very important as a communication activity. This is because words underscore a number of situations and meanings and which in turn, help the audience to see itself as a partner in such a communication activity. Every so often, people receive invitations to speak at meetings or conferences or to serve on committees and or study groups. Sometimes this is seen as an arduous task, especially for those who are inexperienced in putting across a point of view. For this group, a methodical approach can save time and produce the confidence necessary for effective oral communication. One such approach is the SPEAKER method which consists of the following: Selection of subject, preparation and examination, Audience assessment, keeping it brief, expression and Rehearsal. Let us examine those briefly.

- (a) **Selection of subject:** Usually, most speakers have a free hand to select what to speak on. If the decision or choice is yours, select a topic which will enable you convey some of your interests in it to your audience. But if the choice is not yours, then find a way of doing your best with the topic. Usually this is achieved by researching into the topic or subject area.
- (b) **Preparation and Examination:** You must research into your subject area. You will speak more effectively if you are thoroughly familiar not only with the actual content of your speech but also with the topic in general. Examine your subjects from several angles, so that you can approach it in a new way for your audience. Also, in making your points, select not more than six main points to make.
- (c) **Audience Assessment:** It is usually helpful for the speakers to know how many people he will be speaking to, their approximate age range, whether male or female or both, whether the occasion would be formal or informal, the kind of room or hall he will be speaking in, and any other peculiar features about the audience. This is necessary for the speaker to be able to psyche up himself in readiness for the audience.

- (d) **Keeping it Brief:** Perhaps, this is the most important feature of the construction of any lecture or speech. There should be no room for verbosity. Keep your speech as concise as possible. The plan of your speech should be:
- (i) introduction tell them what you will be talking about,
  - (ii) body of speech develop your points (not more than six);
  - (iii) conclusion a brief summary of the main point made.
- (e) **Expression:** This is very important as it could make or mar your presentation. Speak naturally and avoid both over formality and a too casual approach. Speak with the aid of notes but have a full transcript ready in case you “dry up”.  
Number the sheets of your notes and the points you wish to make clearly so that you do not confuse the order in which you want to say things. Speak clearly so that people at the back can hear you, but do not shout. Avoid mannerisms and posed and too much working about. Use concrete examples and (if they come naturally to you) anecdotes to reinforce the point you are making.
- (f) **Rehearsal:** This simply means practice and you can never over-emphasize it. Whenever possible, practice your speech before hand in private or in front of a sympathetic but critical friend. A tape recorder is useful here as it will tell you how you will sound to your audience.  
There are several other hints to successful public speaking which we would consider. But perhaps the point to make is that the speaker himself must be a graceful person, very charismatic and must be willing to turn his disadvantages into plusses. Below are the other hints.
- (i) If your mouth dries up, relax your lower jaw, letting your lips scarcely touch each other, for a few seconds. You will feel your mouth watering and the dryness would disappear. Alternatively, suck a fruit sweet or chew some gum before going into the room where the speech will be made.
  - (ii) Remember the value of the pause in letting an important item of information sink in. Do not rush from statement to statement fearing that a pause means you have forgotten your point.

### Work Sheet

Answer all questions as quickly as possible by selecting the most appropriate option to complete each statement.

- (1) Before a writer begins work on a report, he must know:
- (a) how long the report will be;
  - (b) when the report will be written;
  - (c) what his terms of reference are; (d) why he has been selected to write it.

- (2) The first stage in the production of a report is:  
 (a) the preparation  
 (b) the revision  
 (c) the writing  
 (d) the planning.
- (3) In collecting information for a report, a writer should obtain;  
 (a) only the information he will need;  
 (b) only the information he can  
 (c) twice as much information as he will need;  
 (d) all the information he can
- (4) The planning of report before writing it is:  
 (a) essential;  
 (b) desirable;  
 (c) unnecessary  
 (d) only necessary for poor writers.
- (5) Three good basic principles of effective writing are:  
 (a) neatness; cleanliness and shortness;  
 (b) accuracy, brevity and clarity;  
 (c) planning, abstruseness and preparation  
 (d) lay-out, legality, and loquacity.
- (6) In learning to increase your effectiveness in speaking, a tape recorder is useful because:  
 (a) you can hear the sound of your own voice;  
 (b) you can learn from others' mistakes;  
 (c) it helps to instill confidence;  
 (d) it enables you to refer back to actual performance.
- (7) An oral report will have:  
 (a) a predetermined, detailed structure;  
 (b) no signs of planning at all;  
 (c) the same structure as a debating speech;  
 (d) the basic structure of most speeches.
- (8) The last way to develop confidence in speaking is:  
 (a) though long training;  
 (b) by speaking only when necessary;  
 (c) though practicing as often as possible;  
 (d) by not being nervous.
- (9) Effective communication achieves:  
 (a) ambiguity;  
 (b) ambivalence  
 (c) clarity and understanding;  
 (d) a false confidence.
- (10) Communication is important because;  
 (a) we have to make money in business;  
 (b) we do not want to lose contact with other people  
 (c) all of life's activities depend on it;  
 (d) it helps us to interpret and understand the world

## **Conclusion**

In concluding this paper, it is important to state that communication is very crucial to every human activity. In every sphere of life, the need for mutual and symbiotic relationship cannot be over emphasized whether at war time or peace time. Communication is very central to business both at the micro and macro levels. Where there is a break down of communication no deal is signed. It is against this background that we have isolated in this paper the trajectory of issues that constitute effective communication whether in writing, speaking, broadcast and/or other para-linguistic approaches. To communicate for result, one must not only be focused, but one must also acquire the appropriate skills in order to achieve deliverables.

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## THE AFRICAN COMPOSER AS A SOCIAL CRITIC

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### Abstract

*Criticism is an assessment of value for the maintenance of standards. It sorts out, defines, educates, and says one's mind on what has to be the ideal. People criticize in order to restore order. Verbal and non-verbal languages are tools commonly used for criticizing wrong doings mostly in African communities. Sometimes music is basically used as a corrective measure to restore order. The musician and composer write his/her music on general or specific purposes. Where such organized compositions are lacking, folk songs are used spontaneously aiming at correcting certain disorders in the community. Texts of songs are used proverbially to correct, educate, and inform the public on what has happened. This paper seeks to examine the extent to which the African composer uses his music for social criticism.*

### Introduction Criticism

Criticism as defined by Okafor (2004) is an age long tradition which is used as a corrective measure. Hornby (2000:277) sees it as "the art of expressing disapproval of something and opinions about their faults or bad qualities". Criticism in this direction helps to sort out, educate, and to say one's mind on what has to be the ideal and also to assess the values meant to maintain standards. A proverb in Akan says 'dea otwa sa nnim nakyi' which means that the one who cuts the path does not know the back is rough. For us to be able to correct ourselves there should be a constructive criticism that will help us to assess our activities so as to enable us work towards improvement or progress. This brings into perspective the saying: who bells the cat and inquires whose duty it is to point out what is to be the ideal; everyone should strive for a better future. Criticism, therefore looks at things in a more serious and profound manner for the betterment and well being of society.

### Why Criticism?

The question may be viewed from different perspectives to mean one and the same thing. In an attempt to answer this question, we can say that people criticize in order to restore order. Secondly, people criticize to correct certain social ills or vices. Common tools used directly or indirectly to criticize are seen as verbal and non-verbal languages and music. Out of the tools mentioned above, music is the immediate that helps human beings to have a rethink of their activities. Galbraith in Amafe (2005:2) says: "to win the competition for public attention, criticism must be exaggerated, dramatized and loudly and repeatedly asserted". Such exaggerations and dramatizations will help whoever is going wrong to have a rethink of his or her activities.

## **Music Criticism**

Music criticism is the avenue through which musicians use music to censure current issues in society. Melody, harmony, rhythm, instrumentation as well as lyrics are beautifully blended to make the music interesting so as to draw people's attention. It may also be said to be essential to the growth of music practice composition. Music theory and music history according to Egonwa (2007:47) is a medium for thinking, talking and looking at events for fruitful considerations. According to Amafe (2005), criticism:

Serves as a vital tool for looking into government policies and decisions, and like a two edged sword, it has the power to cause negative and positive responses among people. Music criticism educates the masses on activities of government and people who occupy certain positions in society and also cause awareness through any medium" (Amafe, 2005:10).

## **Who is a Critic?**

A critic is the one who censures others for what he/she thinks or feels is contrary to societal norms. Critics express their opinions freely about good and bad qualities of things including behaviours. Critics criticize to put things the way they should be. This is of course why the Baroque operatic enthusiasts created room in the course of opera performances for the claque who are accomplished critics. Whose forthright criticisms added taste and colour to their performances.

## **Types of Critics**

Two categories of critics have been identified by Apthorp (1972). The first according to him is the one who writes his/her views about people's activities in the society. The other type is the one who writes or says what he/she knows he/she has authority over, or what he/she has in-depth knowledge of. In the view of the present writer, critics are those who criticize others for what they think or feel is not right. Their criticisms will therefore help to put things in the manner which is acceptable to society.

Critics are useful members of the society because; their presence helps to maintain order. They play the watchdog role in the society. They become social forces who have no specific offices and ranks. Their opinion is considered if society becomes interested in what they say.

Three types of critics have also been identified by Udechukwu (1976) in Egonwa (2007) as art critics, journalist critics and professional critics. Art critics include music critics who tend to evaluate other musical works relating to their practice or profession while journalist critics and professional critics according to Udechukwu "do not have any specialist preparation for what they criticize. The music critic according to Langer (1948:4) uses music "to reveal the nature of feelings, with a detail and truth that language cannot approach".

## **The Composer**

The composer according to Copland is the one who gives himself/herself out to the people. He says:

Every artist's work is of course an expression of himself, but none so direct as that of the creative musician. He gives us, without relation to exterior 'events', the quintessential part of himself that part which embodies the fullest and deepest expression of himself as a man and of his experience as a fellow being (Copland 1957:15)

The African composer who is also a musician belongs to an environment which Okafor (2005) classifies as primary (traditional) and developing (modern) societies. These societies, he says set imageries (pictorial languages in the minds of readers), oral literature, norms, behaviour patterns and ethics as standards to govern their members. Any form of deviation from these standards is unacceptable to members of the society. The composer who is a member of these two societies and given to criticism, takes advantage of faulty issues and writes his/her music to be performed at prescribed places and before an expected audience who in turn interpret the music the way they feel. Sometimes the music is out n record, albums, cassettes and compact discs for public consumption. The African composer's activity is made up of four elements and they are:

The composer's creative process,  
The music resulting from his/her talent and efforts,  
The performer(s) and  
The listener (s) or audience who evaluates and judges the final product

## **The Composer's Role in Society**

The African composer has multiple roles or functions to perform. The first role is that he/she is a member of the African community that gives him/her equal rights in terms of decision making. He/she has the right to his/her own opinion but shares assets and liabilities with members of the society. He/she is equally governed by the rules of the society. Secondly, he/she is the musician who provides music for varied purposes. He/she uses his/her music proverbially, philosophically and creatively to converse or communicate his/her intentions to the people Those who are endowed with the gift of understanding language in whatever form it is cast, will always get the message the music is conveying

A skillful African composer uses his/her melodies and text 'like the clay in the hands of an excellent potter' to translate himself/herself into an informed critic, entertainer, moralist, sensitizer, conscientizer" (Opata, 2005:132). Like Achebe, according to Ogede in Opata (2005) who uses self conscious desire to produce African literature, making use of language controlled to express his desire for cultural liberation, the composer uses his/her music on self conscious desires to also produce African music which will use melody, harmony, rhythm,

texture and text, among others, to express his/her desire for cultural liberation. This can be said of composers like the late South African Maria Makeba, Fela Anikulakpo-Kuti and Majek Fashek of Nigeria, Nana Kwame Ampadu, and Comfort Amanor of Ghana among others, who use their music to cast aspersions on, and criticize certain social vices.

### **The African Composers, Their Music and Communication**

Music has been variously described as a “tool for social unity” and as a universal phenomenon makes use of sound in time and space (Ofosu, 1989:22). As an aspect of creation, music binds the living and the dead such that the living is able to interact with the dead when the music that appeals to them is played. Music can be said to be the activity that catches and sustains the interest of people in all communities. According to Tanner and O'Briant (1980:30) “music has the qualities that create various sensations and mood in people”.

Communication as stated by Ofosu (2004) is the verbal and non-verbal symbols of exchange of ideas or transaction of information. The information moves from a sender to a receiver with an expected feedback for effective encoding and decoding of messages. The effectiveness of such messages results in changes in behaviour. We may attempt to explain a change in behaviour to mean where a communicator is able to manipulate information to cause a change in an audience or behaviour. Though the audience is the recipient of information, it is motivated by a conviction to accept the information and behave accordingly. Sessions (1970) views the African composer and says he/she communicates firstly as a receiving set and secondly as a sending set where a 'willing ear' is mostly required. We may look at the 'willing ear' to mean the ear that is free of prejudice, the ear that is attentive, the ear that is curious and the ear that is persevering for a critical look at situations. This suggests that, for every type of music to be accepted, members of that society must be motivated and convinced about the message that a particular music conveys. In this instance, cultural behaviours are exhibited to form an opinion which is derived from persuasive and artistic communications. In line with this the late exponent of Urhobo disco, Chief Omokomoko Osupa who used his traditional music to communicate verbal and non-verbal messages aimed at persuading and correcting social ills especially in the traditional African society.

### **African Composers as Social Critics**

The person who is able to put sounds together in an artistic and scientific way to enable him/her achieve the effects he/she wants to achieve in melody, harmony, counterpoint, form, and instrumentation Scholes (1975:219) says is a composer. We can also talk of the composer and musician as the one who is inspired or learns through apprenticeship or by intuition creates and organizes his/her melodies, harmonies and rhythms for the effects he/she wants for the benefit of singers and listeners as well. The effect that grips singers and listeners of certain songs according to Onyeji (1997:9) “is as a result of divine inspirations from beyond”. In analyzing a set of South African Freedom Songs, he observed that these songs are serving as channels to destroy and crush

falsehood and inhuman acts. He also observed that one only comes in contact with the truth, the invisible and the living through singing the songs with heart and mind. Apart from getting inspired Mcquire (1986) says that:

... you know everything originates from one's thought (Uche madu). In his heart (na ime obi). As we have gathered here today to make music, we experiment with new ideas which may have been motivated by certain past social events or happenings. In other words, if we have (been motivated) in a way that is frowned upon by our society, we would compose a song that portrays that person's character or the event in which the situation occurred (Mcquire, 1986:39).

### **Types of Songs Used for Criticism**

The Urhobo children's musical organization known as agaba songs are mainly songs of insult which are used during occasions such as festivals and Christmas. These celebrations are used to remind perpetrators of evil of their past activities (Ofosu, 1989). In their performance they mention names of persons like Angela and places like Ufuoma quarters where certain bad behaviours were exhibited. The Efutu of Winneba in Ghana incidentally sings Opanyin gyengyan (the hopeless elder) a topical song that satirizes the rapist. These songs are sung round the town during festival periods to remind those perpetrators of evil doings to have a change of life for a better life. Lullabies are also used to cast insinuations to embarrass certain people for varied reasons. For example, fathers who shed their responsibilities always face with such lullabies from their wives and the wives also using same songs to cast insinuations at each other.

Apart from these children's songs, the Urhobo women will gather themselves and sing through the streets of the town to criticize evil doers and sadists who take delight in inflicting cruelty on others and the society in general. They in the end of the march past sing to the house of their target, strip themselves naked so as to register their anger in a way of criticizing such people's activities.

Traditionally, composers use their music as a cautionary measure to restrict certain people from embarking on any act of violence. For instance, in the early days of communal clashes the Fanti used the Fanti warrior song Oburumankoma (an ancestral appellation) to ginger or mobilize themselves to action anytime they felt their territorial frontier was threatened. In the song they equate themselves with the might of the elephant and that beside the elephant there is no other power.

### Oburumankoma

The musical score for 'Oburumankoma' consists of two systems of two staves each. The first system features a vocal line with lyrics: 'O-bu-ru-man-ko-ma, O-bu-ru-man-ko-ma, O-bu-ru-man-ko-ma, O-bu-ru-mni-ko-ma' and an instrumental accompaniment. The second system continues with lyrics: 'O-bu-ru-man-ko-ma O-da-pa-gya-ye, O-so-mo e, O-so-ma-kyi-nyia-ba' and its accompaniment.

The song Oburumankoma an ancestral appellation used to compel the greatness and might of the gods of the land to that of the elephant and that there is no animal as powerful as and greater than the elephant.

Although certain incidental songs portray sycophancy on the part of the composers, they also try to redirect the attention of those in power to have a rethink of their activities. Take for instance political jingles sometimes composed anonymously and used during political campaigns, with the aim of extolling the virtues of various candidates which in spite of all cheerfulness, bring violent clashes in the country. These songs in their bid to popularize, incite some kind of anger among members of the society who hold contrary view. The following are a few of such incidental songs.

#### (a) Nkabom Aban

The musical score for 'Nkabom Aban' consists of two systems of two staves each. The first system features a vocal line with lyrics: 'N-ka-bom a - ban e----- ye pe u - ka - bom a - ban e-----' and an instrumental accompaniment. The second system continues with lyrics: '--- n - ka - bom yen, n - ka - bom a - ban Gha - nao-----' and its accompaniment.

The above song was composed and directed by J. T. Essuman of Ghana and solicited support for the then proposed 'Union Government' by Acheampong's military regime in Ghana.

(b) Ibori

I - bo - ri, you are our - man.  
you are our - man, I - bo - ri  
you are our - choice a - gain.

This song was also used to solicit support for Ibori in the 2003 gubernatorial campaign in Delta State of Nigeria.

Folk tunes (mostly anonymous) that deal with matters of current issues (Ofosu 1989), are rendered during story telling sessions to criticize certain actions the actors both man and animal take in the story so that listeners of such stories will not imitate them as good things.

Melodically African composers observe the rules governing composition in writing their songs so as to make meaning. Composers like Ephraim Amu, N. Z. Nayo, A. Adu-Safo, S. Godfrey Boateng, Entsua Mensah, Onwona Safo, Kofi Amisah, J. S. Maison, A. A. Cobina, all of blessed memory, J. H. K. Nketia, Attah Annan-Mensah, J. Yankey, Joseph Ofori Ofosu, J. K. Obbeng and J. S. Ofosu all of Ghana, Fela Sowande and Fela Anikulakpo-Kuti of blessed memory, Akin Euba, Emurobome Idolor, Christian Onyeji, Bode Omojola, among others in Nigeria are the few composers whose works have been indirectly used to criticize ill behaviours. Some of their works include:

1. *Ɔkora ntaban* (the wings of the egret), *Tete n'Ɔbi ka* (the past has something to tell) and *Aboyamakerere* (the Chameleon) by Ephraim Amu
2. *Yebi* (do something), *Obi renya wo aye* (someone wishes to be you) and *Ode Iwe?* (are you annoyed?) by Joseph Ofori Ofosu

*Obi Renya Wo Aye*

Obi ren ya wo - ye ma waig-nin - so nea wo  
nea wo te yia-ra O - bi ren ya wo - ye

The song says someone wishes he were you. Be contempt with what you Have. In whatever condition you see yourself, someone wishes he were you.

3. Okankabi a onni bi (the helpless millipede) by Onwona Safo

4. Nigeria Otoro Ose Owan by Emurobome Idolor

*Nigeria Otoro Ose Owan*

Ni - ge - ri - a, Ni - ge - ri - a, Ni - ge - ri - a.  
u. Ni - ge - ri - a. O - to - ro - o - se - o - wan, ra - ha - ru -  
ku; i - ra - re - o - to - ro - ro - ro zhw'o - na - na i - ja - h'e - ro  
i'o - to - ro - o - se - o - wan, Ni - ge - ri - a

Idolor (2008) translates the above song as:

Nigeria, our fatherland, our heritage  
We have no other land than this  
Let us jointly build our fatherland Nigeria.

Professional musical ability is either hereditary or by interest. Most of these professional musicians create music at the spur of the moment. They include Oriki praise singers of Yoruba kings, and horn players among the Delta Igbo of Nigeria, the Griot and Gewels of Senegambia who are known to be itinerant or roaming musicians who sustain themselves with the music they perform, the Kwadwomfo? found at the courts of Asante kings and Ndwomkr group of Ghana, the Dukpe cooperative musicians of the Fon of Dahomey (Republic of Benin); the Basongye professional musicians of Uganda and the Hausa professional musicians in West Africa use their music to praise and sometimes sing to criticize kings and the affluent whose activities are not well defined in the society.

Popular music composers like Fela Anikulajpo-Kuti, Bobby Benson, Sonny Okosun, Majek Fasek, African China, Osayomore Joseph all of Nigeria; Ampadu, Comfort Amano, C. K. Man, Eddy D nk r among others in Ghana as stated earlier, use their music to preach against social inequality, violence and oppression (Onyeji

2002). “Though musicians do not get to the seat of power” as stated by Okafor (2004:10), they create their music to praise, ridicule and criticize certain people in the society. Their role in the society helps to redirect people’s thinking towards the image those at the seat of power project. These records are released especially when members of the society feel threatened, infested by all forms of poverty, humiliation, insecurity and abandonment through the oppressive rule of their leaders. People tend to like such records because of the messages their texts carry along. Osayomore Joseph’s Akpanigogo is a typical example of such records used to criticize those at the seat of power.

**Akpanigogo (Potholes)**

The musical score is written in 3/4 time and consists of seven staves. The lyrics are as follows:

E-vbo na na dū gbo mu nō ma

khe ke no ghi o ga ug be vbe miao wan nu no fe vbe ya-de ghi

ye ke I sue ko ko ko we mien Agba ni si

fi - a - n I suo ko ka ko Amen fe bic A - men ghe - wo

O - su - yu - mo - re no ga vbe ghi ab ruo na e - h

O - de - ni - ma ya la eya - kbi a - kpā - ni - gu - gu - - - -

*Akpanigogo* in Benin language means potholes. Okonikhere (2006:48) interprets *Akpanigogo* to mean: The state in which we are living is full of human resources, natural resources, and wealth. But, this wealth is in the hands of some prominent persons, with all these riches all our roads are full of water and potholes.

Popular songs like 'Zombi' which became uncomplimentary to the politician, 'Yabees', 'Confusion', 'I no bi thief' by Fela Anikulakpo-Kuti, 'Baba na wa', *Akpanigogo* by Joseph Osayomore of Edo State; Mr. President by China Goro (popularly known as African China); 'Tell them' by Sonny Okosun; 'Margaret Thatcher' by Majek Fashek and a particular line -"Their slogan na like dis, I will do dis and dis, and dis and dis..." in the song 'E Don Do' by Jonathan Dantala Enuritu (Dr. Strech) which was banned by the Federal Government of Nigeria for having a political undertone (Nwanne 2008); According to the artiste,

... I was trying to express the plight of the common masses as well as drawing their attention to all those things. My concern was to get the government thinking about the situation of the country. ... We artistes are like prophets because we try as much as possible to give out messages to the people. But it's unfortunate that instead of addressing the issues raised, they were more interested in stopping my work (Nwanne, 2008:57).

'*Ebi te yie*' (some sit well), 'Fidie wura ba a, na wo be hu' (you shall see when the owner of the trap comes) by Nana Kwame Ampadu; 'Ana asaase da h djan a enni wura?' (so the world is just there without owner?) by Comfort Amanor; and Maria Makeba's numerous freedom fighting song, among others, directly or indirectly attack the 'ruling class' (Onyeji 2002:32) for negligence of duty for what they were elected to power, and some socially disgruntled individuals. The musician and ruling class at this crossroads are set on edge. Fela's "Zombi" for instance was as a result of the brutal killing of his mother during the attack on his 'Kalakuta' shrine on the orders of the military administration of the time.

## **Conclusion**

People who by their position oppress others for self gratification need to be redirected through music. Music used as an aspect of criticism becomes useful as it encourages and educates people. It can also be destructive if it portrays sycophancy and self motives by being used to court favour and gain financial gratification. The African composer therefore must not be treated with levity so that he/she will, if at all he/she composes, be gentle in his/her choice of words, for he/she can be an asset or a liability to society. It is probably because of this that some societies in Africa tolerate but at the same time fear the musician.

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## POTENTIALS OF THE TELEVISION IN REINVENTING THE NIGERIAN TOURISM INDUSTRY

OMOERA, OSAKUE STEVENSON

### **Abstract**

*This paper explores the potentiality of the television medium in reinventing the tourism industry in Nigeria. In the wake of the recent global economic meltdown which started in the United States of America and has spread across the world, there is an emerging consensus that sustainable economic growth and development might best be promoted through, among others, the development of tourist prospects in the developed and developing areas of the world. In particular, tourism development is being encouraged to create jobs, preserve nature and man-made treasures as well as address the scathing poverty that is prevalent in the globe, especially in the third world countries where economic anaemia is endemic. It is in this regard that this paper employs the evaluative approach to reflect on how the media, particularly the television could help reinvent tourism for sustainable growth and development in Nigeria. It concludes that the versatility of the television medium could be the rallying inspiration the lethargic tourism business is waiting for in Nigeria.*

### **Introduction**

The 21st century world is much more multidimensional and much more interrelated than the bipolar and the unipolar power syndromes are over forever. This is because the world is increasingly multi-polar and has many fronts space technology, education, medicine, sports, commerce and tourism, bio-fuel research, to mention a few, where many countries could competently and confidently hold their grounds. This scenario was unthinkable some decades ago when only the Union of Soviet Socialist Republics (USSR), the United States of America (USA) and a few others had political, military and socioeconomic hegemony over the world. Today with the rise of countries such as India, Iran, South Africa, China, Libya, Pakistan, Japan, North Korea and other "Asia Tigers", the world appears to be engaged in a fierce competition with itself. Apart from the continuous depletion of the ozone layer, that has been precipitated by industrial pollution and the technological craze of these countries, many of them are engaged in the economics of protectionism and military adventurism, which is threatening world peace by the day.

Incidentally, this has culminated in the worst ever global economic recession the world has witnessed in recent history. People of different races, ideological persuasions and religions seem to have agreed that there is the need for global solidarity to promote the sustenance of the environment for generations unborn. The human

race is now trying to explore the diversities of the world with a view to engendering community solidarity, stability and creativity, national and transnational integration as well as global peace (Joseph Eboreime in the Nigerian Television Authority programme, "One on One" , 2009). In essence, there appears to be a growing global consensus which is probably best couched in the expression, "We don't have elsewhere to go so let's preserve the earth for our good and the good of our children". Developing tourism prospects in different parts of the globe has been identified as one of the surest strategies to jumpstart the slowdown in the different economies of the world (Cable News Network [CNN], 2009). Apart from ensuring sustainable growth and development, tourism promotes the preservation of natural and man-made treasures which are, in turn, capable of keeping the earth safe. It is in this sense that this paper canvasses the use of the television medium to reinvent tourism for sustainable growth and development in a developing economy such as Nigeria.

Theoretically, this paper is predicated on the development media theory which advocates that the media could be used to facilitate the process of socioeconomic development of a country (Baran and Davis, 1995). The theoretical construct further holds that by supporting development efforts, the media could be an aid to society at large. In other words, the media particularly the broadcast media could and should be used to rally people, infrastructure and institutions in aid of national development in modern societies. Hence, the media particularly the television medium can help to prioritize societal issues, including tourism development issues in Nigeria.

### **Television: A Versatile Medium**

The World Book Encyclopaedia (1987) explains "television" as a derivative of the Greek, "tele" meaning "at a distance", and the Latin "videre", meaning "to see". Thus television means "a seeing at a distance". It is considered to be one of the greatest technological strides of 20th century which possesses the ability to take viewers out of this world to explore the outer space. The television medium is such a captivating medium that has created an intimate relationship between the audience and itself. Through television programmes, "we (the audience) gain insights into politics, history, current events, and culture (Awake!, 2006). It has a variety of applications in society, business, and science. The most common use of television is as a source of information and entertainment for viewers in their homes.

Security personnel also use televisions to monitor buildings, manufacturing plants, and numerous public facilities. Public utility employees use television to monitor the condition of an underground sewer line, using a camera attached to a robot arm or remote-control vehicle. Doctors can probe the interior of a human body with a microscopic television camera without having to conduct major surgery on the patient. Educators use television to reach students throughout the world. Perhaps, it is this awesomeness of television in terms of functionality that impelled Antonoff (2008) to assert that:

Television is a system of sending and receiving pictures and sound by means of electronic signals transmitted through wires and optical fibres or by electromagnetic radiation. These signals are usually broadcast from a central source, a television station, to reception devices such as television sets in homes or relay stations such as those used by cable television service providers. Television is the most widespread form of communication in the world. Though most people will never meet the leader of a country, travel to the moon, or participate in a war, they can observe these experiences through the images on their television.

People in the United States of America have the most television sets per person of any country, with 835 sets per 1,000 people as of 2000. Canadians possessed 710 sets per 1,000 people during the same year. Japan, Germany, Denmark, and Finland follow North America in the number of sets per person (Encarta Encyclopaedia, 2008). Similarly, in Africa there are a growing number of persons who own television sets. In Nigeria for instance, about a quarter of households own televisions, with over half of urban households and 14 percent of rural households owning sets (National Population Commission, 2000; Hodges, 2001). These figures are increasing by the day.

As one of man's most important means of communication, it has become an object of reverence, a kind of shrine, with its viewers as the "devotees" of the "god" which it is. It has the potentials of bringing pictures and sounds from around the world into millions of homes; hence the World Book Encyclopaedia (1987) refers to it as "the device that brings the world into the home". Through this versatile medium, viewers, be they old or young; literate or illiterate; rich or poor; black or white; rural or urban; deaf or dumb, comfortably sitting at home can see and learn about people, places and things in far away lands. This is probably why Fiske and Hartley (1982) coined the idea of television being "our own culture's bard". To them, its centralization speaks to all members of our highly fragmented society. It seems, then, that television functions as a social ritual, overriding individual distinctions with its collective self (Leach, 1976).

As a matter of fact, television is the world's most popular art. Its artistic, socio-political as well as socioeconomic functions can only grow and mature, and as they do, so must its popularity. It is this demonstrable enormous versatility and potentiality of the television medium that has made different countries take to the deployment of both terrestrial and satellite television in the promotion of their tourism industries. However, exploring the versatility and potentiality of television to reinvent tourism in a developing country such as Nigeria remains the focus of this paper. But before we delve into that, it may not be out of place to examine the global economic effects of tourism, the various forms of tourism in Nigeria as well as have a panoramic survey of tourism promoting programmes on television as a way of foregrounding the discussion.

## Global Economic Effects of Tourism

The idea of tourism may have started in the Garden of Eden. The Bible (Genesis, 1-3) notes that the garden was strewn with lush and luxuriant vegetation, exquisite waterfalls, imposing mountains, exotic fauna and other alluring phenomena. However, modern man in an attempt to economically and socially empower himself has sought to redefine tourism. Indeed, tourism is big business to the 21st century man. Today, many countries are reinventing and redefining their history, ecology, culture, religion, to mention a few, with a view to harnessing the tourist potentialities for economic gain. A clear example is the Pyramids of Egypt which are thronged yearly by tourists from all over the world. Another is the various sites in Saudi Arabia, Israel and Rome which are swarmed by both Christian and Muslim pilgrims yearly. These countries rack in millions of dollars every year. Awake! (2005a); Aimiwu (2007) affirm that “worldwide, tourism generates an estimated four trillion dollars annually” and this, of course, has made it “the world’s number one employer”.

In relation to developing areas of the world, Osawaru and Eghafona (2004) observe that tourism is poised to be one of the most decisive factors for promoting trade with developing nations and helping to reduce poverty, but to achieve this it needs to be given greater recognition. The volume of economic activities that tourism spawns is massive and these are all tied to the three main components of tourism which are travels, hotels and tourist destinations (Dimma, 2005). Consequently, people avail themselves of the opportunity to travel and know of other people’s cultures, which may be different from their own. Awake! (2005a) made this point when it noted that:

*Often, travellers (tourists) come to appreciate that negative views about others are not true. Their travel contributes to understanding people of other races and cultures and developing treasured friendships.*

The global economic impact of tourism is not all positive. Some observers have expressed fear that the growth of tourism, apart from been a possible threat to the environment, may be contributing to child abuse, terrorism and other socioeconomic problems in different parts of the world. CNN (2004) reported that: “Reliable estimates point to 16,000 20,000 child sex victims in Mexico, largely in border, urban, and tourist areas”. There are many other reports on child sex trade which seem to be attracting some tourists to tourist destinations in India, Malaysia, Madagascar and elsewhere. Also, CNN (2008) in another relatively recent programme entitled “Inside the Mind of a Terrorist”, observes that terrorist attacks in Bali, Indonesia in 2002, Nairobi, Kenya in 2001 and other tourist destinations led to the death of many people, both nationals of these countries and others who were touring. In other words, terrorism may have turned many tourist sites to risk areas which must be avoided.

In spite of these dire challenges tourism industry is booming in Brazil, Peru, Tanzania, Indonesia, United Kingdom, Saudi Arabia, United States of America, South Africa and other regions of the world. In fact, many

countries are now counting on the tourism industry to wade through the global economic meltdown. Quest (2008) may have been thinking along this line when he asked a million dollar question that “can tourism be the saviour of New York, the city that never sleeps”. In The Gambia, tourism is the fastest growing sector. It is the biggest foreign exchange earner and a major source of employment, accounting for about 16 per cent of the country's GDP (Business Travel, 2009). In the same vein, Runsewe in Taire (2009) asserts that South Africa with about 58 million people generates 66 million dollars per annum in tourism. Any country that generates such money develops the strength of its people and allied economic infrastructure. Nigeria must think along this line, especially now that the global oil price has become very erratic. This view is supported by the observation of Dimma (2004) which advises that instead of focussing on oil, which has become a bone of contention in various states and communities, the promotion of tourism should be given priority in Nigeria.

### **Forms of Tourism in Nigeria**

Like the television, tourism has become a global phenomenon which is being embraced by different people for obvious reasons. The Nigerian tourism industry offers wide range of opportunities to local and foreign entrepreneurs/ tourists to invest/ luxuriate in the various sectors of the industry. The following are the major sectors/forms of tourism in Nigeria:

- (a) Eco- tourism: Eco- tourism resources are found in the forests, savannahs, shrines, groves, rivers, mountains and other areas of the Nigerian eco-system. Eboime in the Nigerian Television Authority programme, “One on One” (2009) avidly refers to eco-tourism as “museum without walls”. The major eco-tourism sites and destinations in Nigeria include the eight national parks, numerous games and forest resources, wetlands, sanctuaries and other conservation centres. The popular ones are Yankari National Park in Bauchi State; Gashaka Gumti National Park in Adamawa and Taraba States; Chad Basin National Park in Bornu and Yobe States; Kainji Lake National Park in Niger and Kwara States; Cross River National Park in Cross River State; Kamuku National Park in Kaduna State; Okomu National Park in Edo State and Old Oyo National Park in Oyo State.

Other eco-tourism attractions as identified by the Online Nigeria.com (2007) are Obudu Cattle Ranch in Cross River State; Bar Beach, Lekki Beach, Whispering Palms/Badagary Beach, Akodo Beach in Lagos State; Ibeno Beach in Akwa Ibom, Port Harcourt Tourist Beach in Rivers State; Abraka River Resort in Delta State; The Perching Rocks in Ebonyi State; Azumini Blue River Rose in Abia State; Birnin Kudu Rock Painting in Jigawa State; Olumo Rock in Ogun State; Farinwa Waterfalls in Nasarawa State; Ososo Tourist Centre in Edo State; Confluence of Rivers Niger and Benue in Kogi State; Gurara Waterfalls in Niger State, Birikisu Sungbo Shrine in Ogun State; Ikogosi Warm & Cold Spring in Ondo State; the Millennium Park in Abuja, National Theatre in Lagos State, Assop Waterfall in Plateau State, Igun Bronze Casting Guilds in Edo State; National Commission for Museum and Monuments sites across the country, to mention a few. These centres provide opportunities for the preservation of the ecological resources, holiday camping, sightseeing and picnicking, canoeing, honeymooning,

swimming, climbing, angling, yachting and other gaming and recreational activities which, in turn, could easily and steadily provide jobs and empowerment platforms for many Nigerians if well tapped.

- (b) Cultural and religious tourism: Nigeria is blessed with rich and diverse cultural and religious resources including events, festivals and ceremonies, which are celebrated by different tribes/religious groups at different times in the different regions of the country. Some of the memorable ones are Argungu Fishing Festival in Zamfara State; Igue Festival in Edo State; Eyo Masquerade Festival in Lagos State; Abuja Carnival in Abuja; Calabar Christmas Festival in Cross River State; Osun-Osogbo Festival in Osun State; the several Durbar Festivals across the northern states; Mmanwu Festival in Anambra State; Synagogue Church of All Nations' retreats in Lagos; Uhola Festival of the Dakakari in Sokoto State; Awon Mass Wedding of Awon in Kwara State; Sharo of the Fulanis in northern Nigeria; Igbabonelimhin Masquerade of the Esan in Edo State, Shiloh Festival in Canaan Land by the Winners Chapel/Living Faith Church; Holy Ghost Service of the Redeemed Church; Night of Bliss of Believers Love world Ministries/Christ Embassy; Fire Conference of the Omega Fire Ministry; Leboku Festival of the Ugep in Cross River State, among others. These cultural and religious assets are amongst the most fascinating in Africa.

The periodic celebrations are significant in the life of the people and their communities for a number of reasons. First, the events provide templates for the transmission of ideas, aspirations and the philosophy of/among the diverse Nigerian cultures/religions which make life meaningful. Second, virtually all the celebrations are a re-enactment of historical, religious and traditional events which serve as factors of interaction, cohesion and mobilisation in these societies (Culture and its manifestations: Know Nigeria series 3, 1991). Besides, these cultural events aggregate Nigeria's contribution to world cultural civilization which is worth displaying through different avenues, including tourism. Aimiuwu (2007) succinctly made this point when he noted that "culture defines a people's mileposts in the journey to the Promised Land. It is both the mark and marker of civilization".

- (c) Sports and conference tourism: While sports is one of the rapidly growing sectors of domestic and international tourism in Nigeria, conference tourism, is an emerging sector in the Nigerian tourism industry. Active and leisure sports such as football, chess, boxing, lawn and table tennis, polo and golf, athletics, basketball, cricket are popular across Nigeria. With the hosting of competitions in some of these sporting activities, Nigeria provides opportunities for the setting up, management and sponsorship of state of the art sport facilities, clubs, shops, hotels, theatre halls, transport and catering facilities. This, in turn, provides an enabling and conducive environment for international sports meet, conferences, workshops and seminars to hold in places like Abuja, Lagos, Port Harcourt, Calabar, Jos, Kaduna, Bauchi, Benin, among many other cities. Sports and conference tourism attracts and makes people to converge on a venue which is ultimately used as a platform for communicating, networking and negotiating business

portfolios, proposals and ideas. The economic multiplier effect of sports and conference tourism activities cannot be measured in monetary and material terms. Ononome (2009) made this point when he asserted that the role of tourism in national development cannot be quantified.

### **A Panoramic Survey of Programmes/Advertisements Promoting Tourism on Satellite and Terrestrial Television Networks**

Satellite and terrestrial television channels are awash with myriads of programmes/advertisements by countries and corporate entities aimed at promoting national and regional tourist sites. A cursory survey of television channels and networks such as Euro News, Fox News, NTA News 24, Sky News, SABC, Aljazeera, AIT, HITV, STV, among others, reveals that a number of countries and tourism corporations are striving to outdo one another in tourism “advert-mania”. From “The Truly Asia” advert of Malaysia to the “Incredible India” advert of India. From “The Heart of Africa” advert of Nigerian Tourism Development Corporation (NTDC) to Mexico Tourism Board's “Where Souls Fall in Love” advert. Though the list of tourism promoting programmes running on television networks is inexhaustible, the following should suffice for the purpose of this paper which is back-dropped on the dictum that the proof of the pudding is in the eating.

- Morte Negro's “Experience Wild Beauty” on CNN and Euro News
- South Africa's “It's Possible” on CNN, SABC and Aljazeera
- Karzastan's “The Land that Brings the World Together” on CNN
- Nigerian Breweries' Ultimate Search 1 (Snake Island, Lagos) on NTA
- Nigerian Breweries' Ultimate Search 2 (Obudu Ranch, Cross River) on NTA and STV
- Nigerian Breweries' Ultimate Search 3 (NIFOR, Benin) on NTA and STV
- Nigerian Breweries' Ultimate Search 4 (Shere Hills, Jos) on NTA and STV
- Nigerian Breweries' Ultimate Search 6 (Omodo Forest, Ada) on NTA and STV
- Abuja Cultural Carnival 2005 Edition Live on NTA
- Abuja Cultural Carnival 2006 Edition Live on NTA
- Abuja Cultural Carnival 2007 Edition Live on NTA
- Abuja Cultural Carnival 2008 Edition Live on NTA
- Abuja Cultural Carnival 2009 Edition Live on NTA
- National Festival of Art and Culture (NAFEST 2007) Live on NTA
- The Argungu Fishing Festival Live 2006 Edition on NTA
- The Argungu Fishing Festival Live 2007 Edition on NTA
- The Argungu Fishing Festival Live 2008 Edition on NTA
- The Argungu Fishing Festival Live 2009 Edition on NTA
- “Goge Africa” on AIT and NTA
- “African Pot” on NTA
- “The Demystification of Zuma Rock by Mountaineers” on NTA
- “Voyage of Discovery” on NTA
- “Nature Trail” on NTA

Kosovo's "The Young Europeans" on Euro News and CNN  
Azerbaijan's "The European Charm of the Orient" on CNN, Aljazeera and Euro News  
Greece Tourism Board's "My True Experience" on Euro News and CNN  
Bulgaria Tourism Corporation's "Nature Welcomes You" on CNN  
Ukraine's "Beautifully yours" on CNN  
Egypt's "Where the Sun Lives" on CNN  
Jordan's "Takes you Beyond" on Aljazeera, CNN and Euro News  
Kenya's "Discover the Magic of Africa" on CNN and SABC  
Abu Dhabi's "Travellers' Welcome" on CNN  
Taiwan's "Touch your Heart" on CNN  
Armenia's "Noah's Route, Your Route" on CNN,  
Poland's "Fall in Love with Warsaw" on CNN,  
Cyprus' "The Year Round Island" on CNN  
Ethiopia's "The New Spirit of Africa" on CNN  
Croatia's "Mediterranean as it once was" on Aljazeera, CNN and Euro News  
Angola's "I Believe" on SABC and CNN, among others.

These programmes capture exotic sights and sounds of various tourist destinations and sites across the world. Many corporations bankroll the bills of these promotional programmes, which have become veritable platforms where potential and external tourists are constantly appealed to and persuaded to visit choice tourist destinations in their countries of operations. This "craze" cannot be wished away as wasteful spending because statistics (as earlier noted) indicate that tourism is capable of spawning an all round socioeconomic growth and development.

### **Reinventing Nigerian Tourism through Television**

Tourism has become a modern boon in the hands of modern nations that wish to diversify their economies to create jobs and make other opportunities available for their teeming populaces. Many of these countries deploy the media, particularly television to get the attention of potential tourists in and outside their borders. Television thrives on events and events are made by people, their culture, their religion, their tradition and other observances. These events could readily be turned into visual footages/television programmes by reason of technology for the purpose of awareness creation. Television is capable of taking viewers on a regular global navigation by showing them places, events, peoples and cultures in an exciting kaleidoscope. Here lies the connection between television and tourism. In fact, television is the spontaneous and ubiquitous tour guide which engenders education, information and entertainment in a refreshing manner. It is also within this productive dynamics we seek to explore the interventionist potentialities of television in tourism development in Nigeria. Television's intervention in reinventing Nigerian tourism may include but not limited to the following spheres:

- (a) Dousing and displacing the virulent “fear factor”: Nigerian television programmers should develop programmes aimed at dousing and displacing the pervasive “fear factor” about Nigeria in both local and international circles. Many people, Nigerians and non-Nigerians in and outside the country have negative impressions about Nigeria and are scared of the security situation in the country. This is particularly along the lines of religious and ethnic militias especially in the north and the Niger Delta areas. Most international media networks tend to portray the issues of religious intolerance, kidnapping, road accidents, corruption in government circles as though those are the only things happening in Nigeria. But the truth remains that in an increasingly globalized world, every country has its own “share” of violence that globalization has spawned. For instance, South Africa inundates us daily with news about rape and burglary. Israel and Palestine are embroiled in a seemingly intractable crisis in the Middle East. There have been terrorist attacks in India, Indonesia and Kenya and bomb scare in several other places. Interestingly, many of these countries still tab into tourism as a way of boosting and sustaining their economies.

Much of this feat is achieved through the innovative use of the media, particularly the television by these countries. Nigeria should likewise deploy television; both terrestrial and satellite, to douse and displace the “fear” people associate with Nigeria through programmes which purvey positive images about Nigeria. There is a popular saying that “for every negative report, many positive news may have occurred which the people are not aware of”. This line of thought may have informed the “Good People, Great Nation” rebranding effort of the Yar’Adua’s administration. However propagandist it may look, its capacity of reorientation is limitless. Many more of such programmes should be designed to run on both local and global television circuits in consonance with Nigeria’s attributes which readily stand it out and emblematised it on people’s consciousness. The transformational effect of such an effort in the short and long terms would be worth its salt. Television programmers should package programmes which are aimed at rediscovering and projecting the many positive sides, sights and sounds of Nigeria in an increasingly competitive global world. In this manner, television would have helped in mobilising both Nigerians and non Nigerians to explore, enjoy and possibly invest in Nigeria’s rich tourism offerings. Overtime, Nigeria as a “destination image” would become a strong brand because the whole concept/idea of destination image plays an influential role in tourism development (Michailidis & Chatzitheodoridis, 2006).

- (b) Lobbying the national legislature to draft and pass diversification of economy act into law: The “Udojie” windfall in the 1970s reminds all discerning people that at a point in the history of Nigeria, military/political leaders felt the country had too much money and did not know what to spend it on. Today, a combination of this lack of foresight, rabid corruption and sickening indolence has put the country in an economic morass, where everything is centred on the government. The government runs an economy which is crude oil dependent and other productive sectors are paid lip service. Opportunities which abound in agriculture,

tourism and education have not been optimally explored and exploited to attain the much desired diversification of the economy. In fact, most federating states that make up Nigeria are not economically viable because they depend on crude oil money from Abuja and as such innovative ways of generating wealth are asphyxiated. Aside from Lagos and a couple of other states the rest depend on the mainstay of the economy: petroleum, pronto! To reverse this unpleasant situation, the media, particularly television operators and programmers should make concerted effort at lobbying, through programming and other potent means, the national legislature to consider legislation in the area of compulsive diversification of the Nigerian economy into tourism, agriculture and other non-oil sources of income.

The consequences of not taking such a smart step now could be dire for the whole of Nigeria tomorrow. A few instances may suffice in driving home the point being made. When the Wall Street slumped in the United States of America, a severe blow was dealt the global economy as the price of crude oil came crashing down. Oil-revenue dependent economies such as Nigeria began to fidget and scamper for a breather. This need not be so as the country is endowed with more than enough human and material resources to be a poly-economy. By poly-economy we mean an economy which is branched out in such a way that it is not dependent on any single sector at any point in time for survival. The opposite of this is what we call mono-economy which, regrettably, currently obtains in Nigeria as over 95% of its earnings are from oil sources. This is a shameful report in a 21st century world where economies like Egypt, Kenya, Israel, the Asia Tigers and South Africa are reaping the gains of agriculture, tourism and other resources.

(c) Another is the fact that the so-called crude oil is an exhaustible resource and as such there is the need to plan for the post-oil Nigeria. According to *Awake!* (2005b), the world already consumes 75 million barrels of oil a day. Of the world's total oil reserves, which are estimated to have been some 2 trillion barrels in volume, approximately 900 billion barrels have already been consumed. At present production rates, oil supplies are expected to last another 40 years. With specific reference to the Nigerian situation, African Independent Television (AIT) in its *Kakaaki: the African Voice* programme (2009) notes that the Nigerian oil reserve is expected to finish in about 50 years time. The trillion naira question is what happens to Nigeria if it continues to solely depend on oil revenue? As things stand any possible answer would be ominous. To avoid this, television programmers must insistently drum it into the ears of policy makers in Nigeria that it is high time we made concrete plans and investments in non-oil sectors such as tourism for the good of all. Apart from creating wealth for the teeming Nigerian populace that may be involved in one aspect or the other of tourism, environmentally friendly culture would be entrenched overtime. Uka (2009) may have been thinking along this line when he asserted that tourism could be an effective inward strategy capable of reducing dependence on oil and brain drain at the same time encouraging Nigerians to appreciate their various tourist attractions.

- (d) Finding a way to help beef up security in the country through surveillance activities:  
It is a settled fact in media studies that television serves as a means of surveillance (Dominick, 1996; Antonoff, 2008). Issuing from this is the need to encourage grassroots media reporting in Nigeria as a fast and potent way to globalize the local as well as localize the global (Omoera, 2006). Practically speaking, television programmers and proprietors could assist, in more ways than one, through synergic networking with the police and other security agencies to promptly report crimes and other socially unacceptable behaviours with a view to nipping them in the bud for the greater good of the country. Overtime, potential tourists, both internal and foreign will begin to feel safe enough to spend their vacations in the available tourist destinations of their choice in any part of Nigeria. The expectation is that the more security alerts and assurances provided by concerned authorities the more people will feel safe. Take South Africa with all its crime news; it still remains tourists' delight, a haven that everyone wishes to savour. This is largely made possible because of that country's ability to promptly respond to distress calls. Nigeria must borrow a leaf from this and television operators must help in assuring and reassuring potential domestic and external tourists through prompt reportage of risk areas as well as working in concert with security agencies to guarantee the safety of well people across the country.
- (e) Developing and encouraging holiday making culture among Nigerians: Most Nigerians know very little about tourism and their country because of poverty and little incomes. Hence, to say that most Nigerians do not have holiday making in their menu of activities would be stating the obvious. This attitude has a way of impinging on the growth and development of tourism in the country as domestic tourism is a critical component in all the countries where tourism is flourishing. More so, holiday making culture is a strong bulwark in the development of tourism. Television programmers must, then, necessary come in to help in creating awareness among the people as well as playing up the immanent benefits in adopting recreational and holiday making attitude in television programming. In fact, television should be used to de-school millions of Nigerians from the workaday attitude of pursuing money all year round without time for rest or relaxation. Television management/operators should design programmes in the mode of what Uyo (1987) calls "telethon", a most extraordinary kind of programme, used for especial causes or campaigns that are invested with tremendous public or community interest. Such dedicated programmes would help leapfrog many Nigerians into the plane of holiday making consciousness thereby boosting tourism in the long run.
- (f) The development of information and decision management systems as well as investment in tourism industry: Television stations/operators, tourism developers/operators and the government at various levels should begin to develop and strengthen information and decision management systems with regard to the Nigerian tourism industry. In doing this, television should be deployed to create and develop markets, forecast and test trends as well as radically refocus tourist activities for the better interest of

diversifying the Nigerian economy and the creation of eco-friendly, culture-friendly, religion-friendly employment opportunities for teeming Nigerians. Tourism is not only about building five-star hotels, but also about having proper data and a system that works. Hence, the Nigerian Tourism and Development Corporation (NTDC), a government body charged with the responsibility of coordinating activities in the tourism sector in Nigeria and the Federation of Tourism Association of Nigeria (FTAN), an umbrella body of tourism operators in Nigeria in concert with television operators should channel efforts at evolving an information and communication system which is reliable and dependable.

In the same breath, television management/operators should invest in tourism related ventures. For instance, the Nigerian Television Authority (NTA) has a directorate of marketing which it uses to float enterprises such as “NTA Arena”, “NTA Bandstand”, among others. The Silverbird Television (STV), an arm of the Silverbird group floats events such as “Living Nigerian Legends”, “Most Beautiful Girl in Nigeria Pageant” and so on. Independent Television (ITV), Benin organises “Old School Boogie”, which draw people from all walks of life. These television networks should further strategize on ways to set up businesses in the core areas of tourism such as site/destination development, hotels, travels, among other areas. More television owners/operators should establish entrepreneurial arms which could readily and easily synergize with established tourist operators or even “start ups” in medium and long term development programmes geared towards scaling up business activities in the critical tourism areas that Dimma recognized as hospitality, travels and tourist destinations (2005).

## **Conclusion**

This paper has explored the potentiality of using television to radically reposition tourism in Nigeria. Tourism has been considered as being able to make value added contributions to the environment, the economy as well as have a significant foreign exchange and employment creation potentials for/in developed and developing nations of the world. Nigeria must realize that the kinship between television and tourism canvassed here is a multiple productive interface which innovative economies have keyed into to solidify their hold on a highly globalized world which is moored on knowledge. This is particularly germane as the World Tourism Organization (WTO) is increasingly determined to encourage developing countries to develop their tourism potentials as veritable tools for poverty alleviation, wealth creation and the promotion of culture of peace (Umar-Buratai, 2009). Tourism is poised to be a decisive dynamic in helping to reduce poverty in Nigerian. All that is left to harness the gains of this goldmine is to, among other means, use the media, specifically the television, to put tourism issues on the public agenda. This is owing to the fact that the television medium has grown to become an innovative as well as a tremendous mobilizer of people and resources in an age where information technology reigns supreme.

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## **LANGUAGE IN AFRICAN DRAMATIC LITERATURE: THE EXAMPLE OF OLA ROTIMI'S IF... A TRAGEDY OF THE RULED**

ADEIGHON, EUNICE

### **Abstract**

*This paper discusses the use of language in African dramatic literature and identifies the controversy over the choice of a most appropriate language to be used by African playwrights and also X-rays the solution to language problem as proffered by prominent dramatic scholars. These solutions are then narrowed to Ola Rotimi and his experiment with the English Language. The effectiveness of a new brand of English language is also discussed in the area of characterization and audience receptiveness of Ola Rotimi's works and how this is achieved in If...A Tragedy of the Ruled.*

### **Introduction**

Language is defined variously by Akindele Adegbite as "a system of vocal symbols by which human beings communicate ideas" (1992:3) and by R. A. Halls as "an institution through which humans communicate and interact with each other by the means of arbitrarily use of oral auditory symbols" (1956:18). Mary Ojieh sees language as an instrument used for "communicating ideas, feelings and thoughts vision and exploring our environment for developmental purposes (2004:7). Language according to the Webster's Third New International Dictionary is defined as:

The words, their pronunciation, and their methods of combining them, used and understood by a considerable community and established by long usage; A systematic means of communicating ideas or feelings by the use of conventionalized signs, sounds, gestures or marks having understood meanings (1986: 1270).

From the various definition above, the main features of language is given as follows: a communicative instrument; an interactive medium; as oral, which means it is expressed through the oral cavity; and as being auditory; which means the receiver should be able to decode the encoded message ( Bamidele, 1999:183). Language therefore, is a communication tool used by man to transmit information in a particular community. This tool of communication can be verbal or non verbal (signs, symbols). In any case, what is important is the ability of both the transmitter and the receiver to understand what is being communicated.

### **A Search for an Appropriate Dramatic Language**

During the pre-colonial period, the African dramatic form was not documented. This is perhaps why some

earliest dramatic historians claimed that Africans had no dramatic form. Contrary to this view, it is worthy of note that Africans have, from time immemorial, a very rich and robust dramatic and theatrical practice that is peculiar to them, except that unlike the whites who had for a long time the technical know-how for documentation, Africans relied only on the very good old documentation process of oral transmission which included folk stories like mythical/legendary tales and ritualized performances. These performances were done and documented orally in our indigenous language called Mother Tongue which "is usually... referred to as L1 or first language used often and one which a person thinks in (Shobomehin, 2004:18). The first contact we had with the colonialist was characterized with a gross inability to communicate effectively with them even in the area of trade. Part of their colonialisation agenda was to re-orientate the blacks in their language which eventually with time became a second language. Most Africans who had contact with them developed the ability to communicate, even though they did so in corrupt English which has now developed to become Pidgin English. The colonial masters also started educating their colonies in their language, hence, Nigeria adopted the English language, while other Francophone countries adopted French as its "Lingua Franca". This, no doubt, is the reason the earliest literary dramatic writers in Nigeria, wrote their plays in English language, a language that is not accessible to the generality of the Nigerian populace due to a high level of illiteracy even with education being a priority agenda of the Millennium Development Goals (MDGs). Sam Ukala cited Obi Wali in "Folkism..." as calling English language which is the language we were schooled in an "elitist" language (1996:280). In Nigeria for example, there has been calls that creative writers should abandon the use of English and write in their indigenous language. Alex Johnson also cited Obi Wali as observing that "Until African writers accept the fact that any true African literature must be written in African language, they would merely be pursuing a dead end which can only lead to sterility, uncreativity and frustration" (1982:2). This abandonment of the English language for an indigenous one according to Ukala, is impossible since to him:

The Nigerian writer in English may be incapable of writing proficiently in his/her indigenous language. In any case, orthography has been developed for only a few Nigerian languages and mass literary in others may take a long time to achieve (1996:280).

If the quest for the use of our indigenous language cannot be adhered to, the next alternative that will come to mind is the use of Pidgin English. As we know, Pidgin English is popularly spoken and understood by a reasonable number of Nigerians. Its use however will be totally inadequate in solving our language problem since the masses need to be educated even to be able to read dramatic works written in pidgin. As regards its inadequacy, Sam Ukala warns that it may "be counterproductive" to hastily discard the English Language. (1996:280).

The English language especially with the way it has been used by prominent Nigerian playwrights has been used only to communicate to/with those schooled in its mechanics in our society. Chinue Achebe is one

Nigerian writer and critic who has called against the use of difficult English. In his opinion, the African Literary dramatist should, "modify or alter the English language using two main devices: translation of [West African mother tongue] locations especially the proverb and transference, with or without cushioning of untranslated items" (Alex John, 1982:6). In the view of J.P. Clark: "Poetic Shakespearean solution which essentially entails the manipulation of imagery; the naturalistic solution by which writers... create an idiom which differentiates and promotes verisimilitude" (Alex, 1982:7) should be used. From the suggested solutions made by Clark, it is very obvious that his practice supports his approach since in his plays, the mode of communication is basically through a range of images and image clusters which characterizes the society in its naturalistic form; portrays its culture and also indicate character types and language as exemplified in *Ozidi* and *Song of a Goat*. Another scholar who thinks literary dramatic writers should experiment with the English language is Femi Euba. He suggests that "Nigerian playwrights dwell on ways and means of using the English language to the fullest." (1981:395).

In spite of these recommendations, it is obvious that only a few of our literary playwrights have been able to write in the language that have gained tremendous acceptance by the audience. Some of these playwrights are Femi Osofisan, and Ola Rotimi. Other playwrights include Sam Ukala, in *Brake a Boil*, *Placenta of Death*, *The Slave Wife*, *The Last Heroes*, *Odour of justices* etc., Irene Isoken Salami in *Emotan*, *More Than Dancing*, Tess Onweme in *The Broken Kalabash*, *The Reign of Wazobia*, and Okoye Chuks in *Poison* and *We The Beast*.

### **Ola Rotimi's Biography**

Emmanuel Gladstone Olawale Rotimi was born on 3rd April, 1938 in Sapele in the defunct Bendel State now Delta State. At an early age of four, he was introduced into acting by his father. Later in secondary school, Rotimi acquired interest in playwriting, short stories, and poetry. Between 1959 and 1966, Rotimi trained in the art of playwriting and directing at the Universities of Boston and Yale in the United States of America. Over the years, Rotimi learned a lot from foreign and indigenous playwrights like Shakespeare, O'Neil, Miller, Pinter and Brecht. The influence of Wole Soyinka, J. P. Clark, Ogunde, Ogunmola, Duro Ladipo and as his contemporary, Femi Osofisan, has been in the direction of utilizing traditional materials and integrating such elements as proverbs, music, dance and traditional linguistic idioms (Gbeliekaa, 1997:149)

A look at the training and influences on Ola Rotimi by his mentors, tutors and contemporaries shows that he was positively influenced by them and his environment. Ola Rotimi strived endlessly, to communicate with the uneducated and unenlightened in his community. This quest to reach all and sundry through his works influenced his use of simplified language as most appropriate for the Nigerian audience. He had a lot of problem though in deciding which, what, and how general English language should be adequately utilized in realizing his goals. He laments that "as a writer, my business is to use words to address the human condition. To use words, I need language...." (1991:14). With regard to his dilemma on how to adequately utilize the English language, he said:

How do I domesticate that egregiously foreign language? English I had concise persons within the span from a primary six passed, to a professor of English. It was my aim that such persons should be able to understand my thoughts allowing of course for varying levels of perception and judgment among their ranks (1991:15).

For the purpose of accessibility, Ola Rotimi's writings reflect what Ukala calls "Indigenized English". Indigenized English according to him:

Is broadly like the language of African. Folktale in performance; easy to comprehend; dramatic (that is easy to articulate because of its short and/or balanced sentence structure; pleasurable to hear because of its music, made by alliteration, assonance, repetition, Rhythm, and Rhyme) and rich in idiophone, an extra-lexical sound which suggest meaning by creating a mental picture (1996:231).

Ola Rotimi's experiment on how to domesticate the English language for literary consumption started in 1965 with the *Gods are not to Blame* which was an adaptation of Sophocles' *Oedipus Rex*. He summed the objective of his first experiment as "a conscious effort to temper with the English language so as to temper its "Englishness" (1991:14). The tempering with the English language was done in two ways. He describes them as:

First: Simplicity in the choice of words for my dramatic writing. I normally employ monosyllabic, disyllabic, and rarely tri-syllabic words. Second: The arrangement of these words syntactically, that is in this regard, I have tried to imitate the cadence of traditional African speech (1991:14).

### **Use of Language in If... A Tragedy of the Ruled**

This aspect is discussed in relation to characterization, language structure and speech phraseology. The first character we shall discuss is Papa.

#### **Papa:**

In the play, Papa is seen in the play as an epitome of struggle, a symbol of stability and strength from whom every member of the compound draw their inspiration and advice. As a leader, his language is very simple and easily understood by everybody. From Hamidu, the Doctor through Adiagha, a common house wife, to Betty, a single lady whose main language is seen in pages 14/15, when he addressed the members of the compound against selling their conscience through their vote.

PAPA: But we must bide our time. Everything really depends on our votes, which brings me back to my dustbin picture. I said the dustbin presents the most sincere reflection of value of our people (If..., 1984:14 & 15).

The above language used by Papa is simple, but in spite of its simplicity, papa is able to communicate in simple nuances political matters that someone in the political parlance would have found very difficult to relay to some of the people gathered. Apart from the simplified language structure. We see the use of parable, and vivid imagery in the speech. Papa's speech pattern is an example of a typical African elder communicating with his kin's men.

Hamidu. Hamidu in the play is a Medical Doctor who has just completed his training and is serving the nation in the National Youth Service Corp scheme. But because of the problem of accommodation despite his class, he found himself living in the same environment with others. His language unlike that of papa is not very simple but can be categorized as "elitist". He constantly speaks in refined English. This kind of English is what Ola Rotimi believes to be the "hallmark" of mixist scholarship. Hamidu's speech pattern is exemplified in his speech on mass oppression and the Chosification of Garruba.

Hamidi: That's right. That is if the masses, the oppressed masses again for a change will use their votes as tools for their own freedom... the day our solidarity dissolves is the day our humanity ends, and our worthlessness begins. Like our brother here Garuba Kazaure....now a new man. The way the system prefers him to be a new man totally dehumanized, totally chosified.... (If..., 1984:16&17)

Chinwe: Chinwe on the other hand, is a graduate of mathematics who because of economic difficulties sacrifices all her university education living in a ramshackle house with almost nothing to show for all her achievement than for the up-keep of her nephew who is her only source of inspiration. Economic and environmental factors influenced and afflicted her language pattern so much that if not for Hamidu, no one would have suspected she had a university degree.

Banji: Banji Falegan alias "D. law" is a lawyer by profession but had never practiced. According to him in Happening 1, he admonished Mama Rosa to tell the Fisherman the following "Banji: 'Tell him. Government has not given me licence to practice as a lawyer. (If..., 1984:27). Banji's English is also refined and can be categorized as having the same sentence structure as Hamidu. He easily delves from simple English pattern to normal colloquial English as often as the need arises. Banji is also a Marxist and in alliance with Hamidu, he plays with the word 'chosification'. "Banji: ...fication chosification: the turning into a THING... Banji: Yes-The Capitalist Paper Tigers can go to any length." (If...984:18).

**Akpan:**

Akpan is an example of a typical Nigerian. He is a semi-illiterate man who believes in working very hard. He dreams to get to the top some day, despite economic hardship. His wife left him on this account. Akpan's English is also very simple and can be said to be colloquial and similar to that of Papa. He picked up most of his verbose vocabularies from his dealings and relationship with others in his struggle through life. This way, he is equipped with a brand of English that helped enrich his language pattern. An example is seen in the following conversation:

**Akpan:** Nobody is given me false hopes! I know what I want in life. It may take long to get it, but once there is life, there is hope. Ok so I've passed stage II RSA... now, there are thousands like me. Born strugglers. Some with wives lose their wives in the course of the struggle for success. ... so long as I know that my struggle is ultimately for the good of my wife and child, I remain undaunted. Finish. Che Guevara! I'll come for dictation this night if you don't mind.... (If..., 1984:42).

**Betty Oyiamwen:**

Betty is a typical example of a Nigerian who has travelled far and wide to see the good things of life but without an education and a viable skill. The only education she has is what she picked from the calibre of people she interacts with. The only kind of language she can communicate with/in apart from her mother tongue is pidgin which is easily the most used language in every part of Nigeria. Betty is so versatile in decoding this language that even when it is wordlessly communicated, she easily decodes it. We see this in the opening of the play, where woman one and woman two are engaged in a wordless gossip against her: "Woman 1: mhh...mhh....mhh....mhh! Woman 2:mmhn....mmhm.....mmhm!..." (If..., 1984:3). Betty's response to this wordless gossip is onomatopoeic and highly metaphorical, even though in pidgin.

Betty: I hear wetrin una talk o! Mama Uket, yourself and Mama Rosa. I hear wetin una talk. Ehen. Fowl talk cru-cru-cru-cru-cru-cru for belle, dey tink say hawk wey dey fly pass no hear am. Rubish! Hawk hear am well-well, only say him no get time for the yeye fowl. (If..., 1984:4)

Also in page 15 when addressing all the tenants at the instance of Papa, she repeats the same speech pattern.

Betty: Thank sah. My own be say: di munu-munu talk we dem dey tak me talk for this house, e too much. Ah-ah! True-true ma

and landlord de walka, but I know myself. Na who say fowl no de sweat for body, because feder no gree person see sweat?... (If..., 1983:15).

Thirdly Betty addresses Onyema thus: "Betty: (Jocose excitement) Onyens, you too go be Professor.... You na Professor proper-proper. Only say remember me, O. By dat time... [Rising to totter like an old woman] your Betty go done old kune-kuje, kuje-kuje..." (If..., 1983:22). The language accorded Betty in this play is Pigin, but a blend of Pigin that is dialectical to the Benin people of Edo state. With her speech phraseology, Ola Rotimi identifies Betty and situates her in her ethnic locality where only that brand of Benin Pidgin is spoken. Notice that a direct translation of her Pidgin to Edo language will automatically produce the same speech and word pattern with the local Edo dialect, and will resemble what has been identified in other quarters as "Yoruba-English"

Adiagha or woman and Mama Rosa are examples of a typical house wives in the lower sector of the Nigerian society. With their language pattern, we see that they are not educated. Pidgin English comes very easy with them, but they are quick to delve into native dialect (Ibibio and Kalabari) at will. Notice also that their Pidgin is modelled after their dialectical phraseology as is seen with Betty's intonation and speech pattern.

### **Language as a Medium of Cultural Transmission**

The use of mother tongue is an experiment that Ola Rotimi advanced beyond the "specificity of English". Commenting on the use of language as a medium of cultural transmission as regard the use of mother tongue, he explains that his:

stylistic technique has since reached out to engulf traditional languages. Again, the aim is to accord the expressive idioms of my dramatic writing, features with which our deserve people's can identify themselves. (1991:16).

This aspect of his experimentation is a rare combination of scholastic ability and efficiency. In If..., we see a combination of different Nigerian languages in their diverse dialects. The languages used in If... are: Edo, used by Betty Oviawwen; Kalabiri used by Mama Rosa and Fisherman, Ibibio by Adiagha. Betty Oviawwen exclaims in Edo language at the brilliant comparison Onyema made between Mr. Peters the Scouts Master, Hamidu also known as "Ernesto Che Guevara" and Banji. She exclaim,s "Iye me!" (If..., 1983:24). This means "My Mother" in Edo language. Adiagha speaks Ibibio at the slightest provocation. There is hardly a point in her speech that she did not accentuate in Ibibio. For instance, Adiagba as Woman 1 in Happenings one to Garuba and Ukot her son:

“Woman 1: Garuba want watah? [Gestures overtly to GARUBA as she speaks] Wait small... watah come... hear? ....[addressing boy roughly in Ibibio] Afo anam Nso ke Ndo? Sob idem ben mon uye idem oro sok Garuba. Na sime ntu'uso!” (If...,1983:4).

Later to her husband: Idat nma odo, Betty, abo ete ki onyie ufo the ama ono nwed O' Usoke (If...,1983:9), etc.

From the above, we can see how brilliantly Ola Rotimi has handled the multilingual problem of language with his experiment with the mother tongue. With this, he has been able to solve the problem he set out to resolve when he said that:

African literature today should no longer dwell on why must African authors write in European language?... rather, the debate should most usefully focus on: How... How does the African writer handle that problem so as to make it more accessible to his people? (1991:11).

Femi Osafisan has described Ola Rotimi works as multilingual in nature and capable of reaching anybody in any class of the society. According to him, the languages in Rotimi plays are very astonishing. In his dialogue, he uses as many languages as are naturally spoken by members of his cast.... The lesson for our country as well as other in Black Africa, where the complex multiplicity of language has been the most formidable barrier to the forging of a national identity and the achievement of a national identity. (1999:3). Ola Rotimi's last experiment is in *Hopes of the living Dead*. This play showcases a rear combination of 15 (fifteen) Nigerian languages. Amongst them are Hausa, Igbo, Yoruba, Edo, Nembe, Idoma, Kalabari, Tiv and Urohbo.

Conclusively, Ola Rotimi in this play, even though written more than two decades ago, exemplifies at its very best a multilingual approach in resolving a problem that has been and is still an enigma confronting literary dramatic writers both old and new. It is recommended therefore, that playwrights should imbibe in their approach to the use of language, a cross-cultural linguistic culture in order to capture as Ola Rotimi did, not just the literate, or semi-literate in our society, but a broader spectrum of audience especially the 'unschooled' (the informally uneducated) since theatre is a medium of entertainment/education to ensure that they can be educated by seeing for themselves as through the mirror, issues facing them and with solutions proffered by the theatre. It is also recommended that adequate research be done in undertaking the multi-linguistic approach so that phraseologies and dialectical differences can be adequately resolved. Perhaps, there is no better way to conclude this paper than to use Alex Johnson's comment on Ola Rotimi's work as cited by Atanda Kemi. He surmises that:

Rotimi's significance as a theatre activist, lies in his innovations and experiment with the English languages, his development and infusion of traditional Africa theatrical elements and the themes of his plays (1987:3).

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## CULTURE IN A DYNAMIC SOCIETY: A DIALOGIC ASSESSMENT OF IBIBIO MASQUERADES IN THE AGE OF TECHNOLOGY

AKWANG, ETOP Ph.D

### Abstract

*Modernity is very attractive. In spite of our sometimes parochial defence of primordial primitive cultural practices, we still do always admit the superiority of modern technologies and the culture they proliferate. Ibibio masquerade theatre cannot shy away from the advantages that the new technologies of cultural representation offer. It can only negotiate with them. This is thrust of our essay.*

### Introduction

The direction of our essay is to assess the ways in which Ibibio theatre, as a field of cultural practice, can orchestrate the continuity of Ibibio culture and tradition through a negotiation with emergent media of communication and their technologies of representation. Our concept of the media derives from Elsmer N. Muller and T. Spangenberg's definition, namely, as "the technological communication media of the twentieth century" (108). This would include television, radio, and film. Our view of what is media also admits of an older horizon of the concept occupied by theatre. Presently, radio, film and television have fulfilled central communicative functions that raise suggestions about the redundancy of the other media of socio-cultural signification such as the novel and the newspaper that rely on literacy, that is, the ability to read and write.

The "medialization" of the theatre lies in its contextual interventions, immediacy and intermediacy as the communicator of meanings between the actor or performance or both, and their audience or, the public as a whole. According to Martin Esslin, "a dramatic performance must, at the most basic level, be regarded as essentially a process by which information about the actions that are to be mimetically reproduced is conveyed to the audience" (16). The meanings generated are made possible by the activities of many artists and technicians who employ what Jon Whitmore calls "multiple communication systems" (4). These systems include, according to Whitmore:

- a) Primary Systems linguistic (language), visual and aural systems.
- b) Secondary Systems olfactory and tactile systems (4).

Exploiting the communicative possibilities inherent in "semiotization", both directors and performers can manipulate these systems "in order to activate a full range of communicative mechanism during performance" (Whitmore, 4).

It is definite, from the foregoing, that the primary utilitarian benefits of the media - radio, television, film and the theatre - to any society are in the articulation, manipulation and communication of social events and

experiences to the profit of that society. Usually, their domain of concerns is as elastic as it is inexhaustible music, the fine arts, sports, burial, elections, marriages, commerce, industry and business; education, urbanization, development programmes and initiatives, war, diplomacy and politics, fashion, anthropology, ethnology, technology, etc. Ibibio theatre participates in all these processes and activities.

Yet there are real and perceptual differences between the electronic media radio, television, and film; and the live theatre which Ibibio masquerade theatre exemplifies. The electronic media reaches a vast audience while the theatre as a form of media has access only to a limited audience and, therefore, susceptible to a limited practice. Yahaya Abubakar says that the all encompassing and the ever widening spheres of influence of the electronic media derives from its form which allows it to “reach millions of people simultaneously and with immediacy and have profound effect on the attitudes and behaviour of people” (183). This is basically the question of their performance. According to Herb Zettel, the electronic media of which we speak does not “represent a cheap, efficient and accessible distribution device for messages. On the contrary, the media have a great influence on the shaping of the message....They are integral part of the total communication process, not just the channel by which the communication is sent” (10).

The overriding impulse of this paper is that Ibibio masquerade theatre in its present constitution and ideology, as both media and message, does not exist alone. It is presently circumscribed by myriads of other theatrical forms both foreign and indigenous that clamour for attention and adoption. Moreover, the Ibibio society that gave it body, form and legitimacy has come within the secure stranglehold of a modernism nestled on Judeo - Christian humanism, and the ideals/structures of liberal democracy. In addition, many of these opportunistic, performative and entertainment cultures deploy superior technologies of self-representation based on the integration of systems appropriate for the dissemination of mass culture. Since she cannot cram these other rival cultures out, without appearing xenophobic, a convenient logic is to negotiate new spaces for itself through dialogue with these insurgent meta-theatrical products.

This is the context in which we refer to the Ibibio society as a dynamic society a society which, through sheer strength of will and force of vision, discards and/or modifies old thoughts, ideas, methods, tools, and artefacts in favour of the “new”. The new may be an accommodation, a fusion of old and new forms, or a transcendence of the old. For the word “DYNAMIC” has been defined by The Chambers Dictionary (1983 Edition) as “relating to force, to activity or things in movement, relating to dynamism, relating to a moving force, any driving force instrumental in growth or change.” To our mind no society appears totally insulated from the insurgency of change, otherwise it would be stale and static. Colin Counsell submits that “society is an ongoing process in which all parts interact and determine one another. Society comprises a number of different forces or 'moments' which are in contradiction, pulling the social whole in different directions, pushing towards different outcomes” (80). These processes can be called processes of rationalization and/or modernization. It can also be called processes of homogenization.

Ibibio society in South-South Nigeria befits the nomenclature of being dynamic through transformation from its pre-colonial cultures and traditions, to those of colonial and, presently, post colonial cultures. These historical processes proved quite abrasive to our indigenous culture and tradition through their fund of sanctions and prohibitions, and through the unwholesome replacement of indigenous values with the European's. Colonial rule, for example, sponsored an unhealthy decapitation of indigenous culture and traditions. Schools, churches, courts, European quarters, club houses, and administrative units were introduced as institutions deliberately established to both confront and destabilize indigenous cultures and traditions. Unimaginable reprisals awaited natives who patronized their local cultural practices. In addition, Ibibio are a co constituent of an autonomous state called the Akwa Ibom State, with a democratically elected government that replaces the quasi-chiefdom of its indigenous communities that provided both moral and political support for the perpetration of the Ibibio masquerade traditions.

### **Ibibio Masquerade Theatre**

Ibibio theatre is a kind of traditional African theatre which Yemi Ogunbiyi defines as: "an indigenous cultural institution, a form of art nurtured on the African soil over the centuries and which has, therefore, developed distinctive features and whose techniques are sometimes totally different from the borrowed form now practiced by many of our contemporary artists" (4). The most visible and the most ubiquitous forms of Ibibio traditional theatre are embodied in its robust masquerade tradition. A profuse body of researches by renown scholars, anthropologists and dramatists already exists on Ibibio masquerade theatre and drama. Some of them include G. I. Jones, John Messenger, Ruth Finnegan, Amoury Tailbot; Yemi Ogunbiyi, Inih Ebong, Uko Akpaide, Ntienyong Udo Akpan, etc. According to tentative categories devised by Inih Ebong, Ibibio masquerades integrate:

- (i) animated wooden puppets that use gesture and speech known as Utuere Ekpe (Spider play) and or Ekpo Akpara, and Okokot Uba. Their performance space known as 'akpara' (meaning enclosure) is a collapsible, mobile, rectangular fence masked with raffia, palm fronds, and heavy, colourful clothes.
- (ii) a massive, pyramidal, wooden enclosure covered with thick, bright clothes, raffia, and palm fronds known as Akata. It has a carved wooden mask usually placed at the peak of the triangle. It also has a guttural speech. Its diminutive version is known as Ekpri (meaning small or junior) Akata.
- (iii) life-size masquerades without face but, rather, draped with dry plantain, raffia or fresh palm fronds up to their knees or (as the case may be) ankles. They are known as Uye, Adiaha Anwa, Inuen or Idem Udo (as the case may be).
- (iv) body and facial decoration using chalks and paints of various colours to accentuate and excite fear. It is known as Mbre Okoko (or Okoko performance).

- (v) facial mask (wooden, paper or cloth) carved or moulded to tell a story, delineate gender, status, and temperament of the masquerade. Its paraphernalia include raffia, ragged folk clothing, stilts, a wooden phallus, feather, bells and knives, black chalk or charcoal and palm frond as in Ekpo Nyoho, Okpo Ekoon (male) Eka Ekoon (female) masquerades, Idip Akpan Adiana, Ntok Odiodio), Ekpo Ntok, Obio Okpo, and Udo Edem Eko etc.
- (vi) carved headpiece decorated with clothes, mirrors, female hairdo, or crocodile or tortoise or any other cosmological motif. It represents Ibibio/Annang marine 'force vitale'.
- (vii) facial and body adornments with a headpiece especially in female and maidenhood cult performance such as Abang, Ebre, Asian Uboikpa and Nyok. The headpiece is usually the prerogative of the pivotal dancer.
- (viii) Carved facial mask with high, vertical, headpiece and everyday cloths known as Ibom.
- (ix) Woven or embroidered raffia hood reaching from head to toe. It is used in Ekpe and Obon performances (5).

Each of these multiform represents a means of expressing the moral, religious, social, psychological and philosophical conditioning of the Ibibio mind and conscience. An experiencing of them gives a vivid portraiture of the Ibibio theatre culture.

### **Critical Challenges**

As a product of Ibibio indigenous culture, Ibibio masquerade theatre faces the danger of untimely extinction if it does not readdress itself to the settling influence of foreign entertainments that have already seduced many of its adherents as contemporary Ibibio society is wholesomely awash with Euro-American lifestyles, cultures, and technologies. This new society is, here, referred to as 'a dynamic society.' These foreign cultural ethos are usually beamed through sophisticated systems of electronic communication radio, television, films. Through them, European modes of dressing, dancing, eating, singing, acting on stage, technologies and scientific developments, electronics, sports, games, etc., make their impressions on the psyche of Ibibio men and women, with a real danger of having the Ibibio endorse European ethos and panaceas in disdain of their culture and tradition.

By culture we contemplate Seyla Benhabib's definition of the concept as 'those values, shared systems of meaning, signification and symbolization of a people usually considered as a homogenous unity' (11). These mark culture out as something experienced and valued by a homogenous unit and bear its individuality. A contrastive concept to that of culture is 'civilization' which Benhabib defines as "those material values and practices that are shared with other peoples, and that do not reflect, therefore, individuality" (11). Civilization is always the product of the bourgeois, industrial capitalist world characterized by synchronization, systems integration, mass production and standardization. The rules governing business practices, legal practices, and the operations of liberal democracy and modern diplomacy all inhabit the heartland of civilization, as opposed to culture.

The various genres of Ibibio masquerade listed previously belong to the category of cultural production while foreign cultural forms belong to the category of civilization. This is because what Benhabib calls the intrinsic distinguishing marks of culture “interiority, depth, organic growth and collectivism”, are reflected in the practice of Ibibio masquerades. Foreign cultural programmes, on the other hand, are known by the distinguishing marks of civilization such as “exteriority, superficiality, linear construction in time and space, and individualism.” (12). Civilization gives rise to mass culture defined by Benhabib as:

The totality of those systems of signification, representation, symbolization, and those social practices that have quasi-autonomous logic and independence separated often from the intentionality or spirituality of those who constitute them. In structuralist and post-structuralist thought in particular, the step towards eliminating the subject of culture is taken all too frequently (12).

Mass culture is entertainment-oriented; it rests on the pivots of loosely contrived commoditized pleasures that are mostly electronically disseminated such as the promotion of Hollywood films which their “star” figures exemplify. Another name for mass culture is “popular culture.” It integrates, tentatively, media images, television shows, “pop” (short for popular) music-disco, reggae, rhythm and blues, rap, i.e. Hip-Hop, makossa, calypso, and the mode of speech, dressing and mannerism they inspire; photography, carnivals, disco-dancing, disc jockeying, hocking, night clubs and theatre houses, cartoon animation, sports and games, electronic advertising, and even the newspapers, broadcasting, jugglery, tourism, etc. This kind of culture is also marked by superficiality, homogeneity, lack of durability, reproducibility, and lack originality.

### **Strategies of Dialogue**

The question that arises from the foregoing is: what strategies of dialogues can the Ibibio masquerade theatre adopt to ensure its survival in the face of its constantly being assailed by rival foreign alternatives? A cardinal praxis of a dialogic social process, following Mikhail Bakhtin, hints at what Imoh Emenyi calls “the interaction among numerous voices in the society which is from the standpoint of conflict, [which imbues] the ‘unofficial’ or ordinary language with multiplicity of meanings” (Intersection, 16). Thus dialogism engages authoritarian discourses and utterances and subscribes to an interaction of voices since it rests on the laurels of inter-textual concerts. According to Bakhtin: Any utterance, in addition to its own theme, always responds (in the broad sense of the word) in one form or another to others' utterances.... The speaker is not Adam, and therefore the subject of his speech itself inevitably becomes the arena where his opinions meet those of his partners (in a conversation or dispute about some everyday event) or other viewpoints, worldviews, trends, theories, and so forth (in the sphere of cultural communication) (94).

What corresponds to an 'authoritarian discourse' and 'Adam' in this case is the Ibibio masquerade and its traditions which, many say, is sacred and need not be modernized. This makes it into some transcendental signified that is at once inviolable within the culture. "Others' utterances" which Ibibio masquerade must respond to are the foreign performative products and their technologies of popular dissemination. It cannot pretend that they are not in existence, or influential, when they have become the choice products of leisure and entertainment among the Ibibio already. For, what constitutes the dominant temperament in post modern appraisal of human epistemology is the valorising of what Emenyi, following Bakhtin, describes as "the multiplicity and connectedness of human experiences across genres, groups, generations and epochs." (Sisterhood and Power, 60) Thus, in attempting to re-position themselves, Ibibio masquerades should borrow foreign influences and incorporate them to broaden their range of experimentation, popularization and participation. This kind of dialogue is envisaged if Ibibio masquerade theatre must dispense with its limited scope of time and space of production and presentation.

It must adopt both the spaces and strategies inherent in modern modes of electronic dissemination. In Vivian Sobchack's view:

It is not exaggeration to claim that none of us can escape daily encounters both direct and indirect with the objective phenomena of motion picture, television, and computer technologies and the networks of communication and the texts they produce. Nor is it an extravagance to suggest that, in the most profound, socially pervasive, and yet personal way, these objective encounters transform us as subjects (83).

For as Evans Ellert does assert: "The process of change and development into a new technological age is inescapable and necessary" (Williams, 66). Following Herb Zettl's submission that the electronic media are not "merely a cheap, efficient, and accessible distribution device for ready-made messages" but, "on the contrary, have influence on the shaping of the message" (10). Products of Ibibio masquerade theatre should be adapted to suit international audiences that consume these products electronically from vast distances and cultures. Other national cultures in Nigeria are already taking such steps to preserve their cultural products. For instance, Bim Mason compliments Peter Badejo's report on how Yoruba dances in Nigeria are adapted to suit international audiences (15). Badejo's report shows that in Yoruba land in Nigeria "the rich tradition of religious theatre is gradually being adapted to suit the requirements of the average tourist" (16). Badejo records that Yoruba traditional dances are undergoing what he calls "the gradual change or transformation from what existed as ritual and religious functions into becoming entertaining curiosities" (Mason, 16). In short, Ibibio masquerade theatre must take the challenge of transforming itself from being a 'closed' product earmarked only for local consumption within the Ibibio culture, to becoming a product of mass culture and exposed to the market forces.

How may these be done? How can Ibibio masquerade theatre culture participate in or aid development. Characteristically, it could do this through adaptation, through acculturation, and through appropriation.

**Adaptation:** This is the fact, act or process by which anything is subject to conditions of alteration, adjustment and modification, and transformation (or translation) before adoption. For example, many of the dances and their instrumental accompaniments performed by most cultural troupes in Nigeria today are adapted from their previous traditional enclaves and settings. No contemporary Nigerian choreographer can claim to be solely responsible for the present state of bata, ekombi, koroso, moninkim, udje or mbopo dances and sketches which are used to entertain and excite local and international audiences. As Eugenio Barba has noted concerning the Kathakali actor in oriental theatre, the contemporary Nigerian dancer in these troupes:

is immersed in a tradition that he must wholly respect. He is merely executing a role whose minute detail has, as in a musical score, been elaborated by some master in a more or less distant past. As with a pianist or a classical ballet dancer, his evolution cannot be separated from virtuosity (Hexley and Witts, 38).

The turn and twist, and steps of these dances belong to their tribal heritage, whereas their patterning in spacetime (proxemics and kinesics) belongs to modernity. What constitutes adaptation here is that, they are culled from shrines and groves of deities, town squares, and the annals of tribal festivals (or festivities). Thereafter, they are evacuated of their local usage and patterning, and placed on the push-button scaffolds of the modern stage. The dances are also commoditized, submitted to the tyranny of profit and market forces especially when put to touristic uses. Ibibio masquerade performances must market themselves as a mass-produced consumer product.

Equally, many Nigerian musicians have adapted their themes and inspiration from local, mythopoeic structures of legends and folktales. Udo Abianga and Inyang Nta Henshaw are some of them. Modern playwrights such as Basse Ubong and Femi Osofisan have also used popular myths and folklores to procure a beatific vision of the sublime in their plays Esemsem and Morountodun respectively. Others like Rotimi and Soyinka have adapted history. Many 'five star' hotels the pride of today's cosmopolitan tourism have adapted thatched huts as out-houses for barbecues and snacks. Many radio and television stations have adapted popular tribal tunes and music produced with local musical equipment as their signature tunes. One such example is the NTA Channel 12, Uyo, that opens her news bulletin with a popular folktale song rendered with ikon (an Ibibio local xylophone). Many families and hotels use the face of ancestral masks such as ekpo and ekoon to decorate their interior spaces.

**Acculturation:** This is the process or result of assimilating, through continuous contacts, features, customs, belief, etc., of another culture. Many contemporary performance idioms and nuances in Nigeria are standardized or patterned for the convenience of the proscenium stage. Stage lighting, plastic and adaptable sceneries, are responses to acculturation. Udo Marian, a youthful Ibibio music and dance maestro, uses his local ensemble to render popular European, American and African musical tunes such as Nico Mbarga's 'Sweet Mother', Michael Jackson's 'Thriller', Bob Marley's 'One Love', and current or topical evangelical songs.

Many of our local Ibibio songs, especially church songs, are popular with the Yoruba, Igbo, Hausa and other ethnic groups. Right now, the dominant mode of dancing in most Pentecostal churches today is the Udje of the Urhobo characterized by strong fast energetic movement of soft pliant bodies and nimble feet amidst a committed flying of white handkerchief. Echeruo (357-358) has noted how traditional dances, music and songs which the early missionaries and colonialists disdained found a compelling presence in emergent African churches. He has noted how the protestant mission in West Africa "tried here and there to include an item or two of West African life in their Christian teaching ... An unexpected development for the missions...was the extent of the demand for local themes and a local approach in many matters including concerts." This is the hallmark of acculturation. Perhaps, it is in this regard Fatuyi (167) remarked that: "Cultural contact and interaction permit learning and understanding, which may result in a change of behaviour or new ways of life. During such contacts revolutionary tendencies are bound to occur. Culture contact transforms culture."

**Appropriation:** This means to take to oneself what belongs to another for ones personal use. Appropriation is one of the ways of integrating outside or foreign influences without referring to them. Appropriation is looking for new ideas, techniques, and technology that can be integrated into the local or pre-existing ones. It does not mean that the appropriated technology and culture would be used just the same way as it is being used in the originating country or society.

For example, the video-film in West Africa is not used for the same purpose as those in Europe. There (Europe/America), it is used to miniaturize the representational products of the large screen for easy, mass domestic distribution and consumption. It is also used for demonstrations by specialized organizations such as detective outfits and megalithic industrial corporations, the police and the armed forces. It is usually the marginal format in those places. But, in West Africa, in the last two decades, the video-film has taken centre-stage as the overriding or mainstream representational device for both film production and distribution.

Other examples of appropriation can be found in modern expressive forms (poetry, fiction, drama, music, and oral history). Writing on calypso, the Caribbean art form that achieved international popularity in the years following World War 11 as an expression of political and social protest, Angrosino (79) has noted that "its language was drawn from that of the urban lower class of Port of Spain, Trinidad.... Its essential method is to

employ the exuberant vernacular to embody the good sense of the common people as they mock the pretensions of the elite." That is not all, Rohlehr (13) has noted further, that it was "the language of the small-time confidence trickster...whose method is to spin words fast enough to ensnare his victim, or, in the case of calypsonian, to 'captivate his audience'".

Of reggae, Angrosino has remarked about its multicultural, intercultural, and transnational appropriation, (though it is essentially a West Indies Black genre). Thus: "Reggae has a large and heterogeneous international audience, but it is still thought of as the legitimate voice of dissent by many politically conscious lower-class West Indies. Reggae is composed almost exclusively in the nation's language, the most appropriate language of dissent." (79).

Plummer (41) has traced the etymology of the word to "the lower-class singers' parody of the way middle-class people disparagingly say "raga", short for 'ragamuffin,' the label applied to the poor of the Kingston slums." These methodologies of self-improvement seized upon by other cultural forms, both local and international, should be adopted by the Ibibio masquerade theatre to ensure its perpetuity and relevance in a new world that admits of both the local and the foreign.

## **Conclusion**

From the foregoing, we can conclusively say that traditional theatre practices have been exploited for the development of human species in our society. But this is not done without attendant challenges. They provide the models with which Ibibio masquerade theatre can improve and upgrade itself. As Homi K. Bhabha has noted:

The borderlines of work of culture demand an encounter with "newness" that is not part of the continuum of past and present. It creates a sense of the new as an insurgent act of cultural translation. Such art...renews the past, refiguring it as a contingent" in between "space that innovates and interrupts the performance of the present. The 'past-present" becomes part of the necessity, not the nostalgia of living" (7).

We must be aware that the driving impetuses which also increasingly define and characterize life or culture in our present century, are what Benhabib (16) describes as "global hybridity" or "interstitiality." What is desired precisely is a rethinking (or outright jettisoning) of our old ideas of ruralism; rusticity and happy innocence; and making accommodations for conditions of humanity that is composed more and more of multinational and multicultural residents, or migrants, or post-and ex-colonials. In reminiscing over the global cultural and, or, cosmo-political structuring of Bhabba's "in-between" spaces, relevant resonances from our collective racial memories as Ibibio men and women will continue to revitalize our modes of cultural production in the modern world, but it should not be our only influence. We must perceive motivations for us to improve and excel using the

braids of “travelling” or “foreign” cultures. When traditional, political and economic systems begin to adapt to new or changing circumstances and institutions, cultural production is usually modified to reflect these changes.

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## TRAUMA (RE-)IMAG(IN)ED: EXPERIENCES AND MEMORIES OF WOLE SOYINKA

WEKPE, ISRAEL MERIOMAME

### Abstract

*Wole Soyinka, Nigerian writer and political activist, obviously commands serious academic scholarship. Regrettably, his plays have been basically discussed within the precinct of Yoruba culture, myth and politics. This paper is an attempt to articulate the themes of Trauma and Memory, and justifiably show how Soyinka has aligned his own personal traumas with the characters of some of his dramatic narratives. This essay posits that Soyinka has used his craft to subtly highlight the experiences of the traumatised. Within this context, *The Beatification of Area Boy: A Lagosian Kaleidoscope* and *Madmen and Specialists* are critically analysed; these plays recount the effects of war and oppressive regimes. Towards this end, the paper interrogates in general terms what trauma is, and interfaces it with how Soyinka has (re-)imag(in)ed it and submits that Soyinka whose social vision is hinged on the plinth of social justice creatively enables the traumatised, and (re-)presents their painful experiences.*

### Introduction

Scholarly remarks and discourse on the Nigerian dramatist and Nobel laureate Wole Soyinka reveal a certain level of consensus with regard to the personal methodology he has developed for his artistic purposes. In essence, Wole Soyinka has his roots deeply embedded in Yoruba culture, as a cursory reading of his works shows. But his experience extends far wider; his formal education and his working experience have brought him into contact with ideas from the whole modern world. This other half of his experience is also represented in his works. However, subtly embedded in the deepest recesses of his works is a deep-seated appreciation of the innermost and visceral thoughts and being of his characters.

This may be a response to Soyinka's own life experiences that may be laced with his personal trauma. Soyinka's two major autobiographical narratives *The Man Died* (1972), memoirs of his prison experiences, and *You Must Set Forth at Dawn* (2006) reveal this playwright and activist wrestling with various agents of under-development and political oppression. They basically form his personal encounters with military governments in Nigeria. Indeed, the thrust of the corpus of his dramatic narratives captures vehemently the collective and personal traumas of his characters. This paper is therefore a critical and analytical incursion into the experiences and memories of this Nobel laureate, within the context of some of his dramatic narratives. The essay reflects how trauma is (re-)imag(in)ed from the point of view of these characters.

### **Traumatic Experiences and Memories in Soyinkaen Dramatic Narratives**

It should be reflected at this point that Soyinka's personal commitment is seriously slanted towards a social vision where:

A writer responds, with his total personality to a social environment which changes all the time. Being a kind of a sensible needle, he registers with varying degrees of accuracy and success, the conflicts and tensions in his changing society. thus the same writer will produce different types of work, sometimes contradictory in mood, sentiment, degree of optimism and even world-view. For the writer himself lives in, and is shaped by history. (wa Thiong'o 47)

A detour is imperative here: it is important that we capture the landscape from which Soyinka derives his material and artistic arsenal. Africa is a large continent, and for decades it has been drenched in blood from wars and conflicts perpetuated by colonisers and neo-colonisers. Post-colonial Africa is still embroiled in civil wars and ethnic cleansing with subtle or veiled support from former colonisers. Even when there is a light of optimism in the horizon with the emergence of democracy and so-called "born-again" democrats (some of whom are former military dictators), Soyinka observes that: ... the longer a people are subjected to the brutality of power, longer, in geometric proportion, is the process of recovery and re-humanisation ... (Giants viii)

The implication of this is aptly captured in the Edo proverb "wounds heal scars remain". Soyinka's *The Beautification of Area Boy*, which is subtitled "A Lagosian Kaleidoscope", offers us a reflection of trauma and its effects. The play happens in "the broad frontage of an opulent shopping plaza ..." with "... broad sliding doors of tinted glass" which reflect and distort "traffic scenes from the main street ..." And directly in front of the plaza are "... makeshift stalls vending their assortment of snacks, cigarettes, ... household goods, wearing apparel, cheap jewellery etc." [...] "A partially covered drainage runs in front of the shopping block" and "street-level planks laid across the gutter, provide a crossing ..." (5). The drainage provides and creatively suffices as a metaphorical divide between two worlds, two cultures, two experiences and two memories; the worlds of the rich and the poor, the worlds of oppressors and the oppressed, the worlds of economic scavengers and their victims.

Soyinka skillfully presents the other world through the tinted glass of the shopping plaza, which will either reflect the truth or distort reality. The distortion of this other world is the misrepresentation of humanity. Thus, the blatant suppression of a people's experience and history creates a contestation of space between both worlds, which regrettably results in an uncomfortable experience or trauma. This is obviously (re-)imag(in)ed in *Area Boy*. For how else can we understand the metaphor etched in Judge's speech?

People say the nation has lost its soul, but that is nonsense, it's all a matter of finding where it's hidden (Area Boy 10)

Should we align ourselves to the fact that people are disillusioned and have become lethargic? Should we question whether man is living or existing? Would this be why from the very early pages of this play we find the characters we encounter look up into the sky for what the day brings: a sign of fulfillment, a sign of hope, a sign for a better day? Is Soyinka saying that a nation traumatised leaves its people desolate and also traumatised?

**BARBER.** Wes Matter?

**MAMA PUT.** I no know. No to say my body no feel well, na the day inself no look well. I commot for house and I nearly go back and stay inside house. I no like the face of today, dat na God's truth. Make you just look that sky. E dey like animal wey just chop in victim, with blood dripping from in wide open mouth

**TRADER.** A be you dream bad dream again last night?

**MAMA PUT.** Morning na picken of the sleep wey person sleep the night before, not so? Make we jus' lef am so. (Busies herself with chores.) (Area Boy 12)

Only much later we would understand Mama Put's fears. Lately she has been having series of dreams, nightmares and possibly shellshock experiences. These are obviously effects of her experiences and we can conveniently refer to such as trauma. For in her article, "Unclaimed Experience: Trauma and the Possibility of History", Cathy Caruth remarks, "In its most general definition, trauma describes an overwhelming experience of sudden, or catastrophic events, in which the response to the events occurs in the often delayed, and uncontrolled repetitive occurrences of hallucinations and other intrusive phenomena" (181). She further elaborates that: "The experience of the soldier faced with sudden, and massive death around him, for example, who suffers this sight in a numbered state, only to relive it later on in repeated nightmares, is a central and recurring image of trauma in our century" (181). And this is reflected, thus:

**SANDA.** (softly). You'll never get over that war. Not ever. Nobody does. It would be abnormal. [...] This is Lagos, city of chrome and violence. Noise and stench. Lust and sterility. But it was here you chose to rebuild your life.

**MAMA PUT.** [...] (Sudden harshness. She waves the bayonet violently around.) [...] Those who did this thing to us, those who turned our fields of garden eggs and prize tomatoes into mush, pulp and putrid flesh...! They plundered the livestock, uprooted

yams and cassava and what did they plant in their places? The warm bodies of our loved ones. My husband among them My brothers. One of them stabbed to death with this! And all for trying to save the family honour. Yes, and children too. Shells have no names on them. And the pilots didn't care where they dropped their bombs. (Area Boy 21)

Mama Put's experiences are part and parcel of our colonial and post-colonial history. It is a subtle reflection of the two worlds this play enunciates. Soyinka creatively mixes her experiences with others in the play, because the play presents a panoramic view of Lagos, which suffices for the African experience. Sanda too has his own "nightmares" even when he tries to play "shrink" or "therapist". The contested space that these characters encounter each other becomes a sight for appreciating each other's fears and anxiety, no matter how fatalistic the future looks. Their street view encounter distorted by the tinted glass doors of the shopping plaza, more and again presents a visceral part of their existence which they are wont to forget:

A ragged procession is reflected on the doors. Men, women and children carrying baskets, boxes rolled-up beddings, bed springs cupboards, chairs, clutching all kinds of personal possessions. [...] An animated 'battered humanity' mural of a disorderly evacuation... (Area Boy 74)

This traumatic sight would trigger this remark:

**MAMA PUT.** I hoped I had escaped such sights forever. While the Civil War lasted, oh yes. It was like that for us most of the time. (Area Boy 75)

The above is indicative of a sad part of post-colonial Africa. The effect of war is obviously retrogressive. From Mama Put's standpoint, we notice children and women as obvious victims of power play; they are abused and traumatised. Soyinka, as has been offered earlier in the course of this essay, is a victim of such power play. Being imbued with the mandate to profess a unified and congenial society, he has encountered a number of obstacles. These obstacles have come in various shades and forms. Governments have never taken kindly to his writings, especially when he employs subtlety and tact in articulating his social vision. He has been imprisoned severally and has twice gone on exile. It was while he was on his second exile he wrote *The Beautification of Area Boy*.

In this play, Soyinka employs his never drying pen full of Soy-ink(a) to lampoon successive military and recalcitrant civilian governments. In *The Beautification of Area Boy*, we are presented with the reality of a nation adrift and traumatised. Soyinka vehemently suggests the need for us to accept our traumas and move ahead rather than deny, we are urged to accept. In fact, he offers the metaphor of the bicycle, as an identity of our traumatised past and a glimmer of our collective hope.

One of Soyinka's latest plays, *King Baabu* (2002) is a result of documentary evidence of the popular Oputa Panel akin to the Truth and Reconciliation Commission of South Africa. Once again Soyinka presents the collective trauma of a people as a result of a bestial regime or regimes. Indeed, *King Baabu*, is a faction of our collective reality. The play is a reminder of the many traumatic experiences of a people by the military. Indeed, we should not put all the blame on the military alone, but also on civilian collaborators.

As a humanist, Soyinka aptly captures the human condition using his dramatic narratives. Need we remind ourselves that the effects of war which reverberates in some of his writings find substance in his *Madmen and Specialists* (1971), where war, he believes, can turn man into a cannibal, and place him on the borders of insanity? Like *The Man Died*, *Madmen and Specialists* arose from Soyinka's painful and traumatic acquaintance with the forces of evil during the Nigerian Civil War. It is at once a dramatic narrative of the brutalities inherent in any war situation and an insightful political remark on that situation. The play clearly in subtle terms magnifies the traumatic reality of victims of war. The mendicants (each one with a physical deformity) in the play relive for us a sense of lost hope, despair and periods of temporary amnesia. Their dialogue reflects traces of psychological imbalance, personality disorientation, self-blame, incoherence of speech and thought not to relegate the fact these mendicants are internally displaced persons evidently due to the war but indicative of trauma.

In the play he vigorously portrays a father (Old Man) and son (Dr. Bero) who are torn apart by war and its after effects. The play presents Dr. Bero as a quasi-historical Dr. Mengele. Bero's traumas and distorted personality were triggered by war. In this case, the Nigerian Civil War.

Wole Soyinka was an active participant of the war. His *You Must Set Forth at Dawn* clearly portrays a visionary writer who tried to stop the war. He would later be treated as a traitor, and subsequently imprisoned. He succinctly relates his prison experiences to us in the following statement:

I was placed in solitary confinement for a year and ten months out of the period, which I stayed in prison, which was just over two years. Very conscious of the fact that an effort was being made to destroy my mind, because I was deprived of books, deprived of any means of writing, deprived of human companionship... When I first came out, [...] I remember that after a few days I just wouldn't stand so much company. It became too much again for me and I couldn't wait until I could go away and isolate myself somewhere. (Soyinka 2003)

The excerpt above speaks volumes of trauma. Such traumatic experiences are replicated in most of his characters. For in his dramatic narratives, we find what Cathy Caruth in her *Unclaimed Experience: Trauma, Narrative and History* describes as the traumatic paradox when she states, "what returns to haunt the victim is not

the reality of the violent event but also the reality of the way that its violence has not yet been fully known" (6). Her idea of the traumatic paradox is imperative for appreciating how trauma is (re-)imag(in)ed in Soyinka's dramatic narratives. Especially, when we fully accept that Soyinka appropriates the characters to represent trauma as an experience that repeats itself, an experience that is not only located in the original event but "in the nightmares and repetitive actions of the survivor" (Caruth "... Trauma, Narrative and History" 4). Soyinka's dramatic narratives are indicative of Caruth's suggestion that the traumatic paradox and the double wound of trauma a wound of the body and mind, "a wound that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available" (4). Thus, the truth of trauma lays in its belated address, in its repetition a repetition than can be re-traumatising and even life-threatening (63). The "striking juxtaposition of the knowing, injurious repetition and the witness of the crying voice" (3) justifiably represent Soyinka's traumatic experiences, which he magnifies in his works.

Like the Old Man in *Madmen and Specialists*, Soyinka gives the traumatised a new mental existence, a new lease of life, a life of ideas:

[...] Father's assignment was to help the wounded readjust to the pieces and remnants of their bodies physically. Teach them to make baskets if they had fingers, to use their mouths to ply needles if they had none, or use it to sing if their vocal chords had been shot away. Teach them to amuse themselves, make something of themselves. Instead he begun to teach them to think, think, THINK! Can you picture a more treacherous deed than to place a working mind in a mangled body? ( emphasis mine)(*Madmen and Specialist* 242).

## **Conclusion**

Soyinka is a man of ideas, an artist in the finest sense of the word but also seen as a veritable threat to the forces of violence and injustice. Through the Old Man, Soyinka seems to relive his prison experience and his artistic mandate. Soyinka's sense of public concern has the class of a dedicated commitment to a thought, in the context of this paper, to the thought of using his dramatic narratives as an explicit weapon to relive the experiences of the traumatised. Above all, he enables them to THINK!

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