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## LANGUAGE, PEDAGOGY & SOCIAL DISCOURSE

In honour of Professor  
Tunde Ajiboye at 70

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at **70**



### Editors:

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**Vol. I**

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## **ACKNOWLEDGMENTS**

This compendium of essays could not have seen the light of day but for the collective commitment and indefatigable efforts of the entire members of the Department of French, University of Ilorin. Their gut, doggedness and selflessness displayed were a major asset. In particular their financial contributions were indispensable in ensuring the publication.

However, others deserve recognition too for their very supportive roles. Top on the list is the former supervisees of Professor Tunde Ajiboye, in particular Dr. M. O. Adesola, Dr. Taofiq Adedayo Alabi and Dr. T. A. Osunniran. We should appreciate Professor Adebayo Lawal and Dr. Femi Dunmade for their intellectual input. The contributors and assessors of the articles can in no way be downplayed. They all worked tirelessly to give Professor Tunde Ajiboye the deserved honour.

### **About Professor Tunde Ajiboye**

Professor Tunde Ajiboye is worthy of our encomia. Few will contest this assertion, given the quantity and quality of his publications. Perhaps the Department of French, University of Ilorin has been the greatest beneficiary of his great and outstanding intellect. Professor Ajiboye left Oyo State College of Education, Ilesha to work in University of Ilorin in 1986 as a Senior Lecturer and ‘bowed out’ in February 2019, having attained the mandatory age of retirement.

His years in University of Ilorin were an invaluable period as we all enjoyed his valuable insight, academic leadership and administrative ingenuity. It is only therefore proper that the Department of French celebrates him, a pioneer in many respects who has blazed a trail for many to follow.

Professor Ajiboye has produced numerous graduates and graduate students in various departments of the University of Ilorin. He has successfully mentored younger ones to positions of prominence within and outside the country. His constant preparedness to share, teach, mentor and lead is simply amazing. Coupled with a rare combination of intelligence, gut, expertise, accessibility and humility, Professor Ajiboye has not only endeared himself to younger ones, but he has also fired them up in their intellectual pursuit. I am an eloquent testimony of this – being his “first begotten” Ph.D. product and Professor (Ajiboye’s words).

As a Professor of international status, Tunde Ajiboye’s legacy cannot be confined to University of Ilorin. His imprints have gone far beyond the shores of Nigeria. Indeed, University of Ilorin only provided the structure to launch his brilliant ideas and touch lives. Professor Ajiboye has been an external examiner to numerous universities and colleges in and outside Nigeria. He has also been an editor and editorial adviser to numerous publications and a consultant and resource person to national and international bodies including the West African Health Organization (WAHO), WAEC, NUC and JAMB. His many honours include the award of “Chevalier dans l’ordre des palmes académiques” in 1996 by the French Government.

The noteworthy academic trail of Professor Tunde Ajiboye should be a source of pride to his lecturers who taught him in University of Ibadan where he obtained a First Class in French and Universté de Nancy II, France which gave him Doctorat de 3ème Cycle in 1978 barely four years after obtaining B.A. Hons (French).

The entire editorial team and his academic disciples wish him more fruitful years ahead.

**Professor Isaiah Bariki**  
Editor-in-Chief

## EDITORIAL

*Language, Pedagogy and Social Discourse* will be published in two volumes. This volume has 32 articles and is a result of the painstaking efforts of academics of diverse orientations. The depth in the papers is fascinating and will, hopefully, contribute to broaden the intellectual horizon of many.

In her article, **Oyinkan Medubi** has recourse to Parallel Worlds Linguistics Theory to attempt to explain how classical worlds in *Our husband has gone mad again* emerge from the different non-classical states or splits of ‘worlds’ and resolve into those typical of ESL situation. Her analysis reveals *inter alia* how characters from different worlds collide on different levels to produce classical results that manifest conflicts which in turn metamorphose into explosion as though natural worlds were making physical impacts.

**Joseph Omoniyi Friday-Otun** explores the phenomenon of insulting and cursing among children. He examines the types, contents, emotive acts, contexts and goals or illocutions among Yoruba children. He analyzes his observations by developing interactional sociolinguistic approach. The study reveals that bad labeling, ethnic slighting, names-calling, bad possessive tags, derogatory metaphor, etc., characterize the forms of children’s’ insults. He observes that curses were less rampant than insults.

**Taofiq Adedayo Alabi**’s article “Cohesion in Poetic Discourse: A Study of Olafioye’s *The Parliament of Idiots* and Launko’s *Pain remembers, Love rekindles*” seeks to deploy the key components of Halliday and Matthiessen’s (2014) thesis in determining the effectiveness of both structural and non-structural resources which combine to give the sampled data their unique identity. The analysis spans textual cohesion which is recognisable at the lexicogrammatical level and propositional development from the perspective of the underlying speech acts. The study reveals that the structural and non-structural units that make up the poetic discourse under study are inextricably bound together in alignment with the constraints imposed by authorial intention and provision within the global context of expression.

**Yetunde Oluwafisan**’s article on “Tackling issues arising from the translation of English hymns into Yoruba” examines some translation inadequacies by comparing and contrasting simple English originals with their Yoruba versions. The paper adduces reasons for the shortcomings, and proffers solutions in a bid to make the Yoruba translations more meaningful and of greater impact on and benefit to the users.

**Segun Afolabi** uses the defunct Nigeria French Language Village’s (NFLV) Postgraduate Diploma in Translation and Interpretation Programme as a case study to carry out an appraisal of the impact of similar programmes on the public they were designed to serve. The paper is based on a thematic content analysis of the official document. Questionnaires administered to graduates of the programme were the main instrument employed in assessing the programme. The paper recommends the reactivation of the NFLV programme on translation and interpretation.

**Minanflinou Estelle** and **Akpaca Servais** observe that globalization process has an influence on translation. Their paper on “Translation and Globalisation” discusses how translation is



influenced by the use of e-commerce and localization as well as by automation, the use of supra-national institutions and organisations, time constraints and the centrality of specific languages. The paper recommends the exploration of corpus linguistics for the purpose of terminology studies.

Using an ethnolinguistic theoretical approach, **Babatunde Alani Gbadamosi**'s paper examines to what extent Nigerian learners of French must have been influenced by their exposure to the French language and culture. He concludes that the behavioural changes occasioned by the influence of French could eventually infiltrate into Nigerian culture as the number of French learners in the country experience numerical increase.

The article of **Abdul-Raham Burour Ibrahim** and **Chambi Julien Atchade** is a discussion on the jargons or language of corruption viewed from lexico-semantic and pragmatic perspectives. It employs a participant observation method to analyze data obtained from Benin-Nigeria road.

**Temitope Afolabi**'s paper beams its searchlight on the interpretation of Yoruba and French gestures. Relying primarily on the Piercean notions of Semiotics, the article identifies similarities and differences drawn from gestures in the two languages.

**Yunus Oladejo Tijani**'s paper analyses the dynamics of stylistic interpretation of proverbs through syntagmatic noun with adjectival value, using Boube Saley's *Tébonsé* as a case study. The study concludes that the semantic analyses of syntagmatic noun with adjectival value is dominated by the presence of numbers of explosiveness which according to Cressot (1970: 30) implies agitation and anger as it is witnessed in the fictive society of *Tébonsé*.

**Bayo Isa** recalls various linguistic legislations vis-à-vis French meant to enhance the study of French in Nigeria. In the author's view, the different legislations are a reflection of the ideologies and priorities of the politicians.

**Bolanle Adekeye, Abdullahi Na'Allah** and **Mary Amaechi** seek to explore contrastive analysis of two or more languages with particular reference to consonants in Hausa, Igbo and Yoruba. They discover that Hausa and Igbo have more consonants than Yoruba, and infer from this that Hausa and Igbo speakers learning Yoruba are relatively better 'positioned' to learn Yoruba than a Yoruba learning Hausa and Igbo.

**Olúwolé Tẹ̀wọ̀gboyè Òkẹ̀wándé**'s article describes some level of language variations especially sounds and tones, as a result of text content which results to sufficient or insufficient information and meaning shift. It is found out from the study that, the choice of a word or grammar in a discourse or text greatly influences the level of information and understanding of a text or discourse.

**Mufutau Tijani**'s article focuses on the pedagogical translation in Nigerian university context. The article discusses strategies to resolve the problems and competences of both students and teachers involved in pedagogical translation.

**Adesina Adegbite**'s article dwells on the role of characters and costumes as they lend credence to the overall meaning of the stage production of Toyin Abiodun's *The Marriage of Arike*. Using descriptive and analytical methods, the work through its findings, submits that though costume has a significant role to play in any play production, meaningful success of the entire performance is better achieved when characters truthfully deliver in accordance with the overriding tone of the play.

**Samiat Olabunmi Abubakre** and **A. S. Abdussalam**'s article analyses ST culture-specific expressions (CSEs) and identifies the corresponding translations. It also evaluates the strategies used in the Target Text for conveying the intended meanings of the CSEs. Using both qualitative and quantitative methods, she concludes that barring other mistranslations in the TT resulting from toneless orthography of the (ST), the use of retention strategy for most of the focused proper names and literal for the proverbs, to a large extent, conveys the ST intended meanings.

In their article, **Abena N. Agyakwa** and **Anthony Y. M, De-Souza** analyze the nature of interferences that occur during students' online production in French. They observe that due to the disparity between the previously acquired languages as a reference system and the inadequate development of French as a new reference system or not, linguistic interference does become prevalent.

Taking off from the premise that political, historical and cultural studies have undervalued many elements central to the form of Gabriel Garcia Marquez's "No one Writes to the Colonel", **Femi Dunmade**, applies new criticism, type of formation, to do a close reading of the novella. The study reveals that Garcia Marquez celebrates integrity and depicts the need for endurance and the readiness to pay a price for one's political conviction, and does these primarily through the motifs of waiting, poverty, lying and death, etc. Marquez advances these preoccupations by coupling characterizations and symbolism and deploying elements such as epigrams, symbolism and humour.

In their paper, **Adelaide K. Dongmo**, **Ismail Abdulmalik** and **Lois Ogonye** recall the stranglehold whites had on the African continent during the post-independence years- a situation that gave birth to political discourse in form of African literature. They attempt to establish a link between politics and literature in Calixthe Beyala's *The Roman of Pauline*. The authors conclude that Beyala's form of engagement in the post-colonial context as revealed in *The Roman of Pauline* clearly depicts her anti-neocolonialism and anti-racial stance.

**Olawale Abdulgafar Fahm**'s paper explores the idea of annihilation through death in the mystical epic, *Masnavi-yi Ma'navi* also known as *Mathnawī* of 13 Century mystic Jalal al-Din Rūmī. In Islamic mystical tradition, dying is regarded as an ethical training for spiritual growth of man. Therefore, this article looks at the different representations, symbolism and purposeful anecdotes identified with death in the *Mathnawī* (of Rumi) through the explication of selected couplets and lines in his *Mathnawī*. It became evident that as far as Rumi is concerned the idea of annihilation through dying is a coordinated methodology for moral training and spiritual development.

**Moussa Traoré's** paper is a study of *This is how you lose her* by Junot Diaz - a collection of nine stories. The author divides the stories into four groups according to the different underlying characteristics of the stories. He has recourse to the chronological order of events to give an insight into the life of the main character and narrator, Yunion, and in turn shows the development of his linguistic and cultural identity.

**Dennis Coffie** and **Mawuloe Koffi Kodah** delve into Ken Bugul's *Rue Felix-Faure*. They observe that the novel is associated with the Literature of the Absurd which is an emergent theme in contemporary African novel. The article analyses the absurd, narratology and deconstruction in the novel.

**Mawuloe Koffi Kodah's** paper is an empirical study founded on current affairs and democratic politics in Ghana. It combines historical and sociological approaches in the interpretation of textual data and empirical observations in the formulation of its reflections. It examines what democracy is not, on one hand, and what it is, on the other hand. The author argues that informed-knowledge of these two realities will lead to democratic literacy urgently required for good governance, socio-economic and political development in the country.

The joint paper of **Folakemi O. Adeniyi; R. A. Lawal** and **Muraina Yusuf** centres on the relative effects of three instructional approaches - Multisensory, Metacognitive and a combination of Multisensory and Metacognitive Instructional approaches - on the vocabulary achievement of underachieving secondary school students. The study adopts the quasi-experimental design in which a pre-test, post-test, non-randomized, non-equivalent control group design was employed. One hundred and twenty students in four schools are categorized into three experimental groups and control group. The results are analyzed using Analysis of Covariance (ANCOVA) while the Duncan Multiple Range Test is used to confirm which pairs of the variables were significantly different. The results reveal that each of the experimental group perform significantly better than the control group. However, the findings indicate that the Multisensory Instructional Approach (MSIA) is the most potent of these modes.

**Afsat Sanni-Suleiman** posits that research tools such as figures, tables and charts are powerful communication tools for a well-researched academic paper. These tools enhance the standard of intellectual work when properly organized to reproduce detailed, graphic and coherent information based on data collected.

In their article, **F. Oyeyemi Adeniyi** and **F. Oyinlade Adekanye** attempt to assess the higher education lecturers' approaches to the teaching of Literary Criticism in Colleges of Education. They discover that students in the higher institutions offering literary criticism are not performing well due to the approach on teaching. Teachers mostly adopt teacher-centered approaches where they dominate in the literary class. The authors recommend a student-centered approach will give room for full students' participation.

**Moses Bariki** draws inspiration from 'found objects' in Fine Arts to examine the complexities in the relationship between Europe and Africa, from a postcolonial and decolonial perspective. The author questions Europe's persistence to highlight the danger of a single story. He says artists have the danger of a single story. In his opinion, artists have historically functioned as social

commentators, using their works as a mirror to reflect society. He concludes by expressing concern that many scholars have categorized the art of an entire continent (Africa) into these periods: precolonial, colonial and postcolonial era.

**Peter Adebayo** takes an overview of the importance of French based on his personal experience as a writer in Nigeria and abroad. Given the interactional relevance of French in research and in international conferences, symposia, etc., the author recommends that French should be made compulsory to undergraduate students in Nigeria.

**Domwini D. Kuupole** and **Evans Kokroko**'s chapter is on the development and practical use of a strategy of integrating educational audiovisual DVD for teacher training. Their research reveals three important pedagogical implications worthy of consideration with regard to the use of audiovisual educational DVDs for teaching oral comprehension in Teachers' Colleges in Ghana.

**Omotayo Foluke Siwoku-Awi** raises questions about human moral responsibility as recent cognitive studies reveal that human brains function along deterministic lines. She further questions the justifiable ground for convincing people of their crimes if humans have been programmed to act in specific pre-deterministic morals. Freewill negates determinism, but both notions are philosophical positions that link religion to philosophy. The author's conclusion: the Bible philosophy is the only plausible arbiter that considers human frailty in helping him (man) and the unlimited power of God to work out salvation through Jesus Christ in an individual, as he (man) makes the right choice to obey Him (Christ) and do His will.

**Michael Oyebowale Oyetade**'s study provides an exegetical review of 1 Corinthians 14: 34-35 as a premise for the examination of "Let your women keep silence in the churches and its relevance to the Redeemed Church of God Women in Nigeria". The author employs historical and sociological methods to explain the relevance of his chosen theme in the churches and society. According to the author, silence in this context is restricted to a certain period of time to avoid disturbance during church meetings, and does not in any way prevent women from talking in the church or society. He concludes that opposition to gender equality is a fundamental breach of human rights.

In their article, **Olumuyiwa Aduralere Ajetomobi** and **Michael Oladele Olorunnimbe** analyze the influence of Yoruba language on African Christianity using Samuel Ajayi Crowther and his contributions to the African churches as a case study. Using historical approach, they conclude that if the efforts of Samuel Ajayi Crowther are appreciated by the founders of African churches, the churches should introduce and imbibe the culture of speaking Yoruba language during church services and be able to meet the need of the core Yoruba speaking ones in diaspora.

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## CHAPTER ONE

### WHEN ‘WORLDS’ COLLIDE: A LINGUISTIC RE-READING OF ROTIMI’S *OUR HUSBAND HAS GONE MAD AGAIN* THROUGH THE EYES OF EVERETT

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#### **Introduction**

Parallel Worlds Linguistics (PWL) (Medubi, 2015) is derived from the Many Worlds Interpretation (MWI) theory, the work of Hugh Everett in quantum mechanics. Everett (1957), cited by Tyson (2008: n. p.), explained that, in the MWI theory, interactions between objects result in multiple splits of each object, with each split constituting a world. He further explained that each world can be apprehended by the human senses and is made up of elements such as moon, stars, grass, soil, etc., yet only one is perceived at a time, while the unperceived ‘worlds’ continue to exist in parallel universes. In short, the splits of a single interaction, say observing a clock or a child left alone in a room or Schrödinger’s cat in a box, are said to be literally incalculable but all running parallel to each other.

Hence, the awesome amount of interactions of elements and entities in the world has caused to be in existence an endless and infinite number of splits or worlds. This thus advanced Everett’s theory that information has a material or physical reality, independent of human consciousness (Tyson, 2008: n. p.). However, only one of these observations between objects becomes the classical world, i.e. the world that is known through experience. Vaidman (2008: n. p.) says that “...the fundamental idea of the MWI, going back to Everett (1957), is that there are myriads of worlds in the Universe in addition to the world we are aware of ... which exist in parallel at the same space and time.” “A world”, according to Vaidman (2008: n. p.) “is the totality of (macroscopic) objects: stars, cities, people, grains of sand, etc., in a definite classically described state.”

#### **Aim of the Study**

Preoccupations with how one arrives at a classical world can be related to attempts to understand human linguistic interactions such as conversations, performances, advertisements, speeches, pictures, religions, human conflicts, and so on. Myriads of efforts have yet to resolve the one question – what are the factors that determine why an individual arrives at a particular meaning, and not another, from an interaction? This translates to trying to answer the question of why anyone interprets a particular utterance in a particular way and not another.

The aim of this study is to attempt to use the Parallel Worlds linguistics theory, derived from the Many Worlds Interpretation (MWI) theory, to explain how the existence of

different worlds in *Our Husband has gone mad again* by Ola Rotimi, a play in an English as a second language situation, contributes to the creation and perception of meaning. The main objective is to see how the MWI theory can be useful as a tool in explicating and resolving the different conflict situations in the play.

### **Parallel Worlds Linguistics (PWL)**

In the MWI, each time there is an interaction between two entities, myriads of worlds are said to come into a parallel existence. This is further explained in the excerpt below by Tyson (2008: n. p.):

Everett came up with a solution showing that the observer, the human being, correlates with every possible state that (a) gram of carbon, (or) pencil tip, could be in. So *before* the human being looks at the gram of carbon, the carbon is in all the millions or billions or trillions of possible states, and *after* the human looks at the gram of carbon, he or she is in one state. In Everett's theory, what happens *in between*, as it were, when the human actually looks at the carbon - or a clock or any other object - is that he or she splits like an amoeba... she splits like an amoeba. She splits into copies of herself, one for each element in the superposition.

This is likened to having multiple exposures of a picture in serial movements in photography; or having an indeterminable number of serial exposures of animation with different aspects of different objects interacting with each other.

The MWI theory states that “*a prescription sets up a correspondence between the quantum state of the Universe and our experiences*” (Vaidman, 2008: n. p.). Going by the standard definition of a world given above in which observable things and states such as sun, moon, stars, buildings, people, etc. exist, the concept of "world" in the MWI theory is thus a concept for describing the observer's experience. Hence, a "definite classically described state" of a building, for instance, means that any of the positions and states (standing, beautiful, new, old, fallen, in disrepair, etc.) of the building can be conjectured and would hold as being possible since they all exist in a continuous state in the universe as parallels (i.e., superpositions). The one that is specified as being classical can be determined by one's ability to distinguish between the quantum of alternatives existing as parallels. This is what informs the suggestion of the parallel world linguistics (PWL).

Medubi (2015: p. 98) asserts the following:

In the many-worlds theory, it is said that everything that is possible is actually happening in some branch of the multiverse or the other. However, only one classical world is observed in an event, interaction or situation. The *parallel worlds linguistics* provides a credible framework for understanding how that 'world' comes about. The approach, taken from the MWI theory, can be used to

show that meaning is enhanced by individual manipulation of cultural choices, particularly in second language situations.

One of the ways of explaining how individuals manipulate choices in situations to make or decode meaning is through the theory of decoherence (Zurek, 1991). To understand decoherence, we have to first know what coherence means. According to physicists (Tyson 2008, Zurek, 1991; 2002), an object is in a coherent state when it evolves into an infinite number of superposition states during interactions which do not collapse or merge together to become something like jelly. Decoherence is what explains how these superposition states result into what is observed as large substances in the classical world. It removes the barrier between the quantum world and the classical world.

Three variables can be identified as belonging to the process of decoherence, and which form the core of the PWL postulates. These can be employed to deconstruct linguistic texts. They are history or time, experience, and contextuality or environment (Aaronson, n.d.; Zurek, 1991; 2002). These variables are explained in detail in Medubi (2015) but a summary is provided here. History defines time. According to the MWI, a world defined at some moment of time corresponds to a unique world at a time in the past, but to a multitude of worlds at a time in the future (Vaidman, 2008: n.p.) It describes a unique memory about the current state of an individual or object, previous knowledge of the characteristics and behavior patterns of the target of description and also implies future time, which allows an increase in the entropy of the quantum worlds of events and an indexical increase in the probability of a classical state emerging.

The accumulation of experiences within a particular environment over time also increases the level of probability. While context will determine whether or not the utterance refers to the looks of the object of description, his/her behavior or the sounds s/he makes, the sociocultural context helps to define such matters as a group's perspective of an object, event or individual, etc., to which every member subscribes. Finally, environment or contextuality refers to information regarding the circumstances of events. Medubi (2015: p. 95) states thus:

In language related interactions, environment is the summation of all the background knowledge surrounding the events, and the one that is taken for granted by the participants in the talk. This background knowledge includes knowledge about the contextual location, participants, temporal matters, culture, previous knowledge, and what constitutes classical knowledge between the interactants, etc. Just as these matters can increase the chances and changes of the superposition of Schrödinger's cat on observation, so also do they all constitute postulates that increase the probability of an intended meaning being selected. Indeed, as mentioned earlier, cultural context increases the probabilities.

In this study, these three postulates - history, experiences and environment - shall be used to analyse *Our Husband Has Gone Mad Again*, a play by Nigeria's Ola Rotimi, paying special attention to character delineation. The aim, as stated earlier, is to show how the different worlds the various characters meet result in different collisions that represent conflict situations, all of which contribute to how the classical worlds, i.e., the observable worlds, are obtained in the play. We begin with a discussion of the value of history as a postulate in the play after a brief summation of the plot. Dialogues from the text are cited as illustrations.

### **The Plot of *Our Husband Has Gone Mad Again***

The plot of the play, *Our Husband Has Gone Mad Again* (henceforth *Our Husband...*), revolves around the dilemma of Major Rahman Taslim Lekoja-Brown who finds himself mixing politics with three wives, one of whom is an American-trained medical doctor. The situation is compounded by the fact that Mr. Lekoja-Brown, a retired soldier, cannot forget his old, accustomed soldiery ways. In this potpourri of situations, worlds meet and collide in surprising ways.

### **History in *Our Husband...***

PWL theory presents the world of Lekoja-Brown, for example, as one defined by his history. He is introduced as having been in the African armed forces that fought in the 'Congo against the Belgians' (p. 5) and had been wounded:

Lekoja-Brown: One day, as our infantry was mopping up pockets of guerilla resistance – cra-ka-ka-ka-ka-ka-ka – a Belgian mercenary coward fired SMG into my thigh... (p. 8). Lekoja-Brown: ...I, in the name of the United Nations, was in the Congo, busy collecting Belgian bullets in my belly! (p. 9).

In this world, therefore, there are superpositions of Lekoja-Brown in parallel existence as a soldier wearing normal army uniforms and fatigues (dress and boots), dealing with guns, bullets, food rations, fighting in a war, in different battles, doing war manoeuvres, killing enemies, enduring harsh conditions, getting wounded in the thigh and belly, taking orders, having orders barked at him, barking orders at others, bearing military titles, getting military promotions, and so on. There are also superpositions of him not being a soldier, and therefore not doing all these things but others. The superpositions that emerge as classical states are the ones supported by the postulates under consideration.

These superpositions that emerge as classical states describe a harsh, brash and boisterous world which is supported by his dressing at the beginning of the play (*in loin cloth and drinking palm-wine from a gourd*, (p. 4) - *Stage instructions*). They also explain the character's future actions in the play where he treats his wives and political colleagues as army recruits who should be ordered around; and the field of politics as a military zone.



Lekoja-Brown's world is complimented and contrasted by the world of Okonkwo, also an ex-soldier-turned lawyer. In the PWL theory, Okonkwo is both a soldier and not a soldier, a lawyer and not a lawyer, barking orders and taking orders, arguing (in court) and not arguing; etc. There are also parallel superpositions of Okonkwo being first in the same army situations as Lekoja-Brown and of him not having ever been in the army. Only one of these situations can become the classical world of Okonkwo. This classical state of Okonkwo provides superpositions where he retains the mannerisms of a soldier even after becoming a civilian lawyer. In this history, his new way of dressing eventually affects his views and mannerisms and contrasts with his previous history which also included time served in the military. His classical world shows him retaining a combination of the brute manners of the armed forces and the mildness of the law profession resulting in confusion; and this is portrayed by his being stupefied by situations.

Lekoja-Brown: ... As for you – hep ... six years in England – hep ... has made you – hep ... soft like a ... hep -- woman! (p. 5). The worlds of the women can also be explained by their histories. For instance, all the possible superpositions of Mama Rashida (of her being old and young, of her being married and widowed, of her being gainfully employed and not being gainfully employed, of her being educated or not, and so on), resolve into superpositions from the history of her people, the Yoruba. We can therefore imagine her as a product of a world where women tie wrapper and wear buba, are largely not educated and convey heavy articles from one place to another using the head as carrier: (*Stage instructions*): "... Balanced on her head is a large basket-cage housing a number of live chickens" (p. 5).

In this classical world, husbands are regarded as ruling lieges to be revered and obeyed, not argued with or contradicted, by the women; and women can be transferred from one deceased husband-member of the family to a living husband-member of the family: "Lekoja-Brown: Mama Rashida was the oldest of my late brother's wives. See? My older brother ... died in a train accident... I got a letter from my father. Oh, he had taken pity on Mama Rashida, he said, and had gone ahead and married her off to me!" (p. 9).

The superpositions of Mama Rashida's world are in consonance with the classical knowledge we have of traditional African societies where education or westernisation has not intruded to cause inhibitions regarding items of clothing, mannerisms or even what one does for a living. For her, there is no shame in selling live chickens or bringing them into a modern sitting room set in a modern apartment.

The history of Sikira's world finds relevance in the political development of Nigeria. Her worlds contain superpositions which resolve into classical states where women's dressing includes the traditional wrapper and buba with the veils (in consonance with the Muslim religion). In that classical world, women are also expected to be polite to, but do not consort with guests, cannot express grievances against husbands, can be in a marriage

which contains more than one woman, can be in a marriage not contracted on love, can be subject to the command of the ‘older’ wife, can be an object of political bargaining, etc.: “Lekoja-Brown: I married that... four months ago... (p. 10). Her marriage is for emergency, in order that...” (p. 10). “We need women’s votes, man, if we must win the next elections...” (p. 10). “She is the daughter of the President of the Nigerian Union of Market Women...” (p. 10). On the other hand, the history of Liza’s worlds is rooted in superpositions which resolve into a classical world where she is a foreigner: “Lekoja-Brown: A Kenyan girl, helping the Red Cross” (p. 9).

The superpositions of that classical world also include her religious background (Catholic); her medical background (a special degree in medicine) which is implicative of a high literacy level, knowledge of her husband’s worlds, etc. All these superpositions implicate further superpositions. For example, her being a foreigner implicates a different cultural mode: of more westernised dressing style, being used to a marriage system of one man one wife, being a professional, earning her own pay, having a high level of social consciousness about social and legal rights, social equality, and so on. These superpositions depict Liza’s classical world as a woman of high social consciousness.

Literally, trillions of parallel worlds have been brought into existence by the friction of the various elements of the histories of the characters, from which have emerged the classical, perceived worlds cited above. For example, Lekoja-Brown is a product of his military background, tradition and religion. This is what enables him to conceive a situation where he brings three women together in a household. Liza, as a product of her history, produces worlds which, experientially, are expected to be on a collision course with those of the other three major characters. Let us see how experience further complicates or disentangles the worlds in the Lekoja-Brown household.

### **Experience**

Experience is related to how individuals interact with spaces and objects. In the text under study, the experiences of the characters are juxtaposed with their various histories. Major Lekoja-Brown for instance is presented as an ex-soldier. As readers, our experience of soldiery includes previous social knowledge of their training, upbringing and skill to fight and kill, as well as our knowledge of their psychological and motor skills directed at preparedness to fight and kill. Hence, as individuals, soldiers’ classical worlds resolve into one where they are harsh, gruff, rough and brusque. We thus have many superpositions of Mr. Lekoja-Brown in interactions with the other spaces and objects where he displays rough tactics and qualities: “Lekoja-Brown: ...I said: (*Striking an oratorical pose.*) Cakes are too soft, gentlemen. Just you wait! Once we get elected to the top, *wallahi*, we shall stuff ourselves with huge mouthfuls of the National chin-chin (*Munches an imaginary mouthful*)” (p. 4).

This experience thus tallies with his history which includes not only taking part in actions that are tasking but even the act of eating must also be exerting since it is known in the classical state that cake is soft while chin-chin (fried, dried flour) is hard.

Lekoja-Brown: (*puffing, seizes Okonkwo by the arm, confronts Sikira*) Are you ... there ...? Wife! (p. 5).

Lekoja-Brown: ...Where's the Sikira who answered "shaann" just now, na? – (p. 6).

Lekoja-Brown: (*irritated by this interruption, whirls round and, wielding a bottle, capers threateningly toward Polycarp*). The god of iron stuff this bottle down your noisy throat! (p. 7).

In this classical world, we see Lekoja-Brown who makes no distinction between the way he addresses a soldier and the way he addresses a woman who is supposed to be his wife. This further accentuates his soldiery experience.

Lekoja-Brown: It is war! Politics is war. Oooh – I am taking no chances this time... (p. 7).

Lekoja-Brown: This time it is war! (p. 7).

Lekoja-Brown: Gentlemen, our election campaign plans must follow a pattern of military strategy known as surprise and attack... We launch a sudden drive ... we run over the whole state with heavy artillery of campaign speeches ... by the time our enemies rally ... we carry Ibadan ... Abeokuta falls under our feet... we uproot Ilesha ... Oyo trembles... an arm of our propaganda brigade crosses over to Jos ... Enugu puts up a tough fight... march through ... sweep... (p. 51).

Lekoja-Brown:...Politics means action, and action means war. Therefore, Military Surprise and Attack can win us votes if only we... (p. 52).

Okonkwo: The way you talked to them, know-what-I-mean? You seem to make them feel you want to order them around like in the army... (p. 53).

Sikira: But he, too, acts rudeness-like to me sometimes (p. 54).

We thus have myriads of worlds where L-B is at once polite, gentle, respectful and patient, talks to people politely, is not abrasive or mocking and is considerate of other people's feelings. In these worlds, we see him respecting his wives' feelings, his political colleagues' feelings and opinions and he is not at all opinionated. We also have other worlds in which he is abrasive, sardonic and is not considerate of other people's feelings including his wife's, and treats everyone as if they were soldiers under him. There are yet other worlds where his soldiery ways get the better of him and he conducts his political affairs as if he were yet in the military barracks. His political compatriots are his foot soldiers and he is the general.

In some worlds too, he is not a Muslim who has only one wife and in other worlds, he is; his home is peaceful with just him and his wife, while in yet other worlds, it contains multiple wives atop of which he sits like a general and where niceties, softness and

comforts are strange entities and do not form constituent parts. The world that emerges as the classical world is determined by the perceiver's experience of soldiers, i.e. the activities of soldiery constituted by marching up and down in 'march drilling' (p. 4) or 'martial rhythm' (p. 3), and where orders that are expected to be obeyed and not debated are barked out: "Sikira and Mama Rashida: We will, my Lord". (*They kneel in greeting and exit...*) (p. 6).

In that world, soldiers are not known for their patience and humanistic understanding. Hence, that world depicts L-B as being incapable of understanding his wives and fellow politicians, thus resulting in him expecting them to take and obey his orders. The collision results from his straddling of two worlds; one in which his experiential interactions exculpate him since he was once a soldier, and another in which he is projected into a post-modern existence where he can marry a foreigner, deal with enlightened politicians, etc. However, the refusal of the other characters to continue to do his bidding results in the breakdown of this classical world: "Lekoja-Brown: Are you there? ... The world has come to an end!" (p. 71).

There are also multiverses in which Mama Rashida is a chicken seller and not a chicken seller; is widowed and is not widowed but living with her husband; is bequeathed and is not bequeathed to Mr. L-B as a consequence of her being widowed; is able to be independent and is also dependent; is transferrable and is not transferrable, and so on. What emerges as her classical world is consequent upon the perceiver's experience of the Yoruba traditional set-up regarding marital relationships, widowhood, and trading activities, which, ironically reveals the collision of her world with the others in the play. For example, she appears in worlds where modern methods of conducting affairs (e.g. commerce, politics, etc.) are running in parallels to worlds where the traditional institutions of, for example, marriage exist. Hence, the worlds of ancient traditions exist in parallels with the worlds of modernism and post-modernism.

We also have worlds where Sikira is not a commodity to be given out in order to secure votes and loyalty and worlds where she is; where she is literate and where she is not; where she is independent minded and she is not, where she is politically mute and where she is not; and so on. There is a collision when her worlds of political muteness and political voice interact with the political gruffness of her husband, Lekoja-Brown. This collision eventually brings us into the classical world where she, who had once been given out as a bargaining prize, becomes a major political player and candidate with potentials.

The parallel worlds of Liza depict superpositions where she is a doctor and she is not; she marries a man of her own nationality and she does not; she marries L-B and returns with him and she does not; she meets him in Congo and she does not even meet him in Congo; she is a catholic and she is not; she dresses conventionally and she does not; and so on. The superpositions appear to be endless. Yet, the classical world which the perceiver

observes is determined by the experiences associated with the collision with Lekoja-Brown caused by her catholicity in both marital relationships (and how many people can be in it) and her style of dressing. The superpositions in this world definitely run parallel to those in the worlds of the other characters that make up the Lekoja-Brown household. It is the parallel nature of the multiverses that constitutes the source of the collisions of these worlds. These resolutions of these worlds are however further enhanced by the environment.

### **Environment**

As noted above, environment relates to the overall factors that impinge on the construction and thus deconstruction of a text. The environment would thus include context, culture, background knowledge, participants, world view of the participants, and so on. The context of the play can be decohered into many superpositions including the Nigerian political situation, (mentioned many times). For example:

Politics is the thing now in Nigeria... (p. 4);  
She is the daughter of the President of the Nigerian Union of market Women (p. 10);  
...Come to Nigeria after the elections... (p. 10);  
... people of Nigeria ... (p. 41).

Nigerian cities such as Jos, Abeokuta, Ilorin, etc., (p. 51) are also mentioned. For all of these, Nigeria is indicated as background. Thus, background knowledge of the Nigerian geographical and political situations increases the multiverses and assists in decohering the worlds into one classical world where Nigerian politics is portrayed as being an unconscionable game.

The religious (Islamic culture where four wives are permitted) and social culture (where widows can be passed on to surviving sons) cause more worlds to come into being and increase the chances of the ones that emerge as classical worlds. For instance, the quantum worlds envisioned include worlds in which Lekoja-Brown has no respect for Sikira and also respects her as a woman and does not order her around; has no respect for Liza and also respects her; refuses to marry any other woman, etc. These are all decohered however into one possibility where Lekoja-Brown is allowed to have more than one wife (which he does) and treats them all (with the exception of Liza) with accustomed bluster.

The process of decoherence brings about the deconstruction of the worlds in the parallel worlds theory. It is even more pertinent and germane to the African experience where, in addition to the worlds envisioned through lexemes, the culture of the participants yields an increase in the number of worlds. For example, Lekoja-Brown's snake 'Freedom', can be seen in many superpositions as an ordinary snake but takes on additional worlds when seen as a supernatural symbol of strength metaphorising for its master. The meeting

between the snake and Liza thus becomes a collision of worlds. The dashing of Lekoja-Brown's political hopes in spite of the healthiness of the snake thus represents the absence of strength for (collapse of the place of the snake) the snake and Liza's ascendancy in the life of Lekoja-Brown. Thus, the collision of the Worlds is a sign that tenuous worlds need to collapse so that stronger ones can be built.

### **Perspectivisation and the Nigerian ESL situation**

According to Vaidman (2008):

Another concept (considered in some approaches as the basic one, e.g., in Saunders 1995) is a relative, or perspectival, world defined for every physical system and every one of its states (provided it is a state of non-zero probability): I will call it a *centered world*. This concept is useful when a world is centered on a perceptual state of a sentient being. In this world, all objects which the sentient being perceives have definite states, but objects that are not under her observation might be in a superposition of different (classical) states.

The contributory phenomena to the perceptual state of a sentient being, as determined above, are regarded as the history, experience and environment of the interacting phenomena. From the close examination presented above, it can be surmised that the perspectivised worlds in *Our Husband...* is reflected mostly through the characters who exemplify the Nigerian dramatic situation. An appraisal of the centred worlds in the play reflects not just the characters but also Nigerian politics, the place of the supernatural in the country, marital relationships, the use of English in Nigeria, and so on. As noted elsewhere, a perspectivised world does not split but cannot prevent the superpositions of other worlds not perspectivised.

For example, what becomes perspectivised in the character of Lekoja-Brown results directly from his career as a soldier in the armed forces which in turn nurtures his attitude in his second career, politics. His training as a soldier thus enables him to see everything – marriage, relationships and politics – as a war. His is a militarised perspective because he sees everything in terms of war and war paraphernalia.

Lekoja-Brown: I'm using army tactics of surprise and attack! (p. 7).

It is war! Politics is war (p. 7).

I should leave my women ... each one camped in a separate tent ... (p. 11).

Politics means action, and action means war. Therefore, Military Surprise and Attack can win us votes if only we... (p. 52).

Okonkwo: ... You seem to make them feel you want to order them around like in the army (p. 53).

Lekoja-Brown: ... You do just as I say quick... (p. 57).

Sikira: Always command, command, command! (p. 57).

Lekoja-Brown is an example of a perspectivised character. Perspectivisation in the other characters is not as closely demarcated as it has been done in Lekoja-Brown, for obvious reasons; nevertheless, what is given is sufficient to enable us observe how their worlds are perspectivised, particularly when they collide.

For instance, the collision of L-B's world and the world of the other politicians results in the collapse of Lekoja-Brown's political world (p. 52). The collision comes about through the rejection of the 'Military Surprise and Attack' (p. 52) proposed by Lekoja-Brown as a means of winning the political fight. His resolve to perpetually view Nigerian politics as a war pits him against the other civilian politicians because 'military exercise in a political set-up is a sham' (p. 52). He exemplifies the recent pronouncements by contemporary politicians in Nigeria that they were ready to engage in 'do or die politics' or 'dirty politics' in Nigeria.

Lekoja-Brown's and Liza's worlds appear to have been running parallel with endless numbers of superpositions taken from the domain worlds of Nigerian traditional marital situations and a modern, international marital expectation respectively. However, these two worlds collapse in the fight scene (pp. 58-59; pp. 64-65) and result in an explosion that ushers in a resolution of the conflict – the dismantling of Lekoja-Brown's polygamous household and cessation of Liza's plans to return to her country. What is thus perspectivised is suggested in the world where Lekoja-Brown learns to give respect to others beginning with the apology given to Liza (pp. 68-69; p. 75); and the acquiescence to Mama Rashida's plans (pp. 71-72). This represents a change from the unyielding, militarised perspective we see at the beginning of the play.

At the end of the play, there is also a marked collapse in the world of the women as against the worlds in which they are portrayed at the beginning. In the play, worlds are shown where women are regarded as cartels. Lekoja-Brown has three of them in his house, all of whom he seems to regard and treat as goods. Mama Rashida is a victim of tradition; Sikira is a victim of political horseplay and Liza is a victim of deception. All these collapse into classical worlds from which new ones emerge for the women. At the end of the play, Mama Rashida's African traditional world has been perspectivised into a world of modern economics. Sikira's world has also been perspectivised into a world of realization of recognition piloted on the drive for equality of women with men and she becomes a political candidate in the place of her husband. Liza's world on the other hand is perspectivised into a classical world of marital bliss, which was the original quest for which she left her own known and familiar foreign world. From that collapse, she gains her husband.

The world of gains for the women in the play is counterpoised against the world of losses for the men. In the resolved classical world, Lekoja-Brown loses his electoral bid. He further humiliates men when he forces his political colleagues to lie face down in the dust in order to prevent them from seeing Liza's scantily dressed body. Furthermore, the

world shows the men losing control of the political party as the women force them to nominate a woman as the party's electoral flag bearer. From this perspective, women gaining the upper hand are a signal that the old world order has collapsed and a new one is risen in its place.

Lekoja-Brown: Women are taking over the world! ... (p. 70).  
We have come to a new world, brother.  
A woman's world! (p. 71).

Hence, the perspectivisation of a world in which a woman emerges as a party's flag bearer may be said to represent the voice of the playwright. From the various worlds created by the playwright emerges one in which women *decide* who represents the party and women *support* one of their own. This contrasts sharply with the world in which the men give the orders and the women obey them at the beginning. This is what prompts Lekoja-Brown to sum up at the end of the play that the classical world in which men ruled has collapsed as a result of these collisions: "Lekoja-Brown: The world has come to an end!" (p. 71).

In the Nigerian social experience, the world coming to an end is used to signify an unforeseen world where women find their voices, ask to be elected into political office and stop existing merely to obey men's wishes but beginning to live to realise their dreams. In this classical world, women come into their own.

The collisions of these different worlds show a classical world of Nigerian politics. As reflected by the playwright, the worlds in the play show how politics has been taken over by opportunists who are not interested in building the country but 'eating' it up. Hence, the playwright perspectivises a world where men who play politics employ brute force to perpetuate an unequal world where women do not get any contributory chance. They also do not get results. These collisions finally end in the collapse of this classical world, reflected in the quotation above, from which arises another – a new world where a woman becomes the symbol of an emerging national political consciousness.

Collision of worlds is further portrayed in word choices which sometimes place native English and Nigerian cultures at opposing ends, exemplifying the English in a second language situation. For instance, address systems in traditional marriages in Nigeria is different from that of the modern marriage and the British culture. Throughout the play, Lekoja-Brown calls Mama Rashida and Sikira, two of his wives, by name, but they address him as 'My Lord' or 'Sir', accompanied by kneeling down while speaking with him. This portrays a world of patriarchy and male dominance. This system collapses in the relationship between Lekoja-Brown and Liza, his third wife, who represents another world and a confrontation to Lekoja-Brown's world. The collision between the two characters partly forms the pivot of the collision of worlds in the play.



Vocatives such as Mama Rashida, Sikira, Okwonkwo, Lekoja, as well as place names such as Ibadan, Abeokuta, Ilesha, Oyo, Jos, Enugu, etc., constitute two opposing ends of the same thread. Whereas the names are recognisable Nigerian names, the language of expression is English. Hence interjections of conceptualisations such as ‘...marriage is for emergency’, ‘Nigerian Union of Market Women’, ‘god of iron’, ‘national cake,’ ‘national chin-chin’, and hedges such as ‘wallahi’ or ‘na’ serve not only to portray the Nigerian situation but to point towards the resolution of classical worlds. For example, the actions and situations described by the various scenes can be located in any world, and according to the MWI theory it is possible for anything to take place anywhere, but habitual uses of such names and conceptualisations as those identified point to the Nigerian situation.

Hence, vocatives, place names, conceptualisations, etc., build specific multiverses which resolve into classical worlds. While, in second language situations, such resolutions may be hastened by such names, it is also the case that conceptualisations increase the superpositions of worlds. A concept like ‘national cake’ or ‘national chin-chin’ builds on preexisting concepts in the native English environment and increases the possible worlds. In that native world, a cake is baked for an individual or a party but hardly for a nation. In the ESL situation, however, it is possible to have worlds where a cake is baked with the entire nation in mind.

Furthermore, since there is an increase in worlds through connotations in ESL situations (or any Second Language or Foreign Language situation), perspectivisation is more highly increased. In turn, the increase leads to the perception of the impossibility of a physical world in which a nation has only one cake, hence the resolution to a non-physical interpretation. Furthermore, place names, character names, culture, experiences, conceptualisations, etc., lead to higher resolutions of worlds into classical states. Nigerian situations and cultures are more quickly identified by the names and words. We can then conclude that worlds in the Nigerian situation are resolved by specific and perspectivised words.

### **Summary, Findings and Conclusion**

In the literature of the Many Worlds Interpretation theory, worlds do not collide but continue to run in parallels ad infinitum. The classical world that is observed however is the one that becomes perspectivised. Through the PWL theory, an offshoot of the MWI theory, we have observed how the play *Our Husband Has Gone Mad Again* by Ola Rotimi perspectivises a world in which superpositions of characters collide on different levels to present the author’s message.

The study has also allowed us to see that when worlds collide, the collision results in conflicts. This means essentially that conflicts arise when superpositions in the worlds of individuals abandon their parallel courses and enter into other worlds. For example, Lekoja-Brown’s militarized world abandons its normal superpositions of ‘command and

obey' structure and enters into the world of politics where 'consensus and negotiation' ought to determine the superpositions.

Naturally, the conflicts that arise become explosions or collisions, just as if natural worlds were making physical impacts. The same goes for the world where the women meet; where Lekoja-Brown meets the women; where the African civilisation meets the western civilisation; and so on. Resolutions into classical worlds occur only when one structure of superpositions is abandoned for another. For example, the 'command and obey' structure gives way to the 'consensus and negotiation' structure. This is exemplified in the play in marriage and politics.

When worlds collide, they should break into tiny fragments, each of which can result in different worlds, representing nouveau situations. Hence, from a single collision, further multiverses constituted of an admixture of the contributory worlds should occur. However, perspectivisation enables the observer resolve the classical world that emerges from this collision.

This is why we are able to extract a new world in which Lekoja-Brown is seen to be different at the end from what he was at the beginning of the play; so also are the women. Even universal institutions such as marriage or politics are observed to be different at the end from what they were at the beginning of the play. We can therefore conclude that the examination of worlds in *Our Husband...* using the PWL theory has enabled us to gain a better understanding of the characters and their conflict creation and resolution potentials.

More importantly, specific word choices lead to increase in worlds in ESL situations, which consequentially increase perspectivisation. In other words, in ESL situations such as Nigeria, increase in worlds is caused by word choices, but whose superpositions are resolved into classical states by the connotations which convey cultural nuances.

From this study, we can conclude that the PWL theory brings out not only the preoccupations of literary pieces but the how and why of the various conflicts. From the point of view of the PWL theory, which is an offshoot of Everett's MWI theory, we can understand how language users in *Our Husband...* use words to create worlds and also create chaos that result in the collisions of worlds. However, from a historical, experiential and contextual or environmental examination of the text, we find that the superpositions resolve into the playwright's messages concerning Nigerian social issues such as politics, marriage, friendship, tradition, war, etc.

Altogether, PWL not only helps us understand the nature of conflicts and collisions but also the nature of resolutions, and how more easily to reach the latter. In addition, this theory can be applied to other areas of concern in the humanities such as theatre arts practice, religious affairs, matrimony, historical events, international diplomacy, philosophical enquiries, and so on.

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## CHAPTER TWO

### SOCIOLINGUISTIC STUDY OF INSULTS AND CURSES AMONG YORÙBÁ-SPEAKING CHILDREN IN NIGERIA

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#### **Introduction**

Social, psychological and economic forces are crucial factors which create and influence language use or variations, thereby allowing the use of language to express insults, curses and other dirty speech by both adults and children. This is against the realism that language itself actualises, maintains and shapes the contexts in which these forces are realised in the society. Language variation provides the theoretical platform for studying the causes and effects of the use of offensive words among children, because community, parental and sociolinguistic factors set the foundation for the style and use of language acquired by the children. Profane language in children may attract more restriction from parents in religious communities than those outside it. City speakers' slang may be resented by rural dwellers; citizens in the West may detest the dialects of those in the East; ethnic and racial slurs may abound between 'in-groups' and 'out-groups' (Jay, 2008). Irvine (2015) opines that children are not born with insults and profanity but sometimes, they need to express anxieties, frustrations, fears and anger which have been trapped inside them.

Offensive speech refers to a broad category of the lexicon of a language. The semantic field of offensive vocabulary subsumes name calling, insulting, profanity, obscenity, epithets, slurs and scatology (Jay, 1996). According to *Early Child Education* (2015), cursing and dirty language have age-long origins, and they have been in use for centuries with the words' taboo status lending them their power. Many factors revolve around the development of curse and insult words in children. Insults and curses have increased in home, public, educational and child care settings. Inappropriate adult role models in the home, neighbourhood and school are veritable sources of dirty language. Famous habit of having acquaintances with television, music lyrics and movies form strong influences on children. For instance, children who are allowed uncontrolled access to radio, television, music, publications of all sorts may bring bad language to child care centres, class rooms, and other common places. Some young children imbibe bad language from the hearing of racist, sexist or offensive language. When they repeat such language in child care centres, schools or in any other public places, pupils become badly influenced (Jorgenson, 1985; Jay, 1992; Goodenough, 1993).

Children's insults and curses are sources of problems to parents, guardians and the society because many get obviated and wonder when, where and how children and wards

acquire bad language. This is because the use of dirty language is generally viewed as undesirable. But curbing these habits in children can be facilitated through the understanding of why and how children curse and insult through qualitative and quantitative research work (Goffman, 1972). Yet, children's bad language is "a largely unexplored topic among language researchers, although assumptions about what children know about taboo language form the basis for language standards" (Jay & Jay, 2013: p. 459).

In the course of embarking on research work by this researcher over the years on children language, especially among the Yorùbá-speaking pupils in public primary schools, the use of insults and curses feature prominently among them. But as mentioned above, works on these important phenomena in Yorùbá children have largely escaped the attention of the Yorùbá child language researchers. This paper aims at investigating the insults and curses inherent in the language of these pupils in the course of their interactions. Specifically, the researcher will seek answers to what children insults and curses are; how children's insult and curse; and the manner in which the bad language is accomplished in their conversations. In other words, this paper will explore the nature and the contexts of the Yorùbá children insults and curses. In line with the interactional sociolinguistic approach of Gumperz (1982), the children's contexts of interaction are under focus. This approach is favoured because insights into the nature of Yorùbá children's insults and curses, and the illuminations into the school contexts through which the dirty language is used, will be gained in this study. Through the research, clues into how the undesirable habits in children can be curbed will avail.

### **Children's Insults, Curses and the Society**

Insults and curses are definitely human. The linguistic competence in humans precipitates the behavioural manifestation of verbalizing power, thus, distinguishing humans from animals. Life experiences, replete of kaleidoscopic flux of encounters, events and scenes, are largely reflected in endless expression of concepts, emotions and realities. Insults and curses evolve from the dynamism of social and cultural systems that bear expressions in actions and reactions to issues.

Wikipedia (2015) refers to an insult as an expression, statement, or sometimes behavior which is disrespectful or scornful. According to Goffman (1972), insults may be intentional or accidental. It could be factual, but all the same perjorative. Insults are a primary form of social form of interaction, central to the imaginary order, symbolised in transitive quarrel, showing aggressive form of communication (Winslow, 1969). Insults could be a primary form of social interaction with an intent to belittle or condescend exchange, a signal, a backhanded compliment, a sexual or formal phenomenon (Goffman, 1972; Jay, 1996; Irvine, 2013).

A curse is any expressed wish that some form of adversity or misfortune will befall some other entity, one or more persons, a place or an object. Curse, which may also be referred

to as a jinx, hex or execration, can refer to a wish that harm or hurt will be inflicted by any supernatural powers, such as spell, prayer, imprecation, magic, witchcraft, God, natural force, or spirit (Wikipedia, 2015). Specific types of curses abound in various cultures. In African, German, Hindu, Afro-American, Middle Eastern and Mediterranean, and other cultures, curses of several types are unleashed. However, removing or breaking curses is possible through rituals or prayers (Alexandra, 2013). It becomes obvious, from the foregoing, that curse words are more problematic than insults though they both fall into the category of bad language.

Bad language has been classified into three types: acceptable, unacceptable and inappropriate. The dirty language that we read in newspaper or hear in a news broadcast is acceptable. It is a formal or conventional level of speech that young children eventually learn or use, while the unacceptable are the ones that are legally forbidden. It includes harassment, libel, threats, gender or racial discrimination, obscenity and so on. The inappropriate language hangs between acceptable and unacceptable. It largely depends on contexts with different standards or restrictions on language behavior, based on norms and customs in the society's culture. For instance, appropriate language at home with parents and siblings is different outside the home with mates and peers (Jay, 2008). McGee (1979) claims that children use make-up words to insult and curse as they grow, showing the in-built mechanisms of bad language or taboo acquisition in them.

According to Jay and Jay (2013), younger children not only use bad language, but repeat offensive words without understanding what these words mean. They use taboo words as a direct consequence of their language exposition. Name calling and ethnic slurs which focused on physical appearances, concrete peculiarities, mental traits and social relationships were found in the vocabulary of children (Winslow, 1969). In the children storytelling, sexual themes, self-exposure and scatology are present in the narratives of 5-to-10-year olds, while older children's stories reveal more sexual taboo words (Sutton-Smith and Abrams, 1978).

### **Insults and Curses among Yorùbá Children**

The Yorùbá-speaking children grow up to use the language not because their parents are Yorùbá, but for their exposure to it. The Yoruba society produces the children who in turn grow up to potentiate and ensure its continuity; hence, they derive their knowledge of insults and curses from the people and the language(s) spoken around them. Against this background, the Yorùbá children acquire the culture, including insults and curses transmitted to them. The Yorùbá offensive words relate to various aspects of life such as dressing, sex, food, hygiene, death, birth, business, royalty, and so on (Adebileje, 2012). Jay and Jay (2013: p. 2) claim that some offensive words among children generally are unacceptable but normal. The duo describe the children's unacceptable but normal dirty language habit of insults and curses, thus:

Most normal children will experiment with dirty words and dirty jokes in the course of growing up. They will also repeat powerful offensive words they hear adult use as insults. Children enjoy using language in jokes, puns and stories that adult finds “gross”. Young children will freely use scatological references to body products and body parts. As young children grow, they become more aware of social and psychological aspects of human interaction and their name calling will show their new awareness.

It is clear from Jay and Jay above that children acquire dirty language from adults and others in the society. Though the Yorùbá society, like many others, does not condone insults or curses, it is easy for children to engage in them. According to Vygostky cited in Adebileje, (2012: p. 96), children’s functions in cultural development appear at two levels. The first level represents the social, described by Vygostky as “inter-psychological,” while the second refers to individual child’s development, tagged “intra-psychological.” In other words, the children’s cultural functions develop from their interaction with their immediate and wider environments on the one hand, and their build-up cultural acquisition on the other hand. Though the Yorùbá society sees insults and curses as what must be curbed or deterred in children, it is common for children to acquire them. Of course, this should not come as a surprise because no child can develop its socio-cultural functions in isolation. Inferring from the postulation of Vygostky (1986), a Yorùbá child can, in its inter-psychological development, be vulnerable to insults and curses through provocation from another child.

Furthermore, the child can be reinforced by variables like siblings’, parents’ and adults’ insults and curses, and even the media. In addition, Yorùbá children in their intra-psychological state, who have problems with the language, or those who have emotional problems with anger or aggression are bound to manifest bad language. The Yorùbá refer to an insult or an abuse as *èébú* and a curse as *èpè* or *ègún*. It is not uncommon among Yorùbá children who are insulting people to utter words like *òdè*, (a fool) *òbùn* (a dirty person), *olòsì* (a poor individual), *wèrè* (a mad fellow), *òbọ* (a monkey), *òpònú* (a thoughtless person), and so on. Similarly, *Kò ní dǎa fún ẹ* (It won’t be better for you), *Kó bàjẹ fún ẹ* (It will be bad for you), and *Kò ní dùn fún ẹ* (It won’t be pleasant with you) are common curses among Yorùbá children, especially when they are provoked by peers and others.

### **Theoretical Framework**

This study is based on the interactional sociolinguistic (IS) theory of Gumperz (1982) which is concerned with how speakers and hearers interpret meaning in social interaction. Children’s language dynamics correlates with all the situational, psychological and socio-cultural contexts upon which their utterances can be interpreted, maintained and realised. Sociolinguistics, as a broad discipline, reflects the interpretation of the roles and functions of human speech in relation to all the factors facilitating such interpretation in a particular society. Put differently, it reflects the study of the cultural norms, expectations

and contexts that the society exerts on language in the process of its use. Conversely, it also implies the study of the influence of language and linguistic behavior on social and cultural factors (Adegbija, 1982; Hudson, 2001; Yule, 2002; Bailey, 2008).

IS is a subset of sociolinguistics which blends insights and tools from linguistic anthropology, sociology, discursive psychology, pragmatics and discourse analysis into interpretive framework for analysing meanings in intra- and inter-cultural communications, or intra- and inter-group communications. IS framework is applicable to any interaction (children's communication in the forms of insults and curses inclusive). It is helpful in illustrating the way in which social background knowledge is implicated in the signaling and interpreting of meaning (Bailey, 2008).

In the literature, it has been emphasised that talk is contextually and culturally enrooted but IS operationalises the link between socio-cultural situation and linguistic knowledge in a systematic way. Instead of presuming a discrete and separate information theory from some dimensions of communication theory, IS posits that communication ensues with rapid shifting of interpretive frames through conventionalised surface forms referred to as "contextualisation" cues. These cues are "the means by which speakers signal and listeners interpret what the activity is, how semantic content is to be understood and how each sentence, (or utterance) relates to what precedes or follows" (Gumperz, 1982: p. 131). The conventionalised surface forms unite to cue interpretive frameworks in order to analyse propositional content in specific socio-cultural contexts baring all ambiguities. According to Bailey (2008), a communication stream can perform the dual function of both referential content and a context through which the referential content is interpreted. Furthermore, IS methodologically relies on recorded audio or video interaction in order to uncover meaning-making processes which could be fleeting, unconscious and culturally varied.

In deploying the relevant aspect of the approach to this study, the illustration of Gordon (2011) is quite insightful. Gordon provides some analytical factors from IS which include speakers (writers), listeners (readers), the message/goal (illocution), subject matter, location (setting), emotive or expressive function and referential/denotative function. This approach is suitable for the study for two reasons. Firstly, children's insults and curses used in this study are aspects of interactional features which operationalise the link between the contextual variables of the children's utterances and their use of language in school. Secondly, IS prescribes an ethnographic method of data collection which is very appropriate for any work entailing live conversations. This is against the background that the children (target population) interacted in school contexts where data were collected from their live conversations with attention paid to the fleet of unconscious contextualisation cues.



## Methodology

This study, which lasted for 6 months, was carried out in public schools by using the children who interacted in groups, and whose language was Yorùbá mainly. It was observed through previous studies on children that data among children were better collected during early hours, between 9-11 am, when they are very active (Jay, 2008). To get the children live in their active periods, the schools were visited during break periods when they were free to interact, especially outside their classrooms. Their utterances were collected randomly through participant observation method, during which the researcher, with the help of other research assistants in other locations, paid particular attention to instances of utterances containing insults and curses. Audio tapes and note-taking methods were used to document the children's utterances with particular attention paid to the contexts of the "dirty" aspects of their speech. As mentioned earlier, the interactional sociolinguistics' (IS) method of data collection becomes most useful.

It is important to stress that the presence of the researcher or his assistants in the midst of the children for observation did not at all meddle or interfere with their interactions, since the data collection was done during their break or free periods, when most of them were outside the class to enjoy themselves. As a matter of fact, they did not notice the presence of the research observers. In other words, the children were too busy running around, playing, quarrelling and interacting within the school premises without minding the presence of anybody or the researcher or his assistants; and this was the case in all the study areas. It was then easy to collect live data from the children in natural situations during their free periods in order to avoid intruding on them.

All these account for why public school environments in main Yoruba cities where children are found in groups using Yorùbá as the main language, were chosen for the collection of data. In all, one hundred and twenty-one (121) samples of insults and six (6) samples of curses were obtained as follows:

<b>Town/Cities</b>	<b>Insults</b>	<b>Curses</b>
*Ilorin North	10	Nil
**Ilorin East	20	1
Ilorin South	12	Nil
** Ilorin West	11	Nil
Ibadan	21	2
Oshogbo	13	1
Akure	10	1
Ado-Ekiti	16	1
Abeokuta	08	Nil
<b>Total</b>	<b>121</b>	<b>6</b>

\*Ilorin city and its environs were created into three local government areas by the Federal Government of Nigeria in such a way that we now have Ilorin East, Ilorin South and

Ilorin West. But Ilorin North, the fourth, in this study was created here for the purpose of this research.

**\*\***In the course of this research, it was also discovered that Ilorin West (especially Emir's market area) and Ilorin East, where most non-Ilorin Indigenes and Christians reside, have a large number of inhabitants from other parts of the country, especially Lagos State and the Yoruba-speaking areas of Kogi State. Hence, the data collected are inclusive and representative of Lagos and Kogi states, among other states.

After a close study of the data, sixty-two (62) insults out of one hundred and twenty-one (121) and three (3) curses were selected for analysis. This is against the background that fifty-nine (59) insults overlap in some of the locations. Similarly in the case of the children's curses, three (3) overlaps were discovered, leaving out only three (3) for analysis.

Ten University of Ilorin sandwich students, who were teachers, and who were living in all the cities mentioned above were deployed to collect relevant data, after they had been given proper orientation on the method of data elicitation in their various schools. A few other pupils who were non-Yoruba, but who had acquired a native-like competence in Yoruba because they were born and bred among the Yoruba were also included. In all, ten purposively selected public primary schools across Ilorin, Ibadan, Osogbo, Akure, Ado-Ekiti and Abeokuta were used for data elicitation.

As earlier said, four public primary schools in Ilorin Metropolis and its environs (where the researchers and some of his research assistants live) were purposively chosen across the four zones (one school per zone: Ilorin North, South, West and East). They were visited for 6 months to observe and record the utterances of the children during their free periods, and the children were in the age bracket of 6 - 11 years.

After a further study of the data, the insulting words were categorised into groups reflecting bad labeling, ethnic slighting/name calling, bad possessive tag, derogatory metaphor, derogatory simile, virtue voidance and directive rebuke. The few but recurrent curses therein formed a separate group for description. The relevant aspects relate to the subject matter, emotive acts, context and goal or illocution of the children's dirty language.

## **Presentation of Data and Analysis**

### **Section A: Insults**

In this section, the features of the insults are presented in seven tables, while the frequencies of the curses are shown in a single table. The children's insults are closely studied and grouped into seven types. The curses are mainly three. Since the curses are very few (just 3), their frequency was only taken into account for data analysis.

In the following part, each table comprises 6 columns: Insult, Translation, Subject Matter, Emotive Act, Context and Goal/Illocution. It is, however, important to stress that, describing the features of Emotive Act, Context and Goal/Illocution in the last three columns to the right of each table, involves taxonomising or listing; hence, they are expressed in percentage count (per table) as part of the analysis described below each table:

**Table 1: Bad Labeling**

<b>Insult</b>	<b>Translation</b>	<b>Subject Matter</b>	<b>Emotive Act</b>	<b>Context</b>	<b>Goal/Illocution</b>
Agò	Dull	The chalk on the floor	Disgust	Conflict	Reacting
Mùmú	Dull	Copying from the chalkboard	Surprise	Conflict	Reacting
Òbùn	Dirty	Biro in the bag	Anger	Friction	Reacting
Òpònú	Confused	Sharpening the pencil	Anger	Friction	Reacting
Afójú	Blind	Fighting over a bunch of broom	Anger	Friction	Reacting
Òdókò	Flirt	Picture of a boy and girl	Dislike	Conflict	Teasing
Akúrí	Unintelligent	Reading from the board	Disgust	Conflict	Reacting
Òmùgò	Fool	Playing football	Disappointment	Conflict	Reacting
Adítí	Deaf	Playing Football	Dislike	Friction	Teasing
Opòdi	Stupid	Struggling to seat	Anger	Conflict	Reacting
Irukiru	Worthless	Noise making	Dislike	Friction	Reacting
Dindinrìn	Idiot	Cheating the speaker	Dislike	Friction	Reacting
Abunú	Gutless	Food bought in school	Disappointment	Friction	Reacting

The insults in Table 1 above relate to outright giving of bad names, and are, therefore, referred to as bad labeling. The foregoing insults centre on various topics as indicated above. They all result in venting the emotions of disgust, surprise, anger, dislike and disappointment.

On the percentage count of the emotive act, context, goal/illocution on table 1 above, it is discovered that out of the emotive frequencies, anger and dislike rank highest with 30.8% each. They are trailed by disgust and disappointment each with 15.4% distribution, while surprise makes a low appearance of 7.7%. Furthermore, the insults occur in two main contexts: conflict and friction. In this table, the context of conflicts reflects some sort of scuffle or assault, while that of friction merely indicates brushes or non-amiability. However, friction makes 53.8%, while conflict scores, 46.2% of the contexts. The communicative goal or the illocution of speakers' insults are reacting and teasing. But while reacting hits 84.6%, teasing makes a low mark of 15.4%.

**Table 2: Ethnic Slighting/Name Calling**

Insult	Translation	Subject Matter	Emotive Act	Context	Goal/Illocution
Omọ Ibo	Ibo boy	Struggling over a toy	Anger	Competition	Ridiculing
Omọ Hausa	Hausa girl	Argument over the rice bought during break	Dislike	Friction	Ridiculing
Omọ Edo	Edo boy	Noise making	Disgust	Friction	Ridiculing
Omọ Jebba	Jebba boy	Noise making	Disgust	Friction,	Ridiculing
Omọ Tapa	Nupe boy	Copying from the board	Anger	Friction	Ridiculing
Omọ iya	Naughty boy	Struggling over a bunch of broom	Dislike	Competition	Reacting
Omọ tutu	Dense girl	Struggling to sweep	Anger	Competition	Reacting
Omọ Janjala	Frail girl	Argument over the length of two pencils	Dislike	Friction	Reacting
Omọ lalase''	Bad girl	Arguing on whether the rice bought during break was hot or cold	Dislike	Friction	Reacting

Table 2 contains ethnic slight/ name calling of the hearers by the speakers. To evoke ethnic import in spiteful description of a person in an interaction as indicated above, is not without the intention or goal of ridiculing. All the so-called non-Yorùbá pupils insulted by ethnic prefixing have acquired native-like competence in the Yorùbá language. In the table above, the emotive act of displeasure hits the highest frequency of 44.4%, while anger trailed displeasure by 33.3%. But disgust makes a low frequency of 22.2%. Competition and friction are the contexts of occurrence for all the insults. Competition represents 44.4% distribution while friction hits 55.6%. The illocution of ridiculing constitutes 55.6% with reacting forming 44.4%.

**Table 3: Bad Possessive Tags**

Insult	Translation	Subject Matter	Emotive Act	Context	Goal/Illocution
Eléti fènfè	Possessor of wide ears	Brushed in the leg sore	Resentment	Friction	Reacting
Eletí nlá	Possessor of large ears	Noise making	Resentment	Friction	Reacting
Èlènu jànràn	Possessor of a wide mouth	Threaten by a mate	Resentment	Friction	Reacting
Olór idóògì	Possessor of a dog's head	Noise-making	Dislike	Friction	Reacting
Olójú òpòlò	Possessor of frog's eyes	Being disturbed by a mate	Resentment	Friction	Reacting
Èlènu róbótó	Possessor of round mouth	Being beaten by his seatmate	Resentment	Conflict	Retaliating
Èlènu sùmúnú	Possessor of pointed mouth	Seizure of a book by a school mate	Resentment	Friction	Reacting
Olójúnlá	Possessor of large eyes	Unauthorised opening of a her bag by a mate	Resentment	Conflict	Retaliating
Èlènu gbòòlò	Possessor off long mouth	Being beaten by a class mate	Anger	Friction	Reacting

Table 3 consists of insults which result in resentment, dislike and anger. Resentment accounts for 81.8% of the total frequency, while dislike and anger attract 9.1% each. Friction and conflict are the contexts for the bad possessive tags. While friction amounts to 63.6% of the contexts, conflict reflects 36.4%. Friction in Table 3 refers to instances of mere brushes, while conflict extends beyond friction. The two main illocutions, reacting and retaliating characterise the goals of the insults. While reacting makes 63.6% of the distribution, retaliation accounts for 36.4%.

**Table 4: Derogatory Metaphor**

Insult	Translation	Subject Matter	Emotive Act	Context	Goal/ Illocution
Ọròbò	Fat/Plump person	Noise-making	Anger	Rowdiness	Reacting
Robotò	Round eyed or mouthed person	Moving the seat of the S	Dislike	Friction	Reacting
Kòòki	Coca-cola: a kind of soft drink	Snatching the pencil of the S	Anger	Friction	Reacting
Fántà	Fanta: a kind of soft drink	Covering the chalk board to prevent the S' sight	Anger	Friction	Reacting
Ọbọ	Monkey	Beating the sit with the stick	Anger	Friction	Reacting
Ìnànkì	Chimpanzee	Noise-making	Dislike	Rowdiness	Reacting
Yéló fifa (Yellow fever)	A derogatory name for a Nigerian traffic officer who wears a yellow-like uniform	Shaking the desk of the S	Dislike	Friction	Reacting
Àgàtú	An ethnic group often held in contempt for being hired for hard labour in the farm among the Yorùbá	Being sparked by a play mate	Anger	Friction	Retaliating
Mólà	Mallam: a name being used to slight northerners	Being disturbed by a classmate	Dislike	Friction	Reacting
Sùbérù	A muslim name often used to ridicule someone	Being spanked by a Schoolmate	Anger	Conflict	Retaliating
Sùmónù	A Muslim name used just the way 'suberu' is used	Noise-making	Dislike	Rowdiness	Reacting
Ìrúkirú, ọbẹ Iwọ	Bad, detestable and bitter soup	Being disturbed by a class mate	Anger	Friction	Reacting

The emotive acts found in Table 4 are anger and dislike. The difference between the two is in the degree of emotional response. While the frequency of anger marks 58.3%, that of

dislike amounts to 41.7%. The types of context exhibited in the table are rowdiness, friction, and conflict. While friction accounts for 66.7% of the contexts, rowdiness amounts to 25% with conflict trailing them with just 8.3%. The illocutions in the table are shared between reacting and retaliating, with reacting making the largest share of 83.3%, leaving 16.7% to retaliating.

**Table 5: Derogatory Simile**

Insult	Translation	Subject Matter	Emotive Act	Context	Goal/ Illocution
Kúkúrí bí eku	As short as a rat	Beaten by a Classmate	Anger	Conflict	Retaliating
Gbònnàn bi òkun sòkòtò	As long as the rope sown buy tailor to hold native trouser by the waist	Being insulted by a school Mate	Anger	Friction	Reacting
Orùn gígùnbí igò magí	The neck as long as a “maggi” bottle	Being spanked by a seat mate	Anger	Conflict	Retaliating
Èsè pàlàbà bí pèpéyè	The leg as wide as that of duck	Being disturbed by a peer	Dislike	Friction	Reacting
Olójú rànḡàndànbí òsùpá	Possessor of eye as wide as that of the moon	Being pushed by a boy	Dislike	Friction	Reacting
Ènu tóóró bi asín	The mouth as long as that of the poisonous rat	Being pulled by a classmate	Dislike	Friction	Reacting

Two emotive acts: anger and dislike; the two contexts: conflict and friction; and the two illocutions: retaliating and reacting, characterise the features of the derogatory simile in the children’s insults above. While anger and dislike are 50% each of the emotive act, conflict constitutes 66.7% of the context, leaving friction with 33.3%. Of the two illocutions, reacting marks 66.7%, while retaliating hits only 33.3%.

**Table 6: Virtue Voidance**

Insult	Translation	Subject Matter	Emotive Act	Context	Goal/Illocution
Aláìgbón	Void of wisdom	Struggling with a mate over a textbook	Dispute	Competition	Reacting
Aláìlọpọlọ	Void of sound brain	Playing football with other mates	Worry	Competition	Reacting
Aláìmòwé	Void of intelligence	Being blocked by a mate from seeing the chalk board	Dislike	Friction	Reacting
Aláìmọkan	Void of any knowledge; a dull person	Being disturbed by a mate	Dislike	Friction	Reacting

Only four types of insult bordering on various subject matters are observed here. While dislike constitutes 50% of the emotive act, worry and dispute make 25% each. Competition and friction share the contexts of 50% each, while the goal or illocution of all the insults is reacting.

**Table 7: Directive Rebuke**

Insult	Translation	Subject Matter	Emotion Act	Context	Goal/ Illocution
Oòr'enu è	See her mouth	A class mate poured water on the speaker's seat	Anger	Conflict	Reacting
Oò r'óriè	See her head	Being beaten by a boy who the speaker also beat in return	Dislike	Conflict	Retaliating
O ò r'èkè è	See his chin	A mate dipped hand into is food	Dislike	Conflict	Reacting
O ò r'òju è	See his eyes	Shaking the desk of the speaker	Anger	Conflict	Reacting
O ò r'èsè è	See his legs	Being kicked by a mate, but the speaker also kicked the mate back	Anger	Conflict	Retaliating
O ò r'ètè e	See her lips	Taking the speaker's eraser by force and running off	Dislike	Friction	Reacting
O ò rí'run è	See her hairs	Throwing a chalk at the speaker, who also throws back the chalk	Dislike	Friction	Retaliating
O ò r'ègò è	See his head	Pulling the shirt of the speaker, but the speaker beat the mate back	Anger	Conflict	Retaliating
O ò r'etí è	See her ears	Struggling with the speaker to copy from the chalk board	Dislike	Competition	Reacting

Nine types of directive insults delving on diverse subject matters are shown in the table above. Dislike and anger are the major emotive acts. While dislike constitutes 55.6%, anger makes 44.4% of the acts. Features of conflict, friction and competition characterise the contexts of the children's directive rebuke or insults. Conflict constitutes 55.6%, friction makes 33.3% and competition marks 11.1%. The goals or illocution of the rebukes are two: reacting and retaliating. 55.6% of the goals is made up of reacting, while 44.4% of the illocution is reflected in retaliating.

### **Curses among the Children**

For the period that this study lasted, only three types of curse were observed in the communicative behavior of the children. The curses were *Iya è* (Your mother – meaning that it won't be well with the addressees' mother); *Baba è* (Your father – meaning that it won't be well with the addressees' father), and *Kò ní dáa fún è* (It won't be well with

you). The curses are accompanied with the paralinguistic sign in Yorùbá, of stretching out all the fingers and thump at the hearers. As earlier said, due to the fewness of the curses in this paper, only the frequencies of their occurrences are countenanced as shown on the next page:

**Table 8: Frequency Distribution of the Children’s Curses**

Curse	Translation	Subject matter	Frequency	Percentage
Ìyá ẹ!	Your mother (It wont be well with your mother)	Over various issues, bothering on personal or school encounters	11	47.83
Bàbá ẹ!	Your father (It wont be well with your father)	Over various issues, bothering on personal or school encounters	7	30.43
Kò ní dá a fún ẹ!	(It wont be well with you)	Over various issues, bothering on personal or school encounters	5	21.74

The first two curses, i.e. *Ìya ẹ* (Your mother) and *Bàbá ẹ* (Your father) recorded eighteen (18) instances with *Iya ẹ* (Your mother) reflecting eleven (11) occurrences, and *Bàbá ẹ* (Your father) making seven (7) frequencies. The last curse – *Kò ní dáa fún ẹ* (It won’t be well with you) depicted 5 instances. On percentage count, while *Ìyá ẹ* (Your mother) recorded 47.83%, *Bàbá ẹ* (Your father) ranked second with 30.43%, with *Kò ní dáa fún ẹ* trailing behind with 21.74%. The pattern of the children’s curses, which shows the highest percentage of the use of mother in curses seems to imply the contempt which familiarity breeds. Children are normally close to their mother than their father, thereby taking the issue of motherhood for granted.

On a general note, the curses occurred during severe disputes, conflicts, friction and competition which degenerated into scuffling and quarrels that, in many cases, warranted the intervention of the third parties such as the teachers, and occasionally, the researcher and his assistants. The subject matters of the children’s cursing centred on committing offensive acts against one another through which the affected parties were hurt or aggrieved. The emotive acts were the consequences of hurts or grieves with the attendant provocations culminating in anger, bitterness, frustration and disgust. The contexts observed were those of conflicts, hostilities and friction, while reacting and retaliating were the goals or illocutions realised through the curses issued by the children.

### **Discussion and Implications of the Study**

The insults and curses focused on in this study have exposed us to far-reaching, but often over- looked behavioral phenomena, characterising the children’s use of dirty language. The profanity words of the children are depicted by psychological, thematic, contextual



and language functional factors. The curses of the children, though few, also reflect the dynamics of the world of those children in their manifestation of anger, bitterness, frustration, disgust, conflicts, hostilities, frictions, reaction and retaliation. This, according to Mateo (1998), is a device used by humans – children in this case – to relate with others through language in a particularly powerful way with the reinforcement of the forces of aggressive communication. This implies that the utterances that are evident in the children's feelings are emphatic manifestations of their intentions, and a clear exhibition of their resenting nature.

The children's insults emerged from several thematic fronts, with some accompanied with non-linguistic gestural acts and unsavory words of explicit overtones. The attendant subject matters were issues arising from situations or circumstances such as playing with toys, noise making, copying something from the black board, disturbing one another, arguing over certain issues, struggling over some things, beating one another and checking one another, among others.

This phenomenon in children confirms the view of Yus (1999) that humans or children resort to expletives as a sort of catharsis, a tension, a relief when one feels stressed or needs to release a high emotional strain. There is, therefore, the implication that curses and insults have recourse in events or affairs emanating from logger-head situations arising among the children during interactions.

Furthermore, the curses and insults of the children were further marked mainly by emotive acts such as anger, dislike, disgust resentment, bitterness, frustration and surprise. The emotional outbursts of the children, by implication, reflect the need to express anxieties, frustration, fears and anger trapped in them. This phenomenon is often triggered by peer influence, provocation and genetic psychological traits inherent in the children. These children who were from different homes with different parental backgrounds, have acquired various shades of experience in their process of growth. Their ways of reacting have been formed based on the idiosyncratic temperaments activated by the pragmatic or contextual factors influencing their day-to-day linguistic, situational, psychological and sociological experiences. Corroborating this trend in children, Jay and Jay (2013), assert that the use and comprehension of taboo language among the children are parallel to the communicative, environmental and emotional development of children in general.

The dirty language of the children occurred in different contexts of competition, friction, conflict and rowdiness. The context of competition came up among the children when they had to struggle over certain things or issues, friction occurred during disagreements that were, in most cases mild; conflicts emerged whenever disagreement, disputes or contention degenerate into scuffles or physical combats, and rowdiness became apparent in noisy situations where criss-crossing among the children inside the class prevailed. By implication, the contexts of children's conversations, the topics of their discourse, as well

as their emotive outburst go a long way to influence the frequency and types of insults and curses uttered by them.

In addition, the children's dirty or bad outbursts accomplished certain illocutions or speech functions. In other words, the children realised the goals of performing the acts of reacting, retaliating and ridiculing. Among the children, as we found out, the situations, contexts or occasions of their personal, interpersonal and official relations led them to react, retaliate, ridicule or tease themselves in some kind of ways. Though we regarded children's insults and curses as bad outbursts, Jay (2000) believes that they are normal phenomena that occur in the context of normal cognitive and socio-cultural development of children.

### **Conclusion**

This paper investigated the dirty language of yorùbá children of primary school age. The children's insults were characterised by bad labels, ethnic slight/name calling, bad possessive tags, derogatory metaphor and derogatory simile. Children's insults and curses can be causes of concern to parents, teachers and guardians because they are regarded as bad habits (Early childhood news, 2013). The subject matters or issues out of which the insults and curses emerged were many and unpredictable. They activated the inherent combusive temper culminating in the emotive acts with attendant expression of bad language in the children. The contexts surrounding the acts of insulting and cursing, as well as the illocutions that they (insults and curses) perform as utterances or speech, attest to the point that the encounters, experiences and interpersonal relations among the children are essential platforms through which the children doused their tensions.

Through this study, the extension of interactional sociolinguistic theory to an aspect of children language behavior is underscored. The theory afforded the researcher the opportunity of capturing the nature and characteristics of children dirty language, its contents, as well as its psychological, contextual and illocutionary phenomena.

This research is very instructive to teachers, parents, guardians and other stakeholders who seek ways of curbing these habits in children. A good background information is provided through this study for the planning and preparation for early children education by appraising the entire learning environments, accessing the factors that give rise to insults and curses, and developing responsive code of conduct hinging on speech problems in the context of learning and understanding how to deal with different levels of children language (Early childhood news, 2013).

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## CHAPTER THREE

### COHESION IN POETIC DISCOURSE: A STUDY OF OLAFIOYE'S *THE PARLIAMENT OF IDIOTS* AND LAUNKO'S *PAIN REMEMBERS, LOVE REKINDLES*

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#### Introduction

The application of linguistic phenomena in literary studies is gaining more attention by the day with emphasis on how linguistic resources can be deployed to effectively demystify the complex webs of meaning entanglements in literary language. Just as no science can go beyond Mathematics, no criticism can go beyond linguistics (Whitehall, 1956). When language is used 'creatively', marked impressions are carved such that unconscious but peculiar activities of the mind are reflected. So, 'whole-sale' reliance on intuitive judgment may not be quite helpful. The relationship which transpires between sensibility and its mode of presentation becomes imperative in arriving at the calculated semantic values. Thus, language, just as every other social phenomenon, can be reduced to a system of operations among which is cohesion. Hence, linguistic incursions into literary studies, as represented in this current study, affords one an opportunity of "talking about those intersubjectively observable linguistic features of the text which prompt individual responses, thus providing a degree of objectivity which literary criticism sometimes lacks" (Kempson, 1991: p. 440).

Cohesion is one of such cardinal features in text that can be investigated in order to gain access to the 'mind style' of literary artist with little or no recourse to impressionism of literary criticism (Fish, 1981). In view of the preponderance of authorial 'fingerprints' in literary composition, most especially poetry, cohesion proves a rewarding and potent tool of accomplishing adequate and accurate textual decomposition for the 'intended' meaning implicitly borne by the discourse.

Tayo Olafioye (2002) and Okinba Launko (2000) whose works have been randomly selected for investigation in this study are contemporary Nigerian poets. Both writers fall into the same ideological camp using the Nigerian terrain as the feeder of their composition. A selection of their poems amidst others in their generation becomes necessary owing to the unique mode in which they have presented the common issues which permeate their collections. This crop of African writers seems to have been particularly influenced by similar spatio-temporal experiences. Most importantly, the socio-political and economic terrains of Nigeria have impacted in them peculiar viewpoints and ideologies. Thus, the cardinal thrusts of these writers' works could be said to have been influenced, among others, by long-standing era of military dictatorship,

untold poverty and its attending social maladies, injustice at its peak and a sharp nose-dive of the economy.

Olafioye blames the present socio-economic hardships faced by his countrymen on the crop of insensitive leaders who have constituted themselves into perennial locusts feeding greedily on, and robbing the common man of, the common wealth. Hence, as a member on the other side of the ruling class (i.e. a segment of the proletariats), Olafioye is poised with every sense of responsibility in aligning the nation on the pivot of the New World Order which accompanied the wake of the 21<sup>st</sup> century. This same period coincides with the dawn of ‘New Democracy’ in Nigeria. Since education is perceived as a tool of mental emancipation in its totality, and given the prevalent aberration of human rights in third world countries like Nigeria, literature, especially poetry, becomes an alternative to the armoury of ‘freedom fighters’. Hence, he uses highly intoned linguistic resources in seeking social rejuvenation, political revitalisation and economic recovery in the society he finds himself.

Launko, in his own right, uses elegiac form to present pressing social issues which have combined to form a fragment of the subject of contemporary literary composition in Nigeria. It is a vent through which the nostalgia of lost virtues and pains of contemporary vices are released. In an attempt to paint a vivid picture of the prevalent situation in the country within the webs of their composition appropriately, these writers equally resort to culturally-induced and evocative cohesive manoeuvres. It is in the light of the foregoing that this paper intends to explore the variegated ‘modes’ in which structural and non-structural manipulations of Tayo Olafioye and Okinba Launko have succeeded in binding their bits of authorial intentions into a perceptible whole, particularly in their collections of poems – *The Parliament of Idiots* and *Pain Remembers, Love Rekindles* respectively.

### **Theoretical Construct: Cohesion**

Theme and information are products of structural configuration and function. These are a system of the clause realised through certain ordering of clausal elements. The theme normally comes first. Where it comes last, it becomes marked. Theme and information constitute the internal resources for structuring a language. To construct discourse therefore, we need additional relations within the text that are not subject to these limitations – relation that may involve elements of any level. Such non-structural resources for discourse are tagged cohesion (Halliday & Matthiessen, 2014).

In systemic functional linguistics however, the coverage of cohesion extends beyond the physical manifestation of textual elements to involve the issue of context and how it mediates between the communicative intention and the text. Just as Whorf (1956) puts it, text and context are interdependent components in meaning making. So, cohesion in poetry for instance, is measured in terms of the interactional tie between the message and the medium chosen for expressing it. The notion of appropriateness is what is signaled here; that there should be some kind of correlational bond between what is said and how it is said in a given situation where it is said (Van Valin, 2003).

An inferential assumption generated from an isolated sentence tends to be superficial and subjective. This poses an analytical problem in text-linguistics due to the fact that an independent number of inferences can be drawn from a decontextualised corpus (Alabi, 2010). In discourse text however, this problem has no place because series of sentences which jointly form a text are limited in their reference by context. This is made possible by links, ties, bonds which are erected between and among structural constituents, principally through the use of cohesive devices. It is worthy of note at this point that cohesion in discourse extends beyond lexicogrammatical frontiers to meta-structural levels where textual-contextual alignment is effected and established. In the words of Lehtonen (2000: p. 100), “texts are always shaped by contextual adjuncts with which they are joined”. In essence, language and other semiotic systems are imbued with indeterminate meanings in principle but are realised as goal-ended signifiers in practical contexts. For text-context alignment to hold therefore, cohesion is a force to reckon with.

Cohesion is a means by which sentences are linked together to form a network of logical connection. The term was popularized by Halliday & Hasan (1976) and it is now used to express the ties, whether implicit or explicit, that bind structures into a complete unit of idea. In other words, cohesion is used to refer to the extent to which different components of language employed in an utterance or a text combine to form a unified whole. It is a type of relationship between the thought process of the language user and the linguistic properties he has used to convey his message.

Halliday (1994) defines cohesion as a process through which the non-structural properties or resources for achieving unity of purpose in a discourse are harnessed and combined into a web of sequential relation. Thus, Halliday (1994) and Halliday and Matthiessen (2014), giving a review of Halliday and Hasan (1976), identify four principal ways of achieving cohesion in discourse. These are by reference, ellipsis and substitution, conjunction and lexical organisation.

Reference can be exophoric or endophoric. It is exophoric when the relation involves looking outwards to some persons or objects in the environment (outside the text) and taking cues from extralinguistic reality in order to gain access to coherence engendered in the text. In poetry, reference is commonly used to strengthen the bond among the varying artistic components. One crucial feature of systemic functional linguistics is its modules for a logical analysis of a text from the standpoint of the established relations between the message and its medium. References made in the textual component of poetry create a bond between the signifier and the entire socio-semiotic system. For instance, an understanding of exophoric references made within the space of a poem enables the analyst to paint a picture of the extra-textual basis on which meaning is designed; thus making it easier to appreciate the ‘mind style’ of the poet better. Similarly, exophoric references instill clarity. As they are used to avoid direct lexical repetition, endophoric references equally perform foregrounding functions instantiated by the recurrence of meaning referents.

Ellipsis/substitution is usually a verbal or nominal group presupposed/replaced at a subsequent place in a text by the device of positive omission. Economy of wordings is an asset in poetic composition. Ellipsis creates gaps at the structural level. This extends to complement the brevity of form expected of poetry. However, at the interpretive level, it has a potential of generating meanings beyond what has been overtly stated. Just as silence could have serious implication for meaning, elliptical gaps create and maintain text-context tie as interpretants would need to consider the provisions in the context to be able to 'fill-in the gap'. Overall, the stylistic significance of this cohesive feature lies in its contribution to the implicitness of poetry. Conversely, where elements are repeated in poetry, the interpersonal functions of persuading and emphasising are instigated (Wales, 2001).

Conjunction covers the most general categories of appositionals like *and, yet, or, so, thus, therefore, however*, etc. Poetry may be narrative, descriptive or expository. At the different levels of the discourse, it is pertinent to ensure coherence. *In Media Res*, flashback techniques among others are devices used in poetry. In such compositions, conjunction becomes the major force of uniting the different 'a-scattered' segments. So, an analysis of poetry that takes into consideration the text-binders as conjunction would automatically beget a coherent calibration and organisation of engendered meanings into a systemic whole.

Lexical cohesion, in its own regard, may be achieved through the choice of word that is related (in some way) to a previous one whether synonymously or collocationally such that they have more than ordinary tendency to co-occur. In addition, choices made of the lexical items on this or that occasion are preconditioned by the contextual realities which the text is formulated to express (Halliday & Hasan, 1976). Lexical cohesion may be maintained over a long passage through the presence of key words with special significance for the meaning of that given text (the notion of usual collocates is important here).

Lexical cohesion comes about through the selection of items that are related in some way to those that have occurred before. E.g. *I strove with none, for none was worth my strife* (where 'strove', 'strife', (and 'strive') owe allegiance to the same lexical root). A point worthy of note at this point is that different subjects require different registers for their expression. In the same vein, the picture of the authorial mind is recreated in poetry by appropriate, context-sensitive and effective choice of words. Consequently, a sound understanding and appreciation of same would depend on how correctly the analyst is able to place these words in their right contexts of poetic expression. Failure to do this would definitely lead to misinterpretation or shallow conception of the loaded information borne by these words.

As a whole, the application of the insights about cohesive devices and how they are used as foregrounding tools cannot be underestimated in achieving a detailed understanding of a poetic discourse. As hinted along the line, cohesion creates and sustains the bond between

what is intended and what is stated on the one hand; and between the text and its appropriating context of expression on the other. This is an attestation to the inseparability of the text (of poetry in this wise) from the totality of its contextual provisions in which it is rendered. Therefore, an intensive understanding of socio-semiotics of poetry can only be achieved when the structural properties of the discourse are studied within the framework of the non-structural resources of the language use.

### **Analysis of Prominent Cohesive Devices in Sampled Poems from Olafioye's *The Parliament of Idiots* and Launko's *Pain Remembers, Love Rekindles***

Halliday and Matthiessen (2014) are of the opinion that cohesion is achieved in discourse through the interactions of context-bound linguistic features. Every text is actualised by the non-structural resources of language which fortify the bond between the message and the chosen medium on the one hand and the appropriating context informing text generation and delivery on the other. A cohesive text entails effective, appropriate and goal-ended text. So, our intention in this section is to investigate the varying cohesive properties in our data showing how they are knitted together for effective and functional delivery of the authorial intentions.

Lexical repetition stands out as a major cohesive device whose motivation transcends mere structural organisation in our data. In Olafioye's "The Conclave of Hyenas" (pp. 24-25), 'they' and its grammatical variant 'their' are repeated not less than twelve times within the space of about sixty-line poem. This figure of repetition is distinctive in its representation of a clique of 'technocrats' who wield alienation against the masses. 'They' and 'Their' equally suggest deictic referencing – a device used by the author to paint a picture of the prevalent social stratification in the society of which he is a member.

Also, epistrophe, a variant of repetition is a peculiar figure of rhetoric noticeable in Olafioye's (p. 83) "For Tayo Olafioye" as we have in the following lines:

Yet the mountain ate not  
The mountain drank not  
Let them be grounded into a pulp...  
May they be grounded into a pulp...  
But may they be grounded into a pulp

In addition, it is obvious that repetition generally performs foregrounding functions; making certain ideas or segments prominent. By inference, certain conclusions about the subject matter and the position of the writer are easily determined. This nourishes the process of negotiating implication of metafunctional components which form the basis of the entire discourse.

Olafioye's "One day" is composed in couplets throughout. The first couplet begins with the title repeated and the last couplet has the repetition of same. For clarity, the first and the last couplets are presented thus:

One day, I'll sail the troubled sea



Using my heart as compass...  
One day I'll unite the world  
Using the language of humanity (p. 22)

The central idea in the poem is the expression of optimism of hope if the necessary precautions and steps are taken. Since this optimism hinges on unity, Olafioye finds a textual mode of emphasising preponderance of unity by creating a common link to bind the couplets together via repetition of words or sets of words throughout the eight-couplet poem. The unity being emphasised in the poem is hammered point-blank in the final couplet. Just as the couplets are united via lexical repetition, the idea of the poet uniting the world using 'textuality' [depicted in the poem by 'language of humanity'] is a creative way of pairing textual features with contextual reality. This is what one may call 'functional cohesion'.

Launko also uses reference markedly to bind his works into a unified body of perception. The recurrent use of first person 'I' emphasises the fact that the poet is particularly passionately expressing his own anguish and grief resulting from the loss of his mother. A few of the several instances are cited here:

And I cry maami / Not because I do not understand  
I know I still must wish you well (p. 37)  
Because I am a true son / they tell me I shall  
Meet you again / when I have finished crying... (p. 38)  
I know you have gone  
Mother, yes, I cry [etc.] (p. 39)

In addition, the recurrent use of "you/your" reinforces the spatio-temporal proximity/disparity occasioned by death as espoused in:

I know you have gone  
Because you must, because  
The Eternal Messenger came  
At the appointed hour  
To lead you to the other market

The pragmatic dichotomy erected by the juxtaposition of 'I' and 'you' is indicative of irredeemable separation that death has caused them. This is possibly why the poet takes solace in the balance of recurrent references in the final stanza.

Mother, yes, I cry  
But I cannot but wish you well  
On your journey over there  
Knowing you will meet my father... (p. 39)

In many of his poems that address the issue of social stratification, inclusive reference markers are used by Launko to show his alignment with the suppressed, castigated, subjugated and alienated masses. He foregrounds this stance using the first person plural pronouns. This peculiar use of endophora stylishly imitates the social dichotomy prevalent in the Nigerian society – ‘we/our/us’ on one side and ‘they/their/them’ at the other side of the same coin. A sample of such occurrences is culled from “Pain Casts us Adrift”.

Pain casts us adrift  
But love is the lifeboat  
That keeps us afloat  
And if we do not sink  
We can keep our songs for company...  
We can set our sights on utopia  
And know we shall get there (p. 77)

Reference is recurrently used here to foreground collective action as the antidote to the societal problems. It emphasises the need for collective action and concerted effort in order to achieve total emancipation.

Let us consider a case of extra-textual reference also in the following from Olafioye’s “african time”:

We play the catch up roulette  
Mostly behind in everything  
This has to change  
Indiscipline is not our twin,  
If not, we’ll belong  
In the Coward’s Hall of Shame  
Our incompetence or the irresponsible.

Here, there is this emphatic blend of endophoric reference with exophoric reference. The understanding of extra-textual reference made to ‘Coward’s Hall of Shame’ in Olafioye’s “The african time” (p. 82) is a pre-condition for having an adequate grasp of the writer’s conclusion. This means that the reference (exophora) needs to be understood first as it is used in the original context before its adaptation in the context of the poem can make any sense.

Collocation is a major device of achieving lexical cohesion in texts. Launko’s (p. 77) use of *adrift*, *lifeboat*, *afloat* and *sink* tends to fortify the thematic concern of the poem – “Pain Casts us Adrift” – in its entirety. Also, these collocates are used to achieve vivid and compelling representation of the current state of our country likened to a ‘lifeboat’ adrift. This evokes a feeling of discomfort and nationalism in the readers to salvage the situation. The impending move to achieve disillusionment and restore hope is sustained in a subsequent poem (p. 83) where *month/May*; *growing/green/ a-blooming* are used to illustrate regeneration of hope that would naturally trail the search for emancipation. This

has an under-toning effect of stirring emotion and spurring the masses for whom the lines are meant into the struggle for ‘uhuru’.

The cohesiveness of collocates like *killing, skinning, roasting, cutting, spicing* and *eating* in the context of Launko’s “How can they Call us?” (p. 85) is not only meant to achieve thematic emphasis or information-focusing but also to express the connectedness of elements in the ‘vicious cycle’ being lampooned. Just as the range depicts the procedural stages involved in menu presentation, the continuous perpetration of selfish ends is what the style actually foregrounds. In his “Your Generosity” (p. 100) however, collocates like *son, father, woman* and *children* create a tie – a family bond in this case. This device links textuality with the pragmatic situation; showing that the writer and the addressee in the poem are members of the same family. This is foregrounded by the (seemingly ironic) third person ‘distancing’ nominal used in the last line of the poem viz:

(It is with your help, O Woman)  
That this son of his father lives fulfilled.  
(Brackets and underline mine, for completeness and emphasis respectively)

This observation is confirmed by substitution strategy fused into the line where ‘this son of his father’ is a stylistic alternative preferred to the usual ‘I’ in that grammatical slot. Essentially, this is for emotion-stirring effect and information-focusing.

Olafioye stock-piles collocates, both usual and unusual, with a difference to foreground his authorial intention in the light of the spatio-temporal realities as the motivating context for his composition. He bemoans the ills in the land; that the country is sick and needs to be healed using collocates which include *diseases / leprosy / AIDS / and prescription* (p. 22). His ‘prescription’ is revolutionary, though, he expresses optimism that ‘One day’, *compass / bombs / harpoons* and *arrows* [icons of confrontation] will unite to:

... raid the governance of stench [;]  
... wipe the world of leprosy [;]  
... slaughter the whales of diseases [;]  
... poach tribalism called racism [;]  
... forge a true nation [; and consequently]  
... unite the world.

In his “Ogidan, the Mountain Lion” (pp. 33-35), Olafioye uses *imperially, nobly, elegantly* and *chiefly* amidst other strong modifiers to show the endowments of the oligarchs without an end. He however hopes for a radical turn-around of the ‘vicious cycle’, using unusual collocates in the concluding stanza of the poem.

The curse of the aged

If it dims in the morn  
Will assure a hit in the twilight

A consideration of (unusual) collocability of ‘curse’ and ‘dim’ on the one hand; and ‘curse’ and ‘assure a hit’ (instead of a more preferable ‘be effective’ or ‘illuminate/radiate’ when contrasted with ‘dim’) shows how strange certain developments in the nation are. And, of course, the choice of ‘assure (a hit)’ is deliberate – to foreground assurance, to emphasise optimism – that the struggle to revamp the system would definitely fetch hope. This constitutes another morale-booster in its own right.

Collocates which are not unusual constitute another cohesive force which binds our data into a unified whole. For example:

lions / tails; shed / tears; memories / unforgotten  
future / hopes; eat / bread / dinner; bled / blood;

(Olafioye, pp. 24 – 25)

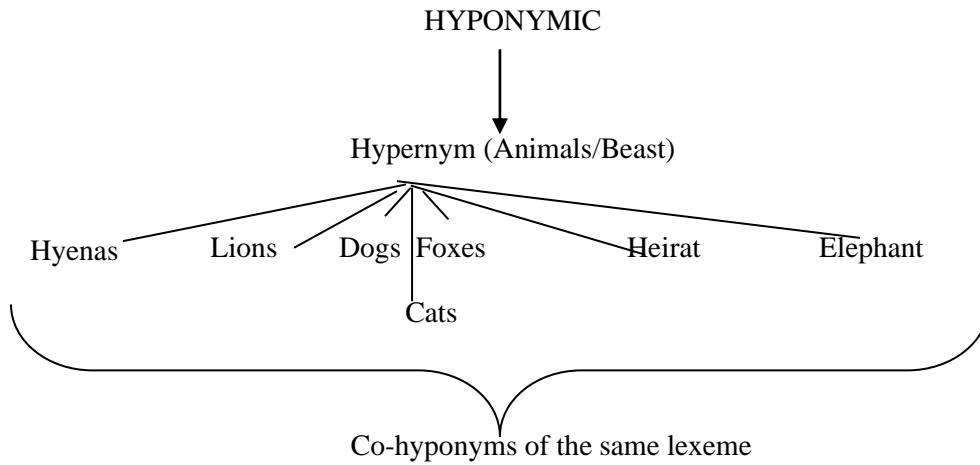
grave yard / ghost / death

(Olafioye, p. 29)

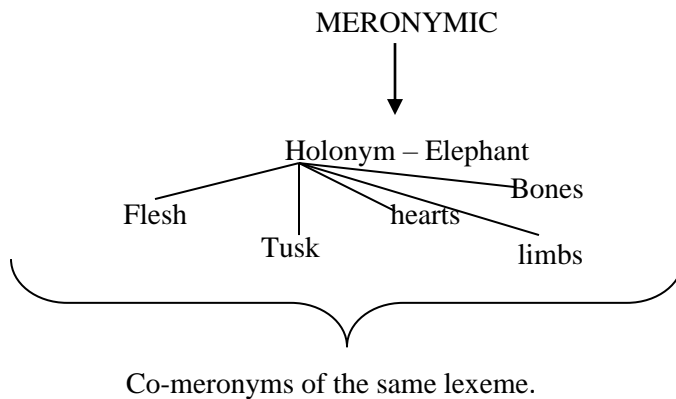
Collocational bonds in the instances just cited are catalysts to intrinsic appreciation of the texts in which they appear. To avoid misinterpretation and to instill clarity, words or collocates which foreground the pre-occupation of the poems are placed in close proximity, thus, creating a synergy of concept, content and context. For instance, the idea of ‘grave yard’, ‘ghost’ and ‘Death’ which exist in close proximity in Olafioye’s “A tail of discomforts” (p. 29) is to draw our attention to the seriousness that the matter deserves. It is a way of textually tying the prolonged ‘discomforts’ which characterise existence in Nigeria to the disastrous consequence it has for the posterity.

Virtually all the poems examined in this study use collocation as a powerful tool of establishing ties among discursal components, thereby making the intrinsic appreciation of their loaded content more readily accessible. Olafioye’s “The african time” displays collocational ranges which cohere to fortify the presentation of the thematic underpinning of the poem. Sets like *time / ticked / hopes; plane / airport / flights / climbing; sky / heaven*, etc. which corroborate the idea of ‘scything of time’ (always in motion) exemplify our argument.

Synonymy, in its various forms, is a crucial cohesive force to reckon with in an attempt to disentangle the webs of meaning in poems under investigation. Hyponymy, meronymy and antonymy constitute idiosyncratic strategies used to achieve/create text-context bond. Hyponymic and meronymic relations are set in some of the poems under study for vivid presentation of the content in an attempt to fortify their thematic embellishments. Some of these words which set the lexical relations are illustrated as follows:



*Notice that: \*Lagido, \*Adan, \*Ikeregbe, \*Ikoko are co-hyponyms of the same lexeme – ‘Eranko’ (Animals) in Yoruba.*



(Olafioye, pp. 24 – 25)

These devices are very instrumental in making the texts cohesive and effective. The intermittent references made to animals and their parts depict the kind of treatment meted out to humans in the country under reference. The elliptical gap created in Olafioye’s “A tail of discomfort” (p.29) is an attestation to our conclusion.

The people aghast!!!

It should be brought to bear that the emotional disposition of the poet at that point in time is borne by the unusual replication of exclamation mark (that is ‘!!!’; instead of ‘!’). This is deliberately used to textually showcase the author’s thought process and concentration

which have been distracted by gross insufficiency in the land “where water oozes from the stone”.

Antonymy – a variant of synonymy – is another major device used to achieve lexical cohesion in poems with demystification and hope agenda. Essentially, it is used to express sharp contrast for vivid exposition. The use of *pain* and *love*, *afloat* and *sink* in Launko’s “Pain Casts us Adrift” (p. 77) is to achieve clear juxtaposition of what the present plight is from the standpoint of what it should be if steps are taken in the right direction. Olafioye (p. 45) presents a similar case in an interrogative form to heighten the anxiety on the part of the readers so that our dear country would cease to be ‘a nation where magpies are kings’.

How do you get diamond or gold  
In the midst of rot? (Olafioye, p. 45)

The parallel presentation of ‘diamond or gold’ in the same cue with ‘rot’ tends to generate a sharp reaction in the addressees owing to the foregrounding force that accompanies the contrast set. Essentially, it is used to express sharp contrast for vivid exposition.

### **Concluding Remarks**

The attempt made in this paper is to deploy the canons of cohesion in the negotiation of meanings in contemporary Nigerian poetic composition for detailed intrinsic and functional appreciation of informed choice of words triggered by peculiar extra-linguistic motivation and idiosyncratic configurations. This is envisaged since linguistic ‘schematisations’, ‘mutations’ and ‘permutations’ of poets, most especially, are predicated on the assumption that meanings are constructed in the structure of a text as a consequence of non-structural cues in the context which the text espouses. This submission is corroborated by Short (1996: pp. 222–223) in the following words:

The context which we assume when interpreting an utterance can affect its meaning or significance. It is important to remember, however, that in real life these contexts will often be provided by the situations we find ourselves in, and that when we read texts, this ‘situationality’ is prompted by clues from within the text. We have to construct meanings ‘behind the words’ or ‘between the lines’....  
When we read, we are promoted in what we construct not by the situation we are in, but by the text itself, and the situations which the text sets up...

Hence, one major reason for providing an extensive analysis that is intricately tied to extra-textual realities in this study is to show how different perspectives of investigating textual cohesion can be harmonised into a systemic whole given the understanding that they all have context at their point of convergence. This, in a way, re-echoes the imperativeness of situating a literary work in its socio-cultural and pragmatic constructs in order to assign precise and verifiable interpretative value to emotional investments which characterise poetry, most especially.

In meaning decoding processes generally, context should be placed at the center. It is the stabiliser of ever-fluctuating currents of meaning borne by texts in a discourse (Alabi & Sajo, 2015). This study is predicated on the assumption that apart from the formal features of textuality, certain higher-order non-structural resources of language in use are forces to reckon with in demystifying semantic conjurations in poetry. The network of these forces of cohesion, most especially, makes the difference between a text in its utter nakedness and the overall discourse as a functional, complete, goal-ended and unified body of perception. This corroborates the functionalists' stance that there must be a stringent connection between what is being expressed and the chosen medium if effectiveness of the entire discourse is envisaged (Leckie-Tarry, 1995). This fact is equally confirmed by McLuhan's thesis that message is medium and medium is message in itself.

In addition, non-structural resources of discourse popularly known as cohesion are an indispensable factor when negotiating the semantic and pragmatic value of embellished discourse as poetry. It is at this level of considering textual styles that a-scattered fragments of texts are harmonised into meaningful bits of a discourse. For instance, it is at this level of analysis that text-context alignment is investigated for stylo-pragmatic effects. To sum it up, cohesive devices of all forms as identified in our analysis so far affirm the inseparability of form and content. They contribute in no small measure to unifying bits of meaning-bearing properties of texts into a unified body of perception technically referred to as discourse. Hence, cohesion stands out as the spine of discourse without which enacted meaning may not necessarily coincide with intended reference (Halliday, 1994).

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## CHAPTER FOUR

### TACKLING ISSUES ARISING FROM THE TRANSLATION OF ENGLISH HYMNS INTO YORUBA

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#### **Introduction**

Hymns, also called sacred songs, are a vital part of Christian worship. The word “hymn” came into the English language from the Greek *hymnos*: a song with a text usually praising a deity or expressing thoughts of religious meditation or worship. (Encarta Online Dictionary) Several ancient civilizations left records of hymns which were used in the worship of diverse deities, including their kings, for example Assyria, China, Egypt.

In the time of David King of Israel, hymns took a centre stage in sacred activities, within and outside the tabernacle. David it was who first introduced and incorporated songs, choristers, musical instruments and dance into the worship service at the temple. He had a 4000-piece orchestra and designed musical instruments to accompany the renditions (1 Chronicles 23: 5). The practice of accompanying Christian worship service with songs, hymns and dance has come down through the ages to the contemporary Christian Church as a worthy and enduring legacy.

During the reign of David and other kings of Israel, there were composers, often prophets, who receive divine messages, insights and inspiration which they transcribe into ‘religious poems’ or lyrics and make them into songs by adding melodies to them. We find many examples of this in the book of Psalms, some with even indications of the kind of instruments that should accompany the performance: *To the director of music, for flutes* (Psalm 5); *For the director of music, with stringed instruments* (Psalm 61). Indeed, the book of Psalms is a treasured book of worship which is considered the hymn book and the prayer book of the bible and of the Church; it is one of the oldest well-documented hymnodies still in use.

Hymns are written by divine inspiration and are intended to worship God and to serve His purposes. For instance, they are sung to acknowledge His power and greatness, to praise or thank Him, to make requests of Him; hymns speak to God in prayer and of Him in praise. Again, we draw illustrations from the Psalms: *A song for the dedication of the temple* (Psalm 30); *A psalm of David, a petition* (Psalm 38); *A prayer of an afflicted man, when he is faint and pours out his lament before the LORD* (Psalm 102).

Also, because scriptures play an important role in lyrical inspiration, sacred songs effectively second and affirm the word in the hearts of believers thereby strengthening, comforting, encouraging and assuring them, enabling them to grow in faith and in their

relationship with God. The Bible actually exhorts Christians: “Let the word of Christ dwell in you richly as you teach and admonish one another with all wisdom, and as you sing psalms, hymns and spiritual songs with gratitude in your hearts to God” (Colossians 3:16). It further enjoins them to give thanks for God’s goodness by singing songs: *Is anyone of you happy? Let him sing songs of praise* (James 5:13). Furthermore, the editors of Redemption Hymnal (2006: v) in their preface to the first edition affirm that: “Hymns provide for the worship of the Father in spirit and in truth and express the aspirations of those who long to be holy as He is holy. Their basis of doctrine is belief that the Bible is the word of God that liveth and abideth forever, by which men are born again and through which they grow in grace and in the knowledge of our Lord and Savior”. We can infer from this intervention and from the scriptures quoted above that hymns and spiritual songs are important in helping believers maintain connection with God and retain His word in their hearts.

However, hymns have come a long way from the humble temple beginnings and have become not only a fundamental aspect of the Christian Church and her service to God but also a huge business. One of the ways in which hymn writing has been enabled and made easier is the development of musical notes which, in addition to other things, facilitate the learning and the recall of tunes.

Then, when missionary activities began, several servants of God from different backgrounds, having understood the weight of the influence of sacred songs in worship and on worshippers, both as enlivening accompaniment and as message reinforcement, took up the challenge of writing sacred songs and solos specifically intended for Christian worship. Other writers also composed hymns, not as a deliberate act but out of personal tragedies and triumphs, comforting others with the comfort with which they have been comforted. These hymns initially hand copied and circulated on loose sheets of paper or printed on individually sheets, were eventually organized into what is known as a hymnody or hymnbook. They were written basically in the languages of their countries of origin and used mainly in their worship services. It could also be clearly seen that scripture was the primary source and inspiration of these hymns, *raison d’être* notwithstanding. As a matter of doctrine and practice, hymns in collections indicate the passage of scripture around which a hymn is built; for example right beneath the title of the *Hallelujah Chorus*, we find the scriptural reference: *Hallelujah! For the Lord God the Almighty reigns. Revelation, 19:6*. The same practice applies to the translations: *Waasu Ihinrere fun gbogbo eda: Maku 16:15* is indicated as scriptural reference for the hymn ‘Yo awon ti n segbe’ (Orin 535, Iwe Orin fun Ijo Enia Olorun ni Ile Yoruba).

Meanwhile, Christian missionary activities were eventually taken beyond England and English-speaking climes from where a large percentage of these hymns originated. It then became expedient to translate them into languages other than English, so that converts could be given the opportunity to know and sing them in their own tongues, so they may

be blessed by their exhortations. One of the benefitting languages is Yoruba, a language spoken in the south western part of Nigeria.

However, we have observed over the years, through active usage and teaching of both the original hymns and their Yoruba versions, that many of the Yoruba hymns have shortfalls and losses. A large percentage of the translations have not adequately reflected the message and the spirit of the originals basically as a result of non comprehension or misunderstanding of the content and inadequate translation skills. They thereby shortchange the intended audience in meaning delivery and of course, in response to message.

The aim of this paper is to bring to light the background of some of these hymns, their writers and their translators so that we may see what factors contribute to the seeming difficulties both in the composition of the hymns, and the process of their translation. This enlightenment will also help the reader and other significantly interested parties understand the reason for the inclusion of certain categories of experts in the reevaluation and retranslation project. We shall then examine some Yoruba translations of English hymns and compare with the originals, to see the extent to which they have done justice to the medium and to the messages therein. We equally adduce reasons for some of these inexactitudes and proffer possible, practicable remedies in the expectation that the subsequent efforts will give birth to better translations and therefore more meaningful Yoruba hymns that serve the purposes for which they were composed.

### **Hymns and Hymn-Writers**

We have noted that hymns were composed, compiled and diffused purposely for Christian activities. But who were these composers? And in what ways have their compositions facilitated or complicated the translation process? Although all languages have their own peculiarities which may make or mar translations when committed to incompetent hands, we consider it necessary to have an idea of the background from which these hymns come because this understanding will also help us appreciate why their translation into Yoruba was quite a task.

The earliest Christian hymn is traceable to the 4<sup>th</sup> century French prelate, St Hilary. From him to St Ambrose and others, regular use of hymns in Christian worship was established. But majority of contemporary English hymns either evolved from or were encouraged by the Ainsworth Psalter published in 1612. The Psalter was a compilation of some psalms written in French metrical verse, a practice initiated by the French religious reformer John Calvin and adopted by the German protestant churches. The major personality, nay, the symbol of this *protest*, Martin Luther, theologian and religious reformer, wrote quite a few of the sacred songs in English hymnals. Luther was not just an outstanding religious reformer, he was a crucial figure in modern European history, a writer of renown and, incidentally, also a translator. While in hiding from his religious establishment persecutors Luther translated the New Testament Bible from Latin into the

common German tongue and wrote *A mighty fortress is our God*, a timeless favorite of our English hymnals.

On the other side of the Channel, men of faith were also composing hymns, for example the Wesley brothers John and Charles. Indeed, Charles Wesley is credited with having composed over 8,000 hymns, written over a period of 57 years, many of which are still being sung in diverse languages the world over. These composers whose songs remain current in English hymnodies were not only men of faith but also men of letters; they were well-established, accomplished poets right in their elements in verses and meters: Christina Rossetti, English lyric poet whose anthology *Goblin Market and Other Poems* received great acclaim from the British audience when published in 1862; Isaac Watts, English theologian, pastor and composer; Alfred Lord Tennyson, foremost poet of his day, hailed as a worthy successor to William Wordsworth; Charlotte Lamb, novelist of no mean reputation; Fanny Crosby, American writer with over 2000 songs to her credit; Frances Havergal, writer and author of a well appreciated collection published in 1870. One can see that these are intimidating credentials and as would be expected, their compositions had the spur of experience and of mastery of the language. We shall indeed be using some of the hymns from their repertoire to illustrate the issues this paper is addressing.

On the other side however, the earlier translators of English hymns into Yoruba were majorly English missionaries still struggling with the finer points of the language. Rare was the missionary who had the benefit of a Luther or a Wesley kind of education or even exposure, so they could not be expected to think or operate at their intellectual level. Even while working in tandem with educated laity who were mother-tongue speakers of Yoruba, errors, linguistic gaps and misunderstandings, often arising from a misreading of the *poem* and also from lack of training in the discipline, were inevitable.

### **Hymn as Poetry: Meter, Rime and Rhythm**

A cursory look at an English hymn book will reveal to an informed reader that hymns are composed as verse. They are in metrical form and this aligns them with the poetic genre. There are several poetic devices, like metaphors, rime, rhythm, assonance, etc; the meter is also regulated, as in the following hymn which has a 7/6 meter arrangement:

*Though vine nor fig tree neither,  
Their wonted fruits should bear,  
Though all the fields should wither,  
Nor flocks nor herds be there:  
Yet God the same abiding,  
His praise shall tune my voice;  
For while in Him confiding,  
I cannot but rejoice.* (Hymn 723, verse 4, *Sacred Songs and Solos*)

Let us further illustrate with the Martin Luther hymn we referred to above, it has an 8/7 meter arrangement:

*A mighty fortress is our God,  
A bulwark never failing;  
Our Helper He, amid the flood  
Of mortal ills prevailing.  
For still our ancient foe  
Doth seek to work his woe;  
His craft and power are great,  
And armed with cruel hate-  
On earth is not his equal.*            (Hymn 2, *Sacred Songs and Solos*)

Amongst other poetic indications, we draw attention to the immediately obvious rimes in the two songs respectively: neither/wither, bear/there, voice/rejoice, abiding/confiding; God/flood, failing/prevaling, foe/woe, great/hate. Also, fortress and bulwark recall one another and indicate protection.

Now, we are not implying that there must be one to one correlation between form and meaning in both the original and the translation to faithfully convey the message of the hymn; neither are we saying the Yoruba version must have similar rimes. But let us imagine for a moment that we could achieve the same feat in the Yoruba version. Assuming we could, how would it sound? And would it compare to the original in beauty, in meaning, including sound-induced evocation as built into the verse medium? These are valid questions because these are poems; the sounds of these words, their sonority, are what make their aural beauty, and as a matter of fact, they contribute to the impression they make on the human psyche. Indeed, hymns, in the manner of the poetic genre and like scripture from which they spring, lose much of their beauty in translation. The acrostic poems of the Bible, for example, Psalm 119, readily exemplify this challenge. In the original Hebrew, the initial letters of the lines of these poems follow the order of the Hebrew alphabet, *aleph, beth, gimel dalet* and so on. However, because each language has its own peculiarities-orthography, word order, meaning clusters, even tenses-it was impossible for the English translation to follow the Hebrew pattern for reasons of dissimilarity of alphabetic order and difference in composition of lexical items. For instance, English and Hebrew words with same meaning are very likely to differ in initial alphabet (example: hallel=praise). Therefore, English translations of psalms lost not only much of the visual and aural beauty of the original but also the impact in the sense that in the Hebrew, each verse seems to be the logical precedent of the ensuing one because of the 'a, b, c,' pattern.

Furthermore, a hymn or song is made up of two parts: lyrics (the words) and music (the melody, tune or air). It is the music that elevates lyrics to a hymn or song. The musician (i.e. music-writer) counts the number of syllables- the meter- in each verse and attaches a musical note to each syllable such that if a verse or sentence has 10 syllables, 10 musical

notes will be attributed to that verse. If there are more than 10 musical notes, it means that some syllables will take more than one note, something like a musical diphthong.

Thus:

English: A mighty fortress is our God.

A /migh/ty/for/tress/is/our/God (8 syllables, therefore 8 musical notes. Actually, this line has 9 musical notes, 2 on “for”)

Yoruba: I/le/-i/so/ a/gba/ra/ ni/ O/lo/run/ wa. (12 syllables, therefore 12 musical notes)

As we can see, the Yoruba translation, which is quite fair, will be short of 3 musical notes if it sticks to the original music.

Let us take another example; directly after it is the Yoruba version, and an English gloss of same.

*O worship the King*

*All glorious above,*

*O gratefully sing*

*His power and his love*

*E wole f’oba*

*Ol ogo julo*

*E korin ipa*

*Ati ife Re*

*(Hymn 10. The Hymnal for Worship and Celebration)*

*Worship (+ plural) the King*

*Most glorious*

*Sing of might*

*And of His love*

*(Orin 560, Iwe Orin ati Adura Yoruba)*

Again we call your attention to king/sing, above/love and to the endings of the Yoruba version. It may have been the concern for metre that constrained the translators to choose *ipa* (2 syllables: i/pa)-might instead of *agbara* (3 syllables: a/gba/ra) - power, which usage is more frequent in the Yoruba language, and to leave out critical lexical items like *above* and *gratefully*; we are called not just to *sing* but to do so with gratitude. The Christian is enjoined to ‘sing with gratitude in the heart’ according to the scriptural passage, Colosians 3:16 that we earlier referred to.

The second part of this stanza presented greater challenge to the translators:

*Our Shield, our Defender,*

*The Ancient of Days!*

*Pavilioned in splendor*

*And girded with praise.*

*Alabo wa ni*

*At’Eni igbani!*

*O ngbenu ogo*

*Eleru niyin.*

Let us also propose an English gloss for the Yoruba translation:

*He is our protector/shield*

*And the Ancient of Days!*

*He inhabits glory  
Fearful in praises.*

There are two issues here, one that has to do with the reading of poetry and the other with the meaning of words. Whereas the original reads as “The Ancient of Days *is* (in ellipsis) our shield and defender”, the translation states *He is our shield ‘and’ the Ancient of Days*. At the surface structure level, apart from the omission of ‘defender’, the two readings appear to have the same meaning but it is not so. The meaning in the English hymn is that the Eternal One (Ancient of Days) is the One who shields and defends us. Thus, the implication is that we have always been shielded, we are eternally defended by reason of the nature of the Defender and Shield. This distinction is not obvious in the Yoruba, the distinction between *is* and *and*.

Also, *gbe’nu* in Yoruba means *to inhabit* or *to live inside of* something; *ogo* is *glory, honor*. The poetic device of juxtaposing the concrete with the abstract creates a knot here: pavilion and girdle, splendor and praise. The verb *gbe*, which was used to translate *pavilioned*, cannot adequately convey the depth and width of the latter more especially in the light of the *abode*, that is, splendor. Whereas there is *fela*, there is *gunwa*, Yoruba words that can adequately convey the deep meaning of *pavilioned* and *splendor*; *fela* in particular is imbued with the idea of size or extent that is implied in *pavilioned*. In addition, *girded* does not carry the same meaning as *fearful*. One should think rather in terms of what a *girding* or a *girdle* is and it is used for. It serves to brace and to strengthen a place or a person by firmly encompassing it and holding it up. The girdle of a Roman soldier was a thick and wide stretch of leather which served in holding every other garment of his uniform in place such that he looked smart, fit and ready for action. In these translations therefore, poetic imperatives create other challenges in addition to extant ones associated with all translations particularly cross-cultural translations.

Undergirding these poetic properties however are the themes of the songs, their subject matter. How much of these do we see as having been understood in the translations and how well have the meaning intended by original composer been interpreted?

### **Hymn as Inspired Message: Meanings and Evocations**

The lyrics of a hymn speak in different ways to the singer or listener, exercising diverse influences on him. These influences could be spiritual, physical or emotional. We are quite familiar with the therapeutic effects of music on the human personae. Charles R. Swindoll, author, pastor and bible teacher, has this to say about hymns and music in his 1986 foreword to *The Hymnal*:

For long centuries, its soothing strains have calmed anxious hearts, incited courage in the fainthearted, comforted the grieving, healed the wounded, rescued the perishing and drawn wanderers home...hymns have been my dearest companions in dark hours of loneliness and discouragement and my greatest

encouragers in times of celebration and adoration...I have never failed to find new strength from these strong timeless statements of faith (vi).

Any user of these hymns conversant with the Bible will have noticed or will eventually notice the deep connections sacred songs have with Christian scriptures. It is this connection that makes them crucial to the spiritual development of the Christian and critical to Christian worship. Some of them, most especially the *solos* are verses of scripture set to music. Hymn 723 which we used as illustration above is copyrighted from the book of Habakkuk, chapter 3, verses 17 and 18. Other more popular examples are: *O that men would praise the LORD* (Psalm 107: 8 & 14), *The steadfast love of the LORD never ceases* (Lamentations 3:22-23); *'Amen, amen, blessings and glory'* (Revelation 7:12) and the hugely popular *'Hallelujah Chorus'* (Revelation 19:6, 11:15).

The Bible actually exhorts Christians to “speak to one another with psalms, hymns and spiritual songs. Sing and make music to the Lord in your heart” (Eph. 5:19). It also prescribes hymns as response to other specific situations: *'If you are happy, sing praises'* (James 5:13). So, songs have messages which one person can speak to another or to God, they are also imbued with the quality of thanksgiving. The believer is expected to speak the message of these sacred songs to one another to strengthen, encourage, uphold, challenge. Indeed, the composers had at the back of their minds all the time that they were *'preaching'* to an audience and expected that users will respond as they would to a homily or at least in a similar manner. For example, Charles Wesley said he wrote hymns “in order to provide the Church with sound teaching and materials for praise and worship”. In other words, these hymns contain sound Christian doctrine.

By the above we understand how crucial it is for the translation of a hymn to truly and rightly express the actual content of the original. However, because the messages in the Yoruba versions have been truncated or inadequately conveyed, users are unable to speak to one another as the inspired hymn-writer meant them to; they do not have the complete or the appropriate message. We will illustrate with two lines from Isaac Watts' *O God our help in ages past*.

<i>O God our help in ages past</i>	<i>Olorun t'odun to koja</i>	<i>(God of the past year)</i>
<i>Our hope for years to come</i>	<i>Ireti eyi ti mbo</i>	<i>(Hope of the coming one, i.e. year)</i>
<i>(Hymn 513, Sacred Songs and Solos)</i>	<i>(Orin 600, Iwe Orin fun Ijo...)</i>	

Now, how much weight is an instruction from a God who is the God of *last year* and *coming year* supposed to carry? What would one confidently *speak* about Him to encourage others? Whereas the original clearly says *our HELP* in *AGES past*, *our hope* for *YEARS TO COME*, in the Yoruba translation, there is no reference to *help* only to hope, but there is a misrepresentation of the duration of *hope*. In the original, both help and hope are for duration unexpressed or inexpressible: ages, years. In *ages* is also embedded the very idea of God's immortality and that this *'help'* is always and will forever be available. Therefore, translating *ages* as *years* is not just a loss, it is a



disservice, particularly when Yoruba has a word, *igbaani*, which expresses the timelessness encoded in and would do justice to *ages*. As a result of such losses, users of the translated hymns are unable not only to speak to one another as the original writer of the hymn intended, they also are not enabled to praise as they ought. We illustrate with another well-known hymn, *Praise, my soul, the King of heaven!*

The English original says:

*Praise, my soul, the King of heaven!  
To His feet thy tribute bring,  
Ransomed, healed, restored, forgiven,  
Who like me His praise should sing? (Hymn 1, Sacred Songs)  
Following is the Yoruba translation and the gloss in English.*

<i>Okan mi, yin Oba orun</i>	<i>My heart/soul praise the King of heaven</i>
<i>Mu ore wa si odo Re</i>	<i>Bring unto Him a gift</i>
<i>'Wo taa wosan taa dariji,</i>	<i>Thou who was healed, was forgiven</i>
<i>Ta la ba ha yin bi Re?</i>	<i>Who should we praise but Him?</i>

We remark that in the English version, the punctuation marks show that the call to praise is an imperative: ‘Praise.....!’ This is followed by an invitation to bring *a tribute*, not *a gift*. A gift is voluntary, a free-will offering as it were, while a tribute is something you owe someone to whom you are a subject. This fact is illuminated by the preceding indication: *to His feet*. Then, line 3 loses the very important information that the subject was also *ransomed* and *restored*, not just healed and forgiven as implied by the Yoruba translation. Again, I believe the translator was trying to modulate the message contained in lines 3 and 4 because the correct translation is of equal length and even simpler than what he proposed.

But he ended up with a pronoun/subject shift which totally changes the intended foci of the verse, that is, who is praising and who is being praised. The subject of *healed* and *forgiven* is *You, iwo* in Yoruba while it is *a* (shortened form of *awa* i.e. *we*). Indeed, if it wasn't for the initial capital in *Re* (you) which makes the referent clear, there would have been ambiguity in the message delivered because the person being praised could have been confused with the *praiser*. Whereas in the original, the subject believes he should sing God's praises the loudest – who like me His praise should sing? -, the translation says *who should we praise but Him?* Of course God is still the receiver of praise but the subject's position is that he has more reasons to praise Him than all other potential *praisers*, so none other should praise God like him. And that is the very core of the message; but the translation totally missed it.

A similar issue arises with another well-known hymn *Take my life and let it be*

*Take my life and let it be  
Consecrated, Lord to thee;*

*Take my moments and my days  
Let them flow in ceaseless praise. (Hymn 616, Sacred Songs)*

Below are the Yoruba translation and the English gloss

<i>Gba aiye mi Oluwa</i>	<i>Take my life Lord</i>
<i>Mo yaa si mimo fun O</i>	<i>I consecrate it to You</i>
<i>Gba gbogbo akoko mi</i>	<i>Take all my time/moments</i>
<i>Ki won kun fun iyin Re (Orin 425, Iwe Orin fun Ijo)</i>	<i>That they be filled with Your praise.</i>

We note a miscarriage of action/doer and thereby of message, in the second line. In the original, the subject is offering his life to God and asking Him to consecrate it to Himself: take it....let it be consecrated to Thee. But in the Yoruba translation, the subject is himself consecrating his life to God: *mo yaa si mimo fun o*. Similarly the next line: *akoko* does not adequately translate the contents of ‘my time’ and ‘my moments’ as found in the original while *ceaseless* in the last line of the English is not accounted for in the Yoruba version. More importantly, in both hymns, there is a failure in the determination of underlying relationships between the constituent elements, hence the *failure* in their translation. According to Nida and Taber (1982) understanding these relationships is crucial to the success of a translation. When this is understood, the translation task is facilitated.

We may illustrate this position with a hymn like the one which follows. Determining the relationship of the verb *sing* to every other activity in the paradigm is vital to the message would have made for a more meaningful outcome. This verb governs three activities: sing His praises, sing of His glories, sing of the triumphs of His grace. As it were, it was totally left out of the Yoruba translation, making these constituent parts look unrelated.

*O for a thousand tongues to sing,  
My dear Redeemer's praise,  
The glories of my Lord and King,  
The triumphs of His grace. (Hymn 8, Redemption Hymnal)*

<i>Emi iba legberun ahon</i>	<i>O for a thousand tongues</i>
<i>Fun 'yin Olugbala</i>	<i>For Savior's praise</i>
<i>Ogo Olorun Oba mi</i>	<i>(The) Glory of God my King</i>
<i>Isegun ore Re. (Orin 3, Iwe Orin fun Ijo)</i>	<i>(The) Victory of His grace.</i>

We have also observed that more than any other category of hymns, those that comprise reiteration, that is, the repetition of some segments, suffer more loss of meaning in translation into Yoruba. *Peace, perfect peace* and *Sweet hour of prayer* are two of such hymns. Following are representative verses from the hymns, both the English original, and the Yoruba translation:

*Peace! Perfect peace!*  
*In this dark world of sin?*  
*The blood of Jesus whispers*  
*Peace within. (Hymn 726, Sacred Songs)*

*Alafia!*  
*Ni aiye ese yi?*  
*Eje Jesu nwipe*  
*Alafia!*

*Sweet hour of prayer! Sweet hour of prayer!*  
*That calls me from a world of care,*  
*And bids me at my Father's throne*  
*Make all my wants and wishes known.*  
*(Hymn 318, Sacred Songs)*

*Wakati adura didun!*  
*To gbe mi lo kuro laye,*  
*Lo 'waju ite Baba mi,*  
*Kin so gbogbo edun mi fun.*  
*(Orin 303, Iwe Orin fun Ijo)*

Repetitions-- anaphoras, epistrophies-- are neither idle nor free, they reinforce speech and underscore an idea; they also serve as invocations, as in the Yoruba rhetorical practice of calling an individual by his name three times before giving a warning or advice or an important information.

In the first example, *peace* is not just repeated, it is qualified: *perfect peace*; it is also reiterated in the last line. Moreover, two out of the remaining three stanzas are opened with this same evocation of *Peace*, perfect peace while the fourth and last stanza ends with the same thought, *perfect peace*. But there is neither repetition nor modification of this sequence in the Yoruba version which has only *alafia* that is, *peace*.

The second example doesn't fare any better. *Sweet hour of prayer! Sweet hour of prayer!* is a double invocation that is repeated at the debut of all the verses of the hymn while it is reiterated in a single form at the end of each verse. In this way, it serves both as introduction to and a recap of the subject matter. This fine point is however lost in the Yoruba translation which does not double this sequence either as a result of lack of adequate musical notes or a misapprehension of the implications of such a loss. We note that *Sweet hour of prayer! Sweet hour of prayer!* has eight syllables and therefore eight musical notes; *Wakati adura didun!* also has eight syllables, using up the attributed notes, leaving none for the vital repetition. In other words, if the sequence is doubled, it will require eight more musical notes to cope. In any case, the reiteration of *Wakati adura didun!* would have carried more weight with the Yoruba who, based on the character of their language, would have appreciated the fact that it is reminiscence, a plea and an invocation. It is the exclamation mark that saved it from emerging as a simple declaration in the Yoruba version.

Even as we note and clarify the numerous shortcomings in the translations, we also acknowledge that some of the Yoruba hymns are actually very good samples of what all of them should be. In them we can see illustrated Nida's (1993: p. 118) position on functional equivalence, that: *The readers of a translated text should be able to understand and appreciate it in essentially the same manner as the original readers did.* The translations are functional and resemblance to the originals is substantial.

We have selected two well-known ones as examples: *O Jesus I have promised* and *Rescue the Perishing*. We here reproduce a verse of each, followed by their Yoruba translations:

*O Jesus I have promised  
To serve Thee to the end;  
Be Thou for ever near me,  
My Master and my Friend!  
I shall not fear the battle,  
If Thou art by my side;  
Nor wander from the pathway,  
If Thou wilt be my Guide. (Hymn 606, Sacred Songs and Solos)*

*Mo ti seleri Jesu  
Lati sin O dopin  
Maa wa lodo mi titi  
Oga mi, Ore mi!  
Emi ki yoo beru ogun  
Biwo ba sun mo mi  
Emi ki yo si sina  
Bo ba n fona han mi. (Hymn 428, Iwe Orin fun Ijo...)*

*Rescue the perishing,  
Care for the dying;  
Jesus is merciful,  
Jesus will save. (Hymn 814, Sacred Songs and Solos)*

*Yo awon ti n segbe  
Saaajo eni nku;  
Alaanu ni Jesu,  
Yio gbala. (Hymn 535, Iwe Orin fun Ijo...)*

### **The Hymns we Would Love to Sing**

By the title above, we mean better translated hymns, hymns that have on their receptors the same or as close as possible impact as the originals had and still have on their receptors; hymns that will fulfill the commission of those who initially sent them out as *sermons*; hymns like the two immediately preceding, for which better translations would be difficult to make. The theme-words connect in both languages and are especially culturally sensitive in Yoruba: *perishing/n segbe, care for/saaajo*. We also advance reasons for and propose ways by which we think better Yoruba versions of these English hymns could be achieved.

Documents and books in the public domain, either for reading or for referencing – dictionaries, textbooks, manuals and hand-books-- are usually reviewed on a regular basis to include additional or modified information. For example, text books are updated to

reflect advances in knowledge; post-office manuals to reflect changes in addresses; college handbooks to reflect new rules, new courses. Even the Bible has undergone a number of reviews for a variety of reasons: the need to have a book which language modern man can understand and relate to; advances in technology which made for a better reading of the original languages in which it was written, new archaeological discoveries that shed more light on certain scriptures, among others. More recent versions reflect newer realities, for example, regional variants of the English language as in the American Standard Version and modern idiom, as in Good News Translation. The Yoruba hymnal cannot and should not be an exception. Indeed, it is overdue for a complete overhaul and, with the exception of the revision of some songs by the Baptist Church the Yoruba hymnal has remained essentially the same since its first advent in the early 20<sup>th</sup> century. The Yoruba language itself has gone beyond the rudimentary; it has grown and is still growing in leaps and bounds especially in orthography and lexis, well on its way to becoming a language of science. The hymns need to reflect these developments.

Another reason for the review is what we have garnered from interactions with members of the current generation of users that many of them miss out on the messages in several of the hymns because they don't really grasp the depth of their meaning, the weight some of the words carry; they sing only by rote.

Of course reviewing the hymnody will be a huge enterprise with enormous financial implications but it can and must be done. We believe that the extant vocabulary of the Yoruba language, not to talk of its potential for freshly generated ones, will be sufficient for all necessary repairs, particularly in the area of minimizing losses; and we are aware too that the Churches have large and deep purses that could accommodate the accruing expenses. The project could also serve, amongst other possibilities, in providing a unique and acceptable compilation of hymns suitable to the collective testimony of Yoruba Christians and as an opportunity for translators and terminologists to enrich and grow the Yoruba language by building up its vocabulary: creating new words and generating new meanings from existing ones. For example, Yoruba is yet to fashion a word for the English *shed*, as in *the shed blood*; its Bible and hymnbooks still use *ta*, which is *to sprinkle* or *to spray*, ignoring the very idea of *volume*, as implied in *shed*. Not only that, “the shed blood of the Lamb” is the foundational truth and a fundamental doctrine of the Christian faith:

*Without the shedding of blood, there is no remission of sin (Hebrews 9:22).*

*“I gave my life for thee*

*My precious blood I shed*

*That thou might ransomed be*

*And quickened from the dead” (Hymn 621, Sacred Songs and Solos).*

Yoruba has vocabulary for <‘ooze, seep’> <‘sun’, for ‘flow’ > ‘<san>’. A word needs to be developed for ‘shed’.

This retranslation project cannot be achieved without the collaboration of the users of the hymnody and experts in the relevant fields. We believe a Review/Retranslation Committee needs to be set up because, for the work to be worth its while; it should involve a total overhauling of the entire Yoruba hymnody because the issues we have raised here are also applicable to indigenous hymns, that is, hymns composed in Yoruba and translated into English.

One of such is the highly inspirational song by Olunowo Ositelu of the church of the Lord, Aladura, which has become a staple of virtually all denominations. To illustrate, we note that while Ositelu wrote *Asegun ati ajogun* (Conquerors and heirs) the English version has *Conquerors and overcomers*, both words quasi synonyms, leaving out *heirs*. Then, where the original states that *Oluwa nbe fun wa, a ki yo beru*, the translators to English rendered *If the Lord be for us what have we to fear?* Thus, an assured statement, an affirmation of faith: *God is for us, we shall not fear* is modulated into a rhetorical question which *if* diminishes the meaning, weight and impact of the content. *Because God is for us we have nought to fear* has the same number of syllables with their modulated version.

The committee should be put in place by a coalition of Christian organizations, a company of believers, for example, Christian Association of Nigeria (CAN) and Bible Society of Nigeria (BSN). The membership should be widely representative of mainstream denominations which use the Yoruba hymnal. The BSN in particular has a very important role to play by reason of its experience in translating the English Bible into several Nigerian languages, an on-going project which has been on for over five decades. This body will greatly benefit from the inclusion of Christian translators, terminologists, linguists, musicians, even poets, people who possess skills and competences pertinent to the task and can supply that which is lacking; inspired people who have knowledge, experience and creativity. We have illustrated the poetic nature of these sacred songs; poets will bring their gift and experience to bear on metrical paraphrasing that would suit the Yoruba versions.

Part of the assignment of the committee will be to:

1. Address underlying cultural and historical contents that are irrecoverable for or no longer relevant to Yoruba users. In this category are references to blackmen as *heathens* and their land as *ile keferi* (the land of the Gentiles). Such contents are quite common in *hymns for missions*. Whereas the Blackman is himself now a missionary.
2. Determine or develop and agree on Yoruba equivalents for many words, some of which though outdated in contemporary usage are still pertinent English words frequent in the collections, like *behold, lo, hail, hark*.

3. Determine clearer, more concise modern expressions to replace idioms that are out of use, as was done with contemporary versions of the Bible, for example, *thou* and *thee* were replaced with ‘you’, and all verbal forms that end in –est (goest, wentest, gartherest etc) eliminated.
4. Harmonize words and stanzas which differ from one collection to the other. For instance, the hymn *To God be the glory’ has two versions of the last line of stanza 3: Our wonder, our transport and Our wonder, our victory*. Likewise *By the grace of God our Savior*, which third line of stanza 2 also has two versions: *Ours is such a full salvation and Christ has purchased full salvation*. From the context of the former song, *victory* is not likely to be the hymn-writer’s original choice, probably that of a publisher or editor who understands *transport* only in the sense of *conveyance*! As for the latter, the message is clearly not the same. One simply states that we have *a full salvation* while the other provides the additional and very important information, fundamental to the Christian faith that this salvation was purchased, by Christ. We believe such discrepancies could be easily sorted out by consulting the Church of England’s original hymnal, which is still in use in that country.
5. Retranslate or rework lyrics to reflect as closely as possible the form and the content of the original. In this area, Nida’s theory of equivalences -dynamic, functional- and also his experience in translating the Bible as documented in several disciplines will be of immense value. If needful, new music could be written to accommodate expanded verses, that is, verses that have more syllables than the original music could cover. It is better to have more *gainful* translations and write new music than to slavishly adhere to music which obliges losses.
6. Update the orthography of the hymns to conform with modern written norm, for example: *Oludande* for *Oludaunde*, *ajinde* for *ajiunde*, *eniyan* for *enia*, *aye* for *aiye*, *lae lae* for *lai lai*, *eyin* for *ehin*, *n oo* for *ng o*, etc.
7. Include tone marks. Yoruba is a tone language and this makes the inclusion of tone marks vital. No one will think of writing French without *accents*. With tone marks, misreading such as *A ba je ka wa mo won* (O that we may know them) for *A ba je ka wa mo won* (O that we may be counted amongst them) will be avoidable because tone marks enable easier reading and make meaning clearer.

The new draft will have to be forwarded first to reviewers according to best practices in professional translation projects, then to participating denominations for comments and suggestions so that a mutually acceptable version can be agreed upon for publication.

The Yoruba-speaking Church owes this revision not only as a legacy to posterity-- so our children can in their hearts make music to God in understanding and derive the maximum

benefit from the hymns—but also as a gesture of appreciation for the resilience and dedication of the initial translators whose labor she is affirming and striving to uphold.

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## CHAPTER FIVE

### THE NIGERIA FRENCH LANGUAGE VILLAGE'S POSTGRADUATE DIPLOMA IN TRANSLATION AND INTERPRETATION PROGRAM: CONTEXT, CONTENT AND COMMENTS

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#### **Introduction**

Research works focusing on translation activities in Nigeria have been in existence for some decades. While some authors have published extensively on literary translation, that is, critiques or analysis of literary works written in French and translated into English and vice versa, some have been concerned with works translated from foreign languages (English and French especially) into Nigerian languages such as Yoruba and vice versa (See Asobele, 2016). However, works that deal specifically with translators training are so few, while those that seek to evaluate the erstwhile or existing translators training programs in Nigeria are even fewer if not very scarce.

This study serves an ice-breaker in this respect in that it seeks to bring to limelight one of the few programs put in place to train professional translators and interpreters in Nigeria, that is the Nigeria French Language Village (hereafter referred to as NFLV)'s postgraduate diploma in translation and interpretation. Using the NFLV program as a case study and adopting qualitative content analysis as methodological approach, this paper seeks to carry out an appraisal of the impact of such programs on the public they were designed to serve. Therefore, for this study, we formulate the hypothesis that the NFLV's postgraduate diploma in translation and interpretation program (hereafter PGDT&I) was good but not well managed; though it has been suspended, it could and should be restored because there is still need for it. For us to be able to validate or invalidate this position as the case may be, by studying the official document available on the program, we will analyze the context in which the program has been run so far, as well as the content of its curriculum, with a view to ascertaining if the set objectives are being met or otherwise.

The study is both descriptive and exploratory in nature. To this end, a questionnaire was administered to a sample of graduates or former students of the program with a view to understanding their view and appreciating their assessment of the program, from their personal experience. Based on the comments emerging from the appraisal and considering international best practices, recommendations will be offered on ways to revamp the program which, from all indications, is still very much needed in the multilingual Nigeria in particular, and the West African sub-region as a whole. In a nutshell, the objective of this paper is to provide an overview and an evaluation of the

NFLV's PGDT&I program. Meanwhile, it is important to note that our appraisal of the program that is being carried out in this study has no intention of stigmatizing, castigating or condemning neither the institution that has put the program in place nor the officials (both teaching and administrative) that were in charge of its implementation. Rather, our aim, through an objective and unbiased SWOT analysis of the program, is to identify its strengths, weaknesses, opportunities and threats, so as to be in a vantage point to proffer suggestions towards its possible restoration and amelioration. Before going further, it will be necessary to understand the contextual framework of the study which is the Nigeria French language Village.

### **Research Context: Nigeria French Language Village - Origin, Vision and Mission**

As stated above, the specific context of this study is the Nigeria French Language Village (NFLV), an interuniversity centre for French studies established in December 1991 and placed under the auspices of the Federal Ministry of Education through the Nigerian Universities Commission (NUC). The NFLV is strategically located in Badagry, a border town between Nigeria and Republic of Benin, in Lagos State, south-western geopolitical zone of Nigeria. The vision and mission of the NFLV are as follows:

#### **Vision**

To empower all persons, irrespective of age, culture, creed or sex, with appropriate communication skills in the effective use of French language at both professional and interpersonal levels. (NFLV's Vision Statement Document).

#### **Mission**

To develop an outstanding centre of excellence for the study, research and development of French in Nigeria using skilled and innovative personnel and applying appropriate modern technology and teaching methodology to foster a culture of transnational bilingualism for nation building, regional integration as well as international cooperation and understanding. (NFLV's Mission Statement Document).

It should be mentioned that the primary mandate of the NFLV is to serve as a language immersion program centre where the 300 level undergraduate students of French in Nigerian universities, as well as their 200 level counterparts in the colleges of education converge. These groups of students spend between two and seven months respectively, for the mandatory Equivalent Year Abroad Program (EYAP) in the NFLV (see Afolabi, 2013; Olayiwola, 2017). We recall that this program used to take place in France, and later on in the neighbouring francophone countries prior to the economic crisis of the early 1980s. The inability of students' parents and the federal government to respectively pay and subsidize the huge foreign exchange required for the year abroad program inspired the then Nigerian government to think outside the box, by establishing a structure where the immersion experience can be simulated, rather than allowing French studies to suffer a natural extinction in Nigerian tertiary institutions. As a child of circumstances, the establishment of NFLV was a novel and noble idea that was

conceived, birthed and nurtured into maturity by Prof. Samuel Ade Ojo, then of the University of Lagos, who later became the pioneer Director of the institution and served from 1991 to 2003 (see Adesola, 2004).

In addition to her primary clientele mentioned above, the NFLV also caters for other categories of Nigerians and foreigners who are desirous of learning French either as a way of boosting their professional productivity or as a gateway to further studies. This second mandate is jointly carried out by the Department of French for Special Purposes (FSP) and the Consultancy Services Unit of the institution.

### **Creation of the Postgraduate Diploma in Translation and Interpretation**

Although right from its inception, pedagogical translation courses (theme and version) have always been part of the syllabus of the NFLV for the 300 level undergraduate students of French (see NFLV Brochure, 1992), specific training in professional translation and interpretation was not accorded any special place in the institution initially. In 2003, however, the authorities of the institution, obviously, in full realization of the dire need for trained professional translators and interpreters in Nigeria and the non-availability of training programs to meet the huge needs, decided to take the bold step of creating the very first stand-alone department of translation and interpretation in the history of university education in Nigeria. This also led to the creation of the PGDT & I program. The first set of students, six in number, started receiving lectures in January 2005.

The program, which started so well with a lot of enthusiasm and hope, however, did not last for so long. After the first eight sets of students enrolled in the program from 2005 to 2012, certain anomalies were observed which led the NFLV management into deciding to suspend the PGDT & I program, with a view to assessing, revamping, repackaging and relaunching it in such a way that the set objectives for such a high level professional training program could be achieved. In this paper, we shall critically examine the context as well as the content of the program. Comments about it, as were gathered through a survey conducted with graduates or former students of the program will also be discussed, with a view to determining what went wrong and suggesting how to right the wrong.

### **Methods of Data Collection and Analysis**

In order to validate or reject the hypothesis formulated in the introduction, the methodology employed in conducting this study is in two parts. In the first part, relevant data was collected through program document study, while for the second part which concerns the students' perception of the program under study, the instrument used for collecting the required data was a questionnaire. Details of the two phases of data collection and the procedures we followed shall be discussed in the following lines.

## **Methodology Phase A - Study and Analysis of the Official Document on the Program**

To start with, being a qualitative research, part of the data for analysis was gathered through the study of the official document available on the program under analysis. Specifically, we collected and analyzed the information contained in the official document that describes the NFLV's PGDT & I program. The document was made available to us by a former head of the department of translation and interpretation in the institution. Seven main variables namely: statement of objectives, duration, admission criteria, graduation requirements, curriculum/course content, teaching staff and available resources as they relate to the program were sought for and analyzed as follows.

### **Statement of Program's Objective**

The available official document did not clearly state any objective that the program aims to pursue and achieve. We consider this as a grave omission because if the objective of any training program is not clearly stated and documented for all to see, its purpose will be easily defeated. Going by international best practices, similar programs in other parts of the world are known to always have their set objectives clearly stated, and this allows prospective candidates to have an idea of what they are putting in for.

### **Duration of the Program**

The program used to run over a period of one academic year, that is two semesters of about seven months. The first semester was from January to April after which there is a two to three week inter semester break. The second semester was from April to July. Considering similar programs around the world, this duration appears to be rather too short, especially for a program that combines both translator and interpreter training into one.

### **Admission Criteria**

To be eligible for admission into the program, interested candidates were required to be holders of BA in French or in English with a good knowledge of the second language. No formal entrance examination was required. This again represents a serious missing link as far as the program under study is concerned. Several studies, for example, Ezeafulukwe (2017: p. 109), have pointed out the importance of entrance examination in any worthwhile translators and interpreters training programs.

### **Graduation Requirements**

In order for registered students to graduate and be issued the diploma, they were required to have passed all the courses, written and submitted a project, and undertaken an internship of at least three-month duration in a recognized international organization or a translation/interpreting firm. These conditions are good and in tandem with what is obtainable in reputable translation and interpretation training programs around the globe.

### Curriculum/Course Content

Table 1 below presents a total number of fifteen courses and one project comprising forty-four credits that were covered in the program (See appendix 1 for full description of each of the courses). As it can be observed, a greater number (seven) of the courses offered was geared towards the acquisition of communication or language skills, two courses focused on translation skills while two courses were dedicated mainly to interpreting. There were two practical courses. There was also a dose of computer related course as well as a third language component course. From this analysis, it is obvious that more attention would need to be given to translation and interpreting skills related courses.

**Table 1 – Courses’ Codes, Titles and Credits**

Code	Course Title	Credits
	<b>1st semester</b>	
PGT 511	Language and Communication/Technique of Language 1	2
PGT 512	Semantics 1	2
PGT 513	Types of texts 1	2
PGT 514	Translation 1	3
PGT 515	Phonetics/Phonology	2
PGT 516	Practical 1	3
PGT 517	Interpretation 1	3
	<b>2<sup>nd</sup> semester</b>	
PGT 521	Language and Communication/Technique of Language 2	2
PGT 522	Semantics II	2
PGT 523	Types of texts II	2
PGT 524	Translation II	3
PGT 526	Practical II	3
PGT 527	Interpretation II	3
PGT 525	Computer in Translation and Interpretation	2
PGT 526	Project	6
	<b>1<sup>st</sup> &amp; 2<sup>nd</sup> semesters elective courses - Choose one course only from:</b>	
PGT 518 & 528	Spanish as 2 <sup>nd</sup> foreign language	4
PGT 519 & 529	Portuguese as 2 <sup>nd</sup> foreign language	4
PGT 520 & 530	Yoruba or Igbo or Hausa	4

**Source: NFLV’s PGDT&I program document (2012)**

### Teaching Staff

Lecturers who handled the courses were specialists of languages, linguistics or translation. Most of them were practicing translators or interpreters and members of the Nigerian Institute of Translators and Interpreters (NITI). This allowed the students to get

exposed to and acquire not only the theoretical knowledge, but also the hands-on practical experiences and best practices of the profession. It is worthy of note that one of the pioneer lecturers in the program was Prof. Ekundayo Simpson who is popularly regarded as the doyen of translation and interpretation in Nigeria as well as the pioneer president NITI. From all indication, his involvement was a great boost to the program.

**Available Pedagogical Resources**

In addition to a well-furnished standard library and computer laboratories, the NFLV’s PGDT&I program could also boast of an interpretation room equipped with modern state-of-the-art conference simultaneous interpretation booth and equipment where students were trained. The equipment also used to be put on hire and made available to conference organizers during which trainee interpreters were allowed to observe and sometimes, practice within short sessions. The available resources constituted a huge asset for the program. However, other essential resources such as a functional website for the program as well as uninterrupted internet connection for online research or consultation were lacking. Indeed, the program document used for our analysis was not available online or in public domain, it was rather filed-away in the departmental secretariat from where it was sourced for our use.

**Methodology/Phase B - Questionnaire Administered to Former Students and Graduates of the Program**

For this phase of the study, we administered an online questionnaire via Survey Monkey platform (See appendix 2 for copy of the questionnaire.). A sample of former students and graduates of the NFLV’s PGDT&I were surveyed with a view to understanding their perception and appreciating their assessment of the program. According to the information gathered from the academic planning unit of the institution, between 2005 and 2012, a total of sixty students registered for the program (see Table 2 below for year by year distribution of students’ enrolment).

**Table 2: Students’ Enrolment from 2005–2012**

Year	Number of students admitted
2005	6
2006	3
2007	11
2008	11
2009	6
2010	6
2011	11
2012	6
TOTAL	60

**Source: Agbetan (2012): Academic Planning Report of the Nigeria French Language Village**

Our target was to reach as many former students or graduates of the program as possible with the research questionnaire. To achieve this, in addition to contacting the current deputy director of NFLV who had also served as head of the department of translation and interpretation, asking him for assistance in getting the contact addresses of former students of the program, we also explored the avenue of the social media such as WhatsApp, Facebook and LinkedIn to contact some former students that we know personally. At the end, we were only able to reach out to twenty-three out of the sixty registered students and solicited their participation. However, only twenty persons finally responded by turning in their questionnaires. The twenty respondents consisted of nine females and eleven males. The questionnaire which was administered between 1<sup>st</sup> and 28<sup>th</sup> of February 2018 consisted of twenty-four questions that could be easily answered within a timeframe of twenty to twenty-five minutes. The following are the analysis of the themes covered by the questionnaire as well as the responses obtained.

### **Respondents' Biodata**

The answers supplied here include respondents' names and contact addresses. As such, they are meant to remain confidential in line with research ethics' condition of anonymity. For reference and identification purposes, however, rather than mentioning their names, all respondents are attributed codes ranging from numbers 1 to 20. Hence, the codes 'Respondent 1', 'Respondent 2', 'Respondent 3' etc. are used to refer to the first, second and third respondents respectively and as the case may be.

### **Year of Enrolment in the Program**

Respondents' years of enrolment in the program varied and are distributed thus:

2007 – 2 respondents

2008 – 4 respondents

2009 – 2 respondents

2010 – 5 respondents

2012 – 7 respondents

From the above, we can see that our respondents consisted mainly of the last five years (2007 to 2012) out of the eight-year (2005 to 2012) short lifespan of the program. We are therefore of the opinion that this gives a fairly good representation, if it is believed that a professional training program such as that of translators and interpreters is expected to be improved upon as it grows in years.

### **Highest Educational Qualification before Registering for the Program**

All the twenty respondents had a minimum of bachelor's degree, that is BA or B.A.Ed. in French language while three of them were holders of master's degree in public administration, international diplomacy and law, as at the time they were given admission into the PGDT&I program. Thus, it goes without saying that an important requirement of admission into a postgraduate programme is being adhered to for the NFLV's program.

### **Objective for Enrolling in the Program**

Generally, from their responses, the reason why all the respondents enrolled in the program was to get trained in the art of professional translation and interpreting. Below are some of the specific responses obtained that attest to this:

To receive practical and theoretical knowledge in the field of translation and interpretation. To obtain additional qualification... Equip myself technically and professionally". (Respondent 3).

I was attracted to a career that would enable me to work with languages. I've heard about conference interpreting, but I was not sure exactly what it involves, what studies to pursue, or what opportunities may be available. In summary to be a good interpreter and translator. (Respondent 7).

As an undergraduate in the university, I developed a passion for translation and interpretation. I found the translation courses we took during my language immersion year both in NFLV, Badagry and UFBA, Brazil to be quite interesting and so I was looking forward to taking more translation courses in my final year. As my love for translation and interpretation continued to grow in my final year in the university, I was seriously considering furthering my studies in that line and that was what led to my participation in the NFLV PGD T& I. (Respondent 17).

### **Set Objective Achieved or Not**

Responding to the question of whether or not their set objective for enrolling in the program was achieved, fourteen respondents (77.78%) answered 'YES', five (27.78%) responded with a 'NO', while one respondent skipped the question. From these responses, it is clear that not all graduates or former students of the program were satisfied or had their set objectives met.

### **Participation in Entrance Examination Prior to Gaining Admission into the Program**

From the responses obtained, eighteen respondents (90%) said they did not participate in any kind of entrance examination before being offered admission into the program, while only two claimed to have participated in such an examination. Those two later responded to the next question.

### **If Yes, Description of the Form or Nature of the Entrance Examination**

In the responses of the two persons who claimed to have taken part in an entrance examination, their description of the nature of the examination was not very clear. It appeared like a casual interaction with some of the officials in charge of the program, hence it could not be considered as a formal or standard entrance examination required of a professional program. Below are their descriptions:

Translation of 3 texts (French-English, English-French) and oral communication in French (Respondent 7).



I was interviewed with French Language (Respondent 11).

For the purpose of our analysis, based on the responses of the majority (eighteen respondents) as well as our personal knowledge of the context of the program being an insider, therefore, we can safely conclude that no formal entrance examination was ever organized as a criterion for gaining admission into the NFLV's PGDT&I program while it lasted.

### **Participation in Internship at the End of the Program**

Fourteen (70%) of the respondents confirmed that they participated in an internship as part of the program while the remaining six (30%) claimed they did not.

### **If Yes, Comments on Experience during the Internship. Place and Duration of the Exercise**

For the respondents who did, the comments on their experiences during the internship were quite revealing. Below are some of their responses:

During the program my internship was more of interpretation than translation. I was part of teams at some conferences to translate some documents My 3-month internship took place at Port Management Association of West Africa (PMAWCA) in Lagos, Nigeria. The program was exclusively on translation. Though, I so much wanted it, I did not have the opportunity to practice in interpretation. (Respondent 2)

I did internship at the end of the program with Oando Togo SA (now OVH Energy Togo SA). I translated and interpreted for the company. I did internship for 10 months. (Respondent 11)

I did my internship at ECOWAS commission headquarters Abuja, for the period of 3 months. I had a nice experience at Language Division of ECOWAS, I learnt more on interpretation. (Respondent 12)

Translating a variety of documents at the ECOWAS Commission, Language Unit, under a Senior Translator and the Language Coordinator. Also interpreted in consecutive mode during international meetings and conferences. (Respondent 18)

My experience was very rewarding as I gained linguistically & technically through visits to the ports & other shipping facilities. Dr.Fagboun invited me to events he covered. I was at the Conseil National Des Chargeurs Du Bénin for 3 months. (Respondent 19)

Interactive and interesting. The Nigeria delegation in UNESCO, Paris. (Respondent 20)

From the above responses, it is obvious that internship is an integral part of the NFLV's PGDT&I program and that it was very beneficial to the students who took part in it.

### **Writing and Submission of Project at the End of the Program**

Thirteen respondents (68.42%) confirmed that they wrote and submitted a project at the end of their program, six (31.58%) said they did not, while one person did not provide any answer. It shows that project writing and submission, as stated in the curriculum, was an integral part of the NFLV's program, although not all the students really fulfilled this requirement.

### **If Yes, State the Title of the Project**

The projects written and submitted by some of our respondents whose project titles are listed below are quite fascinating and appear to be very original. They treated very important and current aspects of translation and interpretation practice in the context of Nigeria and Africa as a whole. It should be noted that francophone students on the program were asked to write their projects in French language while their Anglophone counterparts did theirs in English language. For instance, if a book were to be translated, it must be done in that direction. This, obviously, is in strict adherence to the belief that as a professional rule, translators and interpreters should work into their B language, that is the language that they master most.

Examples of topics treated by our respondents in their projects are:

Translation from English to French of 'Can our culture and traditions overcome corruption?' by Ishola Williams (Respondent 2)

De la Théorie à la Pratique du Couple Écoute et Compréhension dans la Communication orale : Cas de l'Interprétation. Respondent (7)

Défis de l'interprète et du traducteur à l'ère de la mondialisation (Respondent 9)

L'interprétation judiciaire lors des procès internationaux (Respondent 15)

Typologie de la traduction et typologie de l'interprétation: présentation critique et réflexion sur les rapports traduction-interprétation. (Respondent 18)

La tournure descriptive dans l'interprétation et la tradition. (The research was on French, English, Egun, Hausa, Igbo and Yoruba). (Respondent 20)

### **Level of Satisfaction with the Program**

The twenty respondents were asked to describe the level of their satisfaction with the program that they invested precious time and resources into. The following are the five item-options (disappointed, not satisfactory, fairly satisfactory, satisfactory and very satisfactory) and the responses obtained:

**Table 3 – Respondents' Level of Satisfaction**

<b>Item</b>	<b>Number of Reponse</b>	<b>Percentage</b>
Disappointed	1	5%
Not satisfactory	3	15%
Fairly satisfactory	9	45%
Satisfactory	5	25%
Very satisfactory	2	10%

From the above, it can be deduced that only few of the twenty respondents were very satisfied with the NFLV'S PGDT&I program in which they decided to take part. We are therefore of the opinion that this should really be a cause for concern.

#### **Aspect(s) of the Program Considered being the Most Relevant**

Probing further on the reason for their varying degree of satisfaction with the program, respondents were asked to specify the aspects of the program that they considered to be the most relevant, based on their experience. The aspects identified by most of the respondents are:

- Practical translation and interpretation courses
- Language laboratory course
- Theoretical aspects

#### **Aspect(s) of the Program Considered to be the Least Relevant**

On the other hand, when asked to identify the aspects of the program they considered to be the least relevant, majority of the respondents (thirteen out of twenty) said there was none, two respondents said there were, but they could not remember. Only one person identified linguistic course as the least relevant in his opinion, while the remaining four did not provide any answer whatsoever.

#### **General Assessment of the Course Content**

The respondents' general assessment of the course content gave a picture of a mixed impression. While to some, the content was 'impressive' (two respondents), 'well packaged' (one respondent), 'intensive' (one respondent), 'very good' (four respondents), 'good' (five respondents), 'fair' (three respondents), 'fairly satisfactory' (one respondent); to others, the content was 'not adequate' (one respondent), 'not superb' (one respondent) and 'below average' (one respondent). Based on the foregoing, one could deduce that, on the average, the general assessment of the course content is good. However, one striking comment by Respondent 19 deserves special mention here. According to her, "the content was very good but was **not purposefully pursued.**" (Emphasis is mine).

#### **Assessment of the Teaching Staff that Handled the Program**

According to Kelly (2008: p. 124), "there are two sets of participants in the teaching and learning process, both of whom are essential for its success: students or trainees, and teachers or trainers." The same position is echoed by Fiola (2003: p. 301) who posits that "il est impossible de dissocier les formateurs de la formation." "It is impossible to separate trainers from training." (Our translation). Hence, we deemed it fit to ask the students for their assessment of the trainers they had in the course of their program.

In responding to this question, the subjects were almost unanimous to submit that they had very good and quality lecturers. Some of the positive comments were: 'very good',

‘very capable’, ‘seasoned and ready to impart knowledge’, ‘seasoned and capable’, ‘competent’, etc. However, some not too positive comments like the followings also emerged:

The teaching staff were very experienced and sought after globally. This had some adverse effects on students who had to bear the brunt of frequent absenteeism by a number of lecturers. (Respondent 3).

The teaching staff are very good but few of them needed to be more friendly. Lecturers for some core courses resumed very late for the course. (Respondent 9).

Some lectures held as at when due. Some were rushed due to absenteeism on the part of lecturers, so it became like a crash program. (Respondent 19).

### **Issuance of Diploma upon Successful Completion of the Program**

Out of the twenty respondents, only eight (42.11%) confirmed that they have been issued their end-of-program diploma, while the majority being eleven (57.89%) claimed they have not yet been issued their diploma certificate. One person did not give any answer. Although, two out of those who were yet to be issued the diploma said they have not completed their projects, the remaining nine have satisfied all the requirements for the obtainment of the diploma but bureaucratic bottlenecks are majorly the factors responsible for the non-issuance of the diplomas. For instance, we were reliably informed that the authorities of the NFLV were having a nightmare in getting students results from a particular lecturer. From every indication, timely issuance of certificate was a big issue with the NFLV’s PGDT&I program.

### **Ability to get Employed with the Diploma**

The question about the ability of the respondents to gain employment with the diploma of the NFLV’s PGDT&I program was intended to know the impact that the program is making on the translation and interpretation market in Nigeria or internationally. Sadly, out of the seventeen responses received for this question, only four (23.53%) claimed to have been able to secure an employment with the diploma, while thirteen (76.47%) are still trying to enter the labour market as professional translators and interpreters.

The statistics above appear disturbing as it shows that not many products of the NFLV’S PGDT & I program are found to be actively engaged in the labour market presently. The issue of employability is very paramount in the curriculum design for any higher education program in the 21<sup>st</sup> century, and professional translator-interpreter training program is not an exception. As Sanchez (2017: p. 85) rightly argues:

The branch of Applied Translation Studies that incorporates the teaching and learning taking place in university departments that train future translators has a brilliant future if ‘employability’ really means that there has been full integration of classroom activity with the ‘real world’ by the time students leave university and join a world already familiar to them.

For the respondents who claimed to have been able to gain an employment with the NFLV's PGDT&I program certificate, the next question for them was to specify the type of employment they got.

### **If yes, Name of the Employer and Status of Employment**

Only three out of the four respondents who claimed to have been gainfully employed with the NFLV's PGDT&I certificate are presently working as translators/interpreters with reputable international organisations. The fourth person works as an English teacher.

### **SWOT Analysis of the Program**

There are four questions (**questions 20 to 23**) that are embedded in one here. The four questions requested the respondents to undertake a quick SWOT analysis of the NFLV's PGDT&I program.

The Oxford Advanced Learner's Dictionary Online defines SWOT analysis, a concept commonly used in business administration and management, as "a study done by an organization in order to find its strengths and weaknesses, and what problems or opportunities it should deal with." (*Oxford Online Dictionaries*). The acronym SWOT is formed from the initial letters of 'strengths', 'weaknesses', 'opportunities' and 'threats'. Although SWOT analysis is an entirely extensive study on its own, our intention here is not to go deeply into it. Thus, our respondents were simply asked to identify what they considered to be the strengths, weaknesses, opportunities and threats of the program under study. The answers given are highly revelatory and insightful.

As can be observed, the weaknesses identified with the program far outweigh its strength, but the opportunities are more or less as many as the threats. Below are our explanations and comments on the outcome of the SWOT analysis summarized in Table 4.

### **Strengths**

Some factors that constituted significant strength for the NFLV's PGDT&I program include its comprehensive curriculum. From the students' perspective, the course content is good as it were. However, going by our own analysis of the curriculum, we are of the opinion that it could be improved upon. For example, just two courses each on translation and interpreting skills will not in any way be sufficient to produce a professional translator or interpreter within the space of seven months.

The surveyed subjects also identified the quality of the lecturers who handled the courses as one of its strength. We are in agreement with this observation, although, it should be noted that not all the lecturers were actually practicing professional translators or interpreters but a good number of them were. Finally, most of the respondents mentioned conducive learning environment as another strength of the program. This is actually true of the Nigeria French Language Village which is located in the calm and serene city of Badagry, a suburb of Lagos State. The nearness of the institution to the neighboring

Cotonou, a major commercial city in the Republic of Benin, also allowed for the contact with the French language which was a major language in the program.

### **Weaknesses**

One of the major weaknesses identified with the program was the fact it was not accredited by the Nigerian government. By this, the respondents meant that the Nigerian Universities Commission (NUC) which is the regulatory body for all programs offered in the Nigerian university system did not at any time endorse the NFLV's PGDT & I program. The implication of this is that employers may chose not to recognize the certificate tendered by graduates of the program for lack of accreditation. In view of this, it is important that the NFLV's authorities seek the official endorsement and accreditation by the regulatory body before the program is relaunched. The endorsement by a professional body such as NITI will also go a long way in boosting the image of the program and enhance the employability of its graduates. Another weakness of the program, according to the surveyed subjects, is the absence of entrance examination which made it difficult to ascertain the level of students enrolled. The result of this is that the level of some students was discovered to be too low for the standard of the instructions in the courses.

The program was also said to be lacking in proper coordination. For example, apart from the head of department who oversaw both the undergraduate and postgraduate programs that relate to translation in the institution, there was no specifically designated official in charge of the PGDT&I program. This, we observed, is contrary to the practice in other institutions where such programs are offered. Ideally, there should always be a program coordinator who will be saddled with the responsibility of managing all that has to do with the program such as publicity, admission, allocation of courses, examination, collation of results, facilitation of internship placement, etc., up till graduation and certification of students. Other weaknesses identified with regard to the program are constant absenteeism of some lecturers, lack of support or assistance in getting internship placement for students, lack of access to internet connection and unstable electricity.

### **Opportunities**

Despite the many weaknesses identified with the program as summarized above, our respondents were of the view that the NFLV's PGDT & I had a lot of opportunities that justified its *raison d'être*. First, there was (and there continues to be) a growing need to acquire professional skills in translation and interpretation by Nigerians who wish to be trained and certified in the profession. Since not many institutions offer such training in Nigeria presently, this constitutes an immense opportunity for the program under study. Secondly, the presence of many international organizations within and around Nigeria provides huge employment opportunities to graduates of the NFLV's PGDT & I program. For example, the Commission, the Parliament and the Court of justice of the Economic Community of West African States (ECOWAS), among other international organizations and multinational outfits where translation and international services are

required on daily basis, are all situated in Nigeria. Those are the opportunities that the program could have leveraged on.

**Threats**

According to our respondents, among the major identified threats to the NFLV’s PGDT&I program was the poor visibility of the program due to poor publicity. In other words, despite the huge benefits and opportunities that the program portrayed, not many people were aware it existed. This may partly explain the low and dwindling enrolment figures as shown in Table 2 (section 3, 2). Again, the fact that the program did not enjoy due recognition and accreditation by the Nigerian government through the NUC could have deprived it of some potential candidates. Another major threat to the program is the availability of similar programs in neighboring countries such as the Pan-African Masters Consortium in Interpretation and Translation (PAMCIT) programs being offered in Ghana, Senegal and Cameroun.

**Table 4 – SWOT analysis of NFLV’s PGDT &I program by our respondents**

STRENGTHS	WEAKNESSES	OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> <li>➤ Comprehensive curriculum</li> <li>➤ Sound, qualified, professional and experienced lecturers</li> <li>➤ Conducive environment for learning</li> </ul>	<ul style="list-style-type: none"> <li>➤ Program yet to be accredited by the Nigerian government</li> <li>➤ Lack of proper management or coordination</li> <li>➤ Too short duration</li> <li>➤ Absence of entrance examination</li> <li>➤ Too low level of language skills of many students on the program</li> <li>➤ Lack of access to internet connection and unstable power supply</li> <li>➤ Delay in issuance of diploma</li> <li>➤ Lack of support in terms of internship placements</li> <li>➤ Frequent absenteeism by some lecturers</li> <li>➤ Less emphasis on C language</li> <li>➤ Insufficient number of lecturers</li> </ul>	<ul style="list-style-type: none"> <li>➤ Growing need to acquire professional skills in translation and interpretation</li> <li>➤ Presence of many international organizations within and around Nigeria</li> <li>➤ Employment opportunities for graduates of the program</li> </ul>	<ul style="list-style-type: none"> <li>➤ Poor visibility due to poor publicity</li> <li>➤ Lack of recognition by government and potential employers due to poor organization</li> <li>➤ Availability of similar programs at master’s level in neighboring countries such as Ghana and Senegal</li> </ul>

**Suggestions towards Revamping the Program**

In view of all the answers supplied by our respondents and analyzed above, we asked that they also provide suggestions on how they think the program could be improved upon if and when it is restored. Due to time and space constraints, all that the respondents

suggested could not be reproduced here but below are some of the very apt and useful suggestions gathered:

There should be more awareness in respect of the program in Nigeria and in neighbouring countries because the need is there, but few people are aware that French Village offered such program [...] There should be strict adherence to the requirements of entrance qualification. Students that failed to meet up with a time limit of submission of their projects should be made to face the consequences. Any lecturer found wanting in carrying out his responsibility should be dealt with and timely [...] Results should be released promptly immediately after each semester. (Respondent 2).

Learning environment should be made conducive, both academic block and hostel. Learning Resources should be made available. Students should have access to free internet Wi-Fi. Time of the program can be extended, to be able to cover more and really achieve the objectives of the program. There should be standby generators meant mainly for the program. Arrangement can be made with companies in a way that at the end of each program students can be sent there for Internship since that is the part of the program. (Respondent 9).

Review the appellation of the certificate to masters. Let it have national and international recognition. (Respondent 10).

There should be proper publicity given to the program nationwide (especially in French departments of Universities in Nigeria). There should be more practical sessions. Results should be published after every semester. There should be an entrance examination for intending students. The diploma certificate should be personally signed by the DG. (Respondent 11).

It is urgent to restart the program because of the need. The program must be conducted by international professional lecturers (From English-speaking countries and French-speaking countries) [...] Plus, a Portuguese lecturer. (Respondent 15).

Collaboration with external organizations, excursions, immersion into relevant associations, internship, continuity, motivation to excel. (Respondent 17).

NFLV needs to think out of the box and run the programme not in line with Nigerian standards. There should be more commitment. (Respondent 19).

Only those with first degree should be allowed to pursue the program, it should be accredited by the Federal Government. (Respondent 20).

### **Discussion of Results**

At this juncture, we shall attempt to draw a parallel between all the analyses presented so far. It goes without saying that the creation of NFLV's PGDT&I was a gain while its sudden disappearance could be described as nothing but a colossal loss to the field of



translation and interpretation in Nigeria in particular and Africa at large. This is because at a period when very few translator and interpreter training programs or schools are available on the continent of Africa, suspending any of those few ones cannot but be regrettable. However, the suspension of the NFLV's program under study can at the same time be considered as a blessing in disguise, if it will amount to reviewing and assessing the program (as we have done in this study), with a view to injecting fresh blood into it and bringing it back to life. The need to restore the erstwhile program has been orchestrated by most of our respondents and we cannot but add our voice to theirs. That, of course, is the ultimate goal of this research: bringing back the NFLV's PGDT & I program and even creating more of such, especially at the master's level. In the next section, we shall proffer recommendations towards revamping the program under study which will in turn help in optimizing professional translators and interpreters training programs generally in Nigeria. Finally, in view of the analysis carried out and the results that emerged therefrom, it could be said that our research hypothesis as stated in the introduction is largely validated.

### **Recommendations**

For the NFLV's PGDT&I program to be restored and enhanced, the following are what we recommend:

1. Setting up of a high-level strategic think tank comprising experts within and outside the NFLV, with a mandate to carry out a comprehensive needs analysis towards relaunching the program as soon as possible.
2. Upgrading the NFLV's PGDT & I to the status of a master's program where translation and interpretation are handled separately. This could be done in affiliation with a reputable conventional university in Nigeria or abroad. The program could also seek adhesion to the Pan-African Masters Consortium in Interpretation and Translation (PAMCIT), a project initiated and strongly supported by the European Commission's Directorate generals of interpretation and translation.
3. Increasing the duration of the program to two years (four semesters) and reviewing the program curriculum to include more of core practical, translation/interpretation skills, computer tools and professional ethics-oriented courses. Current and possible future market needs should also be put into consideration in the program's curriculum review so has to guarantee employability of graduates.
4. Making a standard and rigorous entrance examination (both written and oral) a *condition sine qua non* for every candidate seeking admission into the program and ensuring that those who fall below acceptable standard are not considered at all. This will ensure a certain level of homogeneity of entrance skills level of

students, thus preventing a situation whereby some students are drawing others back during lectures and practicals.

5. Taking into consideration the outcomes of the SWOT analysis as well as the suggestions provided by our respondents who are former students, hence active participants and stakeholders in the program, as contained in this study.

### **Conclusion**

In this descriptive and exploratory study, we have attempted to carry out an X-ray of the sadly defunct Postgraduate Diploma in Translation and Interpretation program run by the Nigeria French Village in Badagry-Lagos between 2005 and 2012. Through two instruments of data collection which are document study and questionnaires, we gathered and analyzed information concerning virtually every aspect of the program. The study shows that it was good enough that the program was suspended in order to address the many issues that plagued its successful implementation, but that it is also necessary to bring it back to life, due to the growing needs for and the dearth of professional translators and interpreters training programs in Nigeria, and indeed in Africa as a whole. Useful suggestions were therefore offered based on our findings, towards revamping the programme and making it worth the while. It is our candid opinion that if the results of this study are taken into consideration for implementation by the concerned authorities, the NFLV's PGDT&I program will be able to lunch back with vigour and rigour. It can then regain its pride of place as a flagship program for training translators and interpreters in Nigeria, where, as Amosu (2010: p. 70) succinctly puts it referring to professional translators and interpreters, there is "[...] need to activate a back-up plan, for the replacement of our seasoned professionals who are no longer as young as they were when they began their careers some thirty years ago." By and large, we believe that the NFLV's PGDT & I program, if and when better structured and nurtured, can grow to be a true model to be emulated in setting up similar programs across the West African sub-region and Africa as a whole.

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## Appendix 1

Course by course description of the Nigeria French Language Village's Postgraduate Diploma in Translation Interpretation (PGDT&I)

### **PGT 511 & PGT 521 – Language and Communication/Technique of Language – 4 credits**

Particular emphasis will be laid on principles of communication, functions of language, language and channels of communication, relationship between code, language and text: this relationship between the linguistic sign and meaning with reference to polysemy and homophony will be closely studied.

### **PGT 512 & PGT 522 – Semantics I & II – 4 credits**

Starting from the elementary structure of meaning, this course will lay emphasis on meaning, meaning variation, correspondence and semantic equivalence in the attempt to attribute meaning. Efforts will be made to introduce the process of word formation and vocabulary expansion in the target languages.

### **PGT 513 & PGT 523 – Types of Texts I & II – 4 credits**

Students will be introduced to the nature and characteristic traits of texts, the cleavage between discourse, statements and texts; focalization and prospective. Emphasis will be laid on literary, scientific/technical as well as commercial texts.

### **PGT 514 & PGT 524 – Translation I & II – 6 credits**

Starting from the origin and reasons for translation, this course shall focus on types and methods of translation. Emphases (sic) will be laid on linguistic devices in translation, bilingual glossary word compilation as well as resources available to the translators.

### **PGT 515 – Phonetics/Phonology – 2 credits**

Mastery of speech patterns in English and French will be brought to fore in the construction of words. Emphases (sic) will be laid on production of sound patterns in the target languages for clear and audible rendition of intended message.

### **PGT 516 & PGT 526 – Practical I & II – 6 credits**

This course provides students with the opportunity to practice and learn in the Laboratory environment the technique of translation as well as conference-simulated situations in the acquisition of knowledge in consecutive and simultaneous interpretations.

### **PGT 517 & 527 – Interpretation I & II – 6 credits**

This course will introduce students to the rudiments of interpretation. Starting from theories of interpretation, emphases (sic) will be laid on deserialization, transcoding, etc. and professional ethics in interpretation.

### **PGT 525 – Computer in Translation and Interpretation – 2 credits**

This course will explore the role of computer in all aspects of translation, automotive word search as well as other areas of computer applications to professional translator and interpreter.

**1<sup>st</sup> and 2<sup>nd</sup> semesters' elective courses (Choose one course only) \***

PGT 518 & PGT 528 – Spanish as 2<sup>nd</sup> foreign language – 2 credits  
PGT 519 & PGT 529 – Portuguese as 2<sup>nd</sup> foreign language – 2 credits  
PGT 520 & PGT 530 – Yoruba/Igbo/Hausa – 2 credits  
PGT 526 – Project – 6 credits  
\*Details of these courses are not available in the program document.

## Appendix 2

Survey Monkey Online Questionnaire Administered to Former Students/Graduates of NFLV's PGDT&I Program

Nigeria French Language Village's PGDT&I Program:

Context, Content and Comments

Dear respondent,

Thank you for accepting to participate in this opinion poll which is an important part of our on-going research on the subject above. The objective of this study is to conduct a comprehensive students' needs analysis of the NFLV PGDT&I program with a view to coming up with strategies to help revamp the program which, despite the huge need for it in the present-day Nigeria, has been put on hold since 2013. We therefore invite you to kindly answer all the questions with all sense of objectivity and honesty. Kindly note that respondents' anonymity is highly guaranteed and that the answers provided shall be used for the purpose of this research only.

Thank you for your cooperation.

Segun Afolabi,  
Université Laval, Québec, Canada  
(Researcher)

1. Please supply the following bio-data:

Company

Address

Address 2

City/Town

State/Province

ZIP/Postal Code

Email Address

Phone Number

2. What year did you take part in the NFLV PGDT&I program?

3. What was your highest qualification before registering for the PGDT&I program?

4. What was your objective while enrolling for the program?

5. Would you say that this objective was achieved at the end of the program?

Yes or No

6. Did you take part in any entrance exam before being offered admission for the program?

Yes or No

7. If yes, please describe briefly the nature of the examination that you took part in.

8. Did you take part in any internship during or after the program?

Yes or No

9. If yes, briefly describe your experience during the internship. Mention the place and duration.

10. Did you write any project at the end of program?

Yes or No

11. If yes, please state the title of your project and briefly describe its content.

12. How would you describe your level of satisfaction of the program?

**Disappointed    Not satisfactory    Fairly satisfactory    Satisfactory    Very  
satisfactory**

13. What aspect of the program did you find to be most relevant to your expectation?

14. What aspect of the program did you find to be least relevant?

15. How would you assess the course content generally?

16. How would you assess the teaching staff who handled the program?

17. Have you been issued your diploma?

Yes or No

18. Have you been able to get an employment with the NFLV diploma?

Yes or No

19. If yes, what is the name of your employer and what is your status there?

20. In your opinion, what are the strengths of the program?

21. In your opinion, what are the weaknesses of the program?

22. In your opinion, what are the opportunities offered by the program?

23. In your opinion, what are the threats to (that is, factors militating against the success of) the program?

24. Finally, what suggestions do you have towards revamping the program?

## CHAPTER SIX

### TRANSLATION STUDIES AND GLOBALISATION

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#### **Introduction**

The globalisation process has affected all spheres of economic activity including translation. In *Translation and Globalisation*, Cronin (2003: p. 11) quotes Castells (1980) who has noted that: “The dramatic slump in Western economies in the 1970s, with record unemployment and high inflation triggered by oil price increases in 1974 and 1979, led to a fundamental restructuring of economies in the developed world, with a strong emphasis on privatization and deregulation”. “The period also witnessed the advent of the information technology revolution that would dramatically transform work practices at local and international levels” (Castells, 1996: pp. 40-46).

Manuel Castells has described the economy that has emerged over the last three decades as informational and global. The economy is informational because the productivity and competitiveness of firms, regions and nations basically depend upon their ability to create, process and apply efficiently knowledge-based information. This new economy is global because the central activities of production, consumption and circulation, as well as their components (capital, labour, raw materials, management, information, technology, markets), are organized on a global scale, either directly or through a network of connections between different economic agents.

The IT solutions made available to translators have dramatically changed the practice of their profession because they are now able to use sophisticated tools to do their work faster, meet market demands and connect not only to one another but also to major corporations and firms around the globe. From the mid-1980s onwards, computers functioned not in isolation but increasingly in networks (Castells, 1996: p. 45).

In the global era, translation has become a big business because of several factors including *localisation*. Indeed, localisation is one aspect of e-commerce which is driven by the globalised economy. Multinationals and major corporations sell their products around the globe and constantly customize them to suit their customers’ needs and demands. The volume of materials to translate and the number of languages involved in the translation process are considerable.



Against this background of global market demands and given the imperatives of localisation, a number of issues crop up and will be discussed in the following paragraphs. One of these issues is the ends of translation. In other words, why do we translate? Is translation simply about getting product documentation translated fast in order to satisfy market logic? Are we comfortable living in a world characterised by translation frenzy or do we prefer this activity to remain a human activity with professional values and ethics?

There are other issues that crop up, including the centrality of some languages in the global era and the *peripherality* of others. The difficulty in translating concepts is yet another issue to be discussed. Joanna Nowicki and Michaël Oustinoff stress the difficulty in translating medical concepts in the European Union.

Nowadays, the availability of computers and softwares designed in a way that makes it possible to align words and sentences between a source language text and a target language text, is good news for terminological exploration. To adequately tackle this topic of translation studies and globalization, it is important to properly and clearly define the terms.

### **Definition and Scope of the Concepts of Translation Studies and Globalisation**

#### **Definition and Scope of the Concept of Translation Studies**

In *Translation and Globalisation*, Cronin says that translation should not be seen simply in terms of quality or tools used to speed up the exercise. It should be elevated to the level of a scientific discipline. To justify his viewpoint on this issue, he comments that:

Languages are uniquely constituted by their differences so that translation as an operation involving two or more languages has *ipso facto* considerable bisociative potentials. It can be argued that, in teaching translation studies, more time has to be devoted to highlighting the epistemic specificity of translation as expressed in the concepts of distance, the nomadic and the bisociative. [...] Such a view leads to a re-centring of translation studies as a discipline in the contemporary world that is both an area of study with specific vocational concerns and a discipline whose potential importance for other areas of human enquiry is striking if often overlooked (Cronin, 2003: p. 127).

The nomadic nature of translation is due to the fact that translators make frequent incursions into the culture of the target language and get back to the source language. There is always a movement back and forth.

Translators transfer concepts from a source language to a target language. This exercise is very complex because concepts are not universal and meaning is not isomorphic across languages. The *bisociative* nature of translation lies in the two languages involved. Every language is a cultural product. When you want to translate a term, you associate it to one

or more terms in the target language and you make sure that the conceptual areas of the concept are carried along in the translation. It is not always easy to find exactly a match for a word or a concept in a target language.

Regarding the notion of distance, Cronin makes a comparison between translation and pilgrimage. He says that pilgrimage is the movement of people to relics while translation is the movement of relics to people. It is easier to take the relics to the believers rather than taking the believers to the relics. A story told by Norwich is used to explain this point: “In AD 828, two merchants arrived in the city of Venice with a corpse. The body was not any old body, however, but that of St Mark, the Evangelist. They had stolen the mortal remains of the saint from the tomb where he lay in Alexandria [...]” (Norwich, 1983: pp. 28-9). It was, after all, preferable to bring the relics to believers than have large numbers of believers travelling long, uncertain distances to the relics or as Brown puts it, ‘translations – the movements of relics to people – and not pilgrimages – the movement of people to relics – hold the centre of stage in late antique and early medieval piety.’ (p. 90). The other concept which is included in the topic and needs to be defined is globalisation. What is globalisation?

### **Definition and Scope of the Concept of Globalisation**

For Roland Robertson (Robertson, 1992: p. 8), “Globalization refers both to the compression of the world and to the intensification of consciousness of the world as a whole”. Jonathan Friedman, for his part, claims that globalization “is about processes of attribution of meaning that are of a global nature” (Friedman, 1995: p. 73). Cronin (2003, p. 74) says that “globalized institutional structures are one expression of globalization. As such they are a subset of the global system or global process that describes, in a global context, the formation of centre/periphery structures, their expansion, contraction, fragmentation and re-establishment throughout cycles of shifting hegemony’.

To avoid confusion in the face of the multiplicity of definitions, Cronin says that: “A proliferation of terms can produce discrimination in argument but it can also generate confusion. We will use the term ‘globalization’ in the sense of a *critical* theory of globalization that encompasses global movements and exchanges of people, commodities and ideas, and a politico-historical approach to changes in global processes” (Cronin, 2003: p. 74).

In his book, Cronin has discussed the conditions to put in place to attract global investments. For example, an attractive fiscal environment is necessary. “There is the presence of an attractive fiscal environment [...] and the commitment to the ideological assumptions of neo-liberalism (Brooks, 2000: p. 50)”. Of importance to international investors is the implementation of neo-liberal economic policies. Cronin says that Ireland implemented neo-liberal economic policies in the late 1980s and attracted a lot of international investors. “From the late 1980 onwards, successive Irish governments

embarked on an aggressive privatization and deregulation policy, notably in the transport and telecommunications sectors. (Brooks, 2000: p. 84).

Another characteristic of globalisation is the decentralisation of capital accumulation from the centre and the emergence of new small centres. “In the shift from what Scott Lash and John Urry (1994: p. 2) call ‘organized’ to ‘disorganized’ capitalism, there is a decentralization of capital accumulation from the centre, where production is deemed to be excessively costly, to other areas of the global system. As a result, Friedman notes: “New, small and rapidly expanding centres emerge.” So far the definitions and/or scope of translation studies and globalisation have been given. Now it is important to demonstrate in a more detailed manner the salient issues emerging from translation in the global era.

### **Salient Issues Emerging from Translation in the era of Globalisation** **Localisation and E-commerce**

The *Localisation Industry Standards Association* (LISA) defines localisation as:

The process of modifying products or services to account for differences in distinct markets. Thus it would entail adapting, translating and customising a product for a specific market. This would involve dealing with a specific locale or cultural conventions. By locale, we mean conventions such as sort order, keyboard layout, date, time, number and currency format. Localisation might seem identical or similar to translation. (Hyde et al., 2009: p. 22).

Localisation might seem identical or similar to translation. However, the process of localisation is much broader than simply translation. Localisation should ensure that the product provides the local user with the correct local "look-and-feel" while they interact with the product. Aspects of localisation include: (1) Translation of the product's interface and documentation. (2) Colours, images, graphics and icons: adapting to cultural and legal requirements. (3) Rendering ‘can we display the text correctly’, fonts ‘do we have fonts and characters for the language’, bi-directional text needed in Arabic and other languages. (4) Locale data: how to display dates, time, number, currency and other regional data.

The localisation industry is characterised by speed and rapid responses to market demands. Damien Scattergood, Localisation Technology Group Manager for Symantec, declared in an interview: ‘Symantec’s Localisation Tools suite is Earthworks. It’s a name coined from making our products work worldwide. Earth is our market’ (Localisation Ireland, 2000: p. 10). Symantec’s best-known product is the Norton Anti-Virus software, and rapid response to new viruses is crucial. The response is not only technical but linguistic. Same-day delivery of US and German products is a standard requirement. As Scattergood notes, ‘We’re pushing back barriers all the time. Time to market is a big priority. Our tools have a strong automation focus. I’m looking for edges all the time. If

our engineer does something twice, I want to know why and how our tools can remove the repetition.’

There are two things that need to be noted in this discussion on localisation, namely the increasing volume of translation into many languages and the need to speed up the process to meet market deadlines which are very tight. Another salient issue emerging from translation in the global era is automation and this is the issue that is going to be discussed next.

### **Automation**

As pointed out earlier, the informational economy emerged at the end of the twentieth century, because the information technology revolution provided the tools or the material basis for this new economy characterised by the use of IT tools and products in virtually all spheres of activity. It is useful to investigate to what extent translation has been affected by the process of globalisation. In the following quotation, Cronin stresses that it is not possible to discuss translation in this global era without relating it to information and communication technologies. “Discussion of contemporary translation that does not take into account the changing relationship between translators and things, between translation and the technosphere in the informational economy, is neither possible nor desirable”. (p. 23).

What does Cronin mean when he talks about the relationship between translators and things? “By things, we mean here all the tools or elements of the object world which translators use or have been affected by in their work down through the centuries.” (p. 10). The idea that emerges from this quotation is that there has always been a relationship between translation and tools. In other words, translators have always used tools and these are not only pen and parchment, word lists, lexicons and the products of translation but also modern-day computers and modems. One of the implications is that irrespective of the domain of translation activity, translators are engaged with a technosphere, whether that be the chirographic technosphere of pen and parchment or the digital technosphere of terminal and Internet connection. Cronin (2003: pp. 28-29) states that “the point here is not to promote a purely instrumentalist view of translation and language or to promote a naive form of technological determinism but to see current developments in the context of a long translatorial involvement with technologies external to the human body.” If this is the case, then we can see the relationship between translators and new technology in the informational society less as a schismatic break with a venerable craft tradition than as a further stage in the development of an exosomatic dimension to human engagement with translation.

The purpose of this sub-section is not to list all the IT tools which are now available to translators. Suffice it to say that nowadays in most international organisations and corporations, the translation services use translation softwares including Systran, Trados, Lantra, Linguee, Microsoft translator. Translation memories are also used. The latter are

tools that recycle already translated texts from documents to be sent out for translation. Indeed, in most companies and organisations, there are ideas and paragraphs that keep on appearing in various documents. Translation memories detect these portions and replace them with the texts that have already been translated. There are also terminology databases including IMFTERM, ILOTERM, UNTERM. Multitrans, for example, is also a translators' resource. Some softwares are designed for the purpose of extracting words from texts and aligning them with their equivalents in target languages. Terminologists make use of these softwares because company terminologists' job is to provide terms and their equivalents in target languages. There are several translators' fora on the worldwide web that give them an opportunity to connect and share ideas and experience.

In the case of a German company like Schneider, technical documentation for large systems is created in three different languages (French, German, English) at three different sites separated by thousands of miles. Both the coordination and the translation of dispersed information is made possible through the use of IT systems (Hofmann and Mehnert, 2000: p. 66).

Cronin reports that Robert Sprung and Alberto Vourvoulias-Bush, in an article on adapting *Time* magazine for Latin America, note how the availability of a high-speed data network and Quark Publishing System software (QPS) allows not only space but time to be manipulated in the global translation industry: 'The high-speed network meant that anyone with access to QPS could work in the same "virtual office". This allowed instant transfer of files between *Time* and translators.' (Sprung and Vourvoulias-Bush, 2000: p. 25). Calvet has also contributed the following ideas to the discussion on the issues emerging from globalisation.

### **Le modèle gravitationnel**

In explaining what he means by *le modèle gravitationnel*, Calvet (2007: pp. 45-46) indicates that around the globe, there are between six thousand and seven thousand languages but only the English language is "*hypercentral*". In addition to English, there are about ten "*super central*" languages, including Spanish, French, Arabic, Malaysian, Hindi. When the speakers of these *super central* languages have to learn a second language, they learn either English or another "*supercentral*" language. These *supercentral* languages play a pivotal role with respect to about two hundred *central* languages. And approximately seven thousand *peripheral* languages evolve around these *central* languages.

Another important point made by Calvet is that the people who keep these languages together are bilingual people, translators and interpreters. He stresses that bilingualism is the *cement* that holds languages together. It is within this pyramidal frame of world languages that Calvet (2003: pp. 46-47) reviews the global situation of translation and argues that:

On peut dans ce cadre général analyser la situation mondiale de la traduction: de quelles langues et vers quelles langues traduit-on ? Johan Heilbron (1999), utilisant les notions de centre et de périphérie empruntées à Wallerstein, a ainsi étudié les flux de traductions de livres comme un système international en se basant sur l'idée que plus on traduit à partir d'une certaine langue, plus celle-ci est centrale. Il souligne ainsi qu'environ 40 % des ouvrages traduits dans le monde le sont à partir de l'anglais [...] Suivent le français, l'allemand et le russe, chacun à l'origine de 10 % à 12 % des traductions... Ainsi, souligne Heilbron, moins de 5 % des ouvrages publiés aux États-Unis et en Grande-Bretagne sont des traductions, entre 10 % et 12 % en Allemagne et en France, entre 12% et 20% en Espagne et en Italie, autour de 25 % en Suède et aux Pays-Bas, etc.

Calvet has reproduced UNESCO's *Index Translationum*, i.e. a database dedicated to books translated and published since 1979 in one hundred member countries. There are 1, 500,000 references (note that these figures are constantly updated). The *Top 50 target languages*, i.e. the languages into which translations are done, are mentioned. (pp. 52-53):

1. Allemand (German)	241 364 translated works
2. Espagnol (Spanish)	183 420
3. Français (French)	164 380
4. Anglais (English)	102 366
5. Japonais (Japanesse)	84 023
6. Hollandais (Dutch)	82 308
7. Portugais (Portugese)	64 342
8. Russe (Russian)	61 061
20. Catalan (Catalan)	14 082
21. Grec moderne (Modern Greek)	13 936
28. Arabe (Arabic)	7 993

Another salient issue emerging from translation in the global era is the difficulty in translating concepts.

### **The Difficulty in Translating Concepts**

In a section under the heading *Traduction, conceptualisation, communication*, Nowicki & Oustinoff (2007) have tackled a thorny issue in translation studies, i.e. the translation of concepts. It is difficult to translate concepts because they are specific to the languages in which they are found. How do you translate a concept like *pueblo* which means both *city* and *people* in Spanish? These two authors have made reference to a paper by Goldman. "Noemi Goldman, dans son article, « Un dictionnaire de concepts transnationaux : le projet *Iberconceptos*», nous expose un projet dont le titre complet parle de lui-même :

Le monde atlantique comme laboratoire conceptuel (1750-1850). Fondements d'un *Dictionnaire historique de la langue politique et sociale dans l'espace ibéro-*

*américain.* » Fruit du travail de plus de soixante chercheurs de neuf pays différents, [...] l'analyse de concepts socio-politiques clés tels que *América/Americanos, ciudadano* (citoyen), *constitución, nación, opinión pública*, etc., permet de montrer leur variabilité selon le pays ou le bloc politico-linguistique considérés (p. 12).

*Iberconceptos*, a terminological project for nine countries in the Ibero-American space, reveals that concepts like America, American, citizen, constitution, nation, public opinion vary from one country to another. This is a terminological challenge that translators are aware of. Concepts are difficult to transfer from one language to another. At times you cannot transfer the totality of some concepts because there are no readily available equivalents in the target language.

Another author cited by Nowicki & Oustinoff (2007) in their paper is Peter Stockinger who challenges the translatability and adaptability of monolingual text messages and audiovisual materials on Internet for a multilingual and multicultural knowledge-based market. Peter Stockinger, in his article (« Des archives audiovisuelles monolingues sur un site multilingue »), emphasizes the fact that we cannot satisfy ourselves with reductionist and mechanical vision of translation. At a time we are witnessing production and diffusion of corpus « non seulement textuels mais également audiovisuels de plus en plus considérables sur Internet, se pose de manière aiguë la question de l'adaptation (aussi bien linguistique que culturelle) d'œuvres intellectuelles monolingues à un « marché des connaissances » aujourd'hui devenu -par l'intermédiaire des TIC - massivement multilingue et multiculturel (pp. 11-12).

Examples of medical terms have been given in the paper to stress the difficulties in translating them in different European languages. Translation in this context depends to a great extent on the cultural realities of each European country. The globalisation of the English language is posing challenges to researchers who are not comfortable writing in English, the *lingua franca*.

### **Calls for another Lingua Franca**

Astrid von Busekist has a different viewpoint on the use of English as a *lingua franca* in Europe:

In 'Pourquoi traduire ?', les enjeux politiques d'une *lingua franca* européenne » Astrid von Busekist entend combattre l'idée reçue selon laquelle prendre l'anglais comme seule *lingua franca* serait la solution la moins coûteuse et la plus démocratique. Ce n'est pas vrai : du point de vue économique, c'est faire porter tout le poids des dépenses d'ordre linguistique sur les pays non anglophones ; c'est ensuite inéquitable pour les 50 % de la population européenne ne maîtrisant pas l'anglais. Il faut plusieurs langues de communication en Europe, et l'auteur préconise de s'inspirer de l'exemple de l'Inde. (p. 13).

According to this point of view, the use of English as lingua franca in Europe means that non-English speaking countries should bear the cost of linguistic operations. There are calls for several languages to be used in Europe to avert this injustice. In the following paragraphs, the discussion will focus on translation as a feature of global citizenship.

### **Translation as a Feature of Global Citizenship**

In *Translation and Globalisation*, translation is described as a characteristic of global citizenship because it is only through translations that people understand the cultural and artistic productions of other linguistic communities. Cronin (2003) refers to Delanty (2000) who states that citizenship is seen as no longer exclusively defined by nationality or the nation-state. However, how do speakers of minority languages who consume a lot of translations maintain their identity in a world driven by homogenizing forces?

If speakers of minority languages are major consumers of translation products (if only to make sense of the world in their own language) then how do they maintain their identity in a world subject to any number of homogenizing forces? (Cronin, 2003: p. 6). So far a number of issues have been raised in the frame of the relationship between translation and globalisation. In the next section, we are going to make recommendations.

### **Discussion and Recommendations**

#### **Redefining the Ends and Ethics of Translation**

Cronin (2003: pp. 65-66) has rightly raised questions about the ends of translation saying that “we may be producing (and translating) larger and larger quantities of information but we may not quite know what to do with it.” He says that traditionally, translator training has concentrated on means, and ends have tended to appear largely in terms of functional appropriateness. That is, trainee translators are shown what they need in order to translate (means) and for whom they are translating (what is the aim, purpose, target, *skopos* or end of the translation). “It is arguable that what needs to be equally stressed in the education of translators in a global and informational age is a definition of the ends of translation – but in a sense that goes beyond the simple enunciation of the functional objectives of texts.” (2003: pp. 65-66) Ends here are to be understood in the broad sense of the role of translation in the culture, economy and body politic of the modern world.

Another important point made by Cronin is that translation studies cannot be taken seriously as a branch if the only thing this discipline has to offer is an increasing number of fast-track solutions “to maximise translation output and quality”. “It is by showing those outside the discipline (and within too, of course) that translation engages with questions which are of real importance for the past, present and future of humanity that they are likely to listen”. (pp. 2-3). Cronin’s point of view on the ends of translation is correct. People need to know that translation is not simply a mechanical operation in which all that matters is the number of pages that can be translated in a record time. Translation should be treated as a scientific discipline that is at the crossroads of many other disciplines. For example, there is a need to teach terminology, translation history,



corpus linguistics and other disciplines in the frame of translation studies. As a matter of fact, what does the history of translation teach us?

### **The History of Translation and the Role of Translation in Arab Countries in the 9<sup>th</sup> Century**

Joanna Nowicki and Michaël Oustinoff have also discussed the link between translation studies and globalisation in a paper entitled *Problématiques de la traduction à l'heure de la mondialisation*. In that paper, they have underlined the fact that in the Francophone world, the term *traductologie* was coined by the Canadian national Brian Harris at the beginning of the 1970s, however the internationalisation of the discipline coincided with the development of translation studies from the 1980s (Venuti, 1995) in the Anglophone world:

Dans le monde francophone, le terme de « traductologie » (que l'on doit au Canadien Brian Harris) remonte au début des années 1970, mais l'internationalisation de la discipline coïncide avec le développement spectaculaire des Translation Studies à partir des années 1980 (Venuti, 1995) dans le monde anglosaxon. Leur importance ne doit pas être sous-estimée, d'où le titre de l'article de Michaël Oustinoff : « Les Translation Studies et le tournant traductologique », mais à condition qu'on les mette en parallèle avec les autres approches possibles, qu'elles ne sauraient occulter. (Nowicki & Oustinoff, 2007: p. 10).

Nowicki & Oustinoff have also referred to a paper by Denis Thouard which describes translation as a major issue and a gateway between languages. This view was already expressed by promoters of the Romantic Movement in Germany, especially Wilhelm von Humboldt. In their opinion, globalisation only underscores the fact that it is important to take into account the diversity of languages in the intercultural dialogue and the need to find bridges. Here are their words in French:

L'article de Denis Thouard, « Points de passage : diversité des langues, traduction et compréhension », s'inscrit dans la perspective de l'herméneutique et de la vision de la traduction élaborée par les romantiques allemands (voir Berman, 1984) et notamment par Wilhelm von Humboldt. Dans un tel cadre, la langue n'étant pas un simple instrument au service de la pensée, la traduction devient une question majeure. La mondialisation ne fait que renforcer l'importance de la prise en compte de la diversité des langues dans le dialogue interculturel, et la nécessité, par conséquent, de trouver des « points de passage ». (Nowicki & Oustinoff, 2007: p. 10).

Of course Joanna Nowicki and Michaël Oustinoff have taught us something about the history of translation studies and *Traductologie*. Translators should have this background information on their profession. There are many things that the history of translation can teach us. The historical role of translation in Arab countries in the 9<sup>th</sup> century is another

lesson of history. Calvet recalls the role played by translation in introducing science in Arab countries. According to Ahmed Djebbar who has been quoted by Calvet, science books were translated into Arabic from Greek, Persian, Syriac and Sanscrit. The authors whose books were translated were Hippocrates, Euclide, Archimede, Appolonius, Heron and others. Princes payed translators to translate into Arabic books by Aristotle, Euclide and Ptolemy. According to Djebbar (2001: pp. 304-305):

En lisant l'ouvrage d'Ahmed Djebbar (2001) consacré à la science en arabe, on est frappé par le fait que la traduction accompagne l'histoire de cette science, en amont et en aval de sa splendeur, ou si l'on préfère avant son apparition et après sa disparition. Prenons l'exemple de la médecine. Il est bien évident qu'elle n'a pas été inventée par les Arabes, mais qu'ils sont partis de recherches antérieures, celles d'Hippocrate et de Galien, et aussi de médecins persans et indiens qui en sont les grands ancêtres. Djebbar écrit à ce propos : « En Mésopotamie, l'enseignement médical se faisait en syriaque, [...] il s'appuyait essentiellement sur seize livres de Galien et douze livres d'Hippocrate, qui avaient été traduits en syriaque au **VI**e siècle [...]. Tout au long du **VIII**e siècle, les nouveaux ouvrages de médecine ont été écrits en syriaque. »

In the 9th century, the first books on medicine were published in Arabic thanks to a tradition of translations from Greek, Sanskrit and Syriac into Arabic (Calvet, 2003: p. 49).

Au **IX**e siècle, lorsque paraissent les premiers écrits médicaux en arabes, leurs auteurs s'appuient donc sur une solide tradition qui leur est parvenue grâce à des traductions du grec, du syriaque et du sanscrit; surtout du syriaque en fait, mais il s'agit le plus souvent de textes traduits entre le **Ve** et le **VII**e siècle du grec vers le syriaque et retraduit ensuite vers l'arabe.[...] Il en va de même pour ce qui concerne la géométrie : Euclide, Archimède, Appolonius sont traduits du grec vers l'arabe, tout comme les textes de physique d'Euclide, Archimède et Héron. [...] Ces traductions sont d'abord le fait du prince : Al-Mansour (pp. 754-775), Haroun al-Rachid (786-809) ou Al-Ma'moun (pp. 813-833) font traduire Aristote, Euclide ou Ptolémée, ainsi que des astronomes et des médecins indiens.

The relationship between Arabic and science was quite useful and fruitful because after introducing science in Arab countries in the 9<sup>th</sup> century, translators went ahead to translate scientific books from Arabic into Hebrew and Latin in the 12<sup>th</sup> and 13<sup>th</sup> centuries. Djebbar (2001: p. 329) « Les traductions d'ouvrages arabes en latin, parfois via l'hébreu, ont été très nombreuses. Dans les universités créées en Europe à la fin du **XII**e siècle et au **XIII**e, les professeurs ont certes beaucoup enseigné Hippocrate et davantage encore Galien, mais aussi les médecins arabes. »

The conclusion that Calvet has drawn from the history of translation and science in Arab countries and subsequently in European universities has a lesson to teach us. Translation

is a medium of transmission of knowledge and information. Translation introduced science in Arab countries in the 9<sup>th</sup> century and was instrumental in exporting it to European countries from the 12<sup>th</sup> century.

Another area of study that needs to be stressed in translation studies is corpus linguistics. This field makes it possible to do research in terminology. The availability of computers and of large amounts of texts in digital form offers the possibility to carry out terminological exploration as part of translation studies. This is the area of corpus linguistics. What does this concept entail?

### **Corpus Linguistics**

Kennedy (1998: p. 3) says that corpus is "a collection of texts in an electronic database". And corpus linguistics is a merge of technology and linguistics, as corpus linguistics is defined as: "the study of language on the basis of text corpora" (Aijmer & Altenberg, 1991: p. 1). Corpus linguistics has recently become the reliable source of real linguistics data and statistical information about language. Also it offers fast processing, sorting and searching of data, direct access, time and procedures reduction, and sufficient ability to control huge amount of language data (Kennedy, 1998: p. 5). Johansson (1991: p. 313) notes that corpus, when used appropriately, turns to be one of the most important tools of experienced translators. Indeed, in many documents, there are so many technical and scientific terms that translators come across but they find it difficult to translate them. What to do under these conditions? The best thing to do is explore the concept in the source language text. Indeed, there are two issues: the need to gather information on the concept and the need to find a proper denomination for the term in the target language. Translators should guard against the tendency to look for an equivalent of the term under investigation in a terminology database without making an effort to search for information on the concept that the term designates. There is no point in using a proper denomination without understanding the concept it refers to. The issue of terminology and corpora and the way translation is mechanically done on Internet is another concern for Joanna Nowicki and Michaël Oustinoff.

### **Translation Ecology**

Cronin says that the pressures on languages must not simply be viewed in macro terms. Though a language like English is undoubtedly exercising its own particular hegemony in late modernity, with specific translation consequences, the difficulties faced by many minority languages come not from international but from national languages. As Herman Batibo points out with respect to the world's linguistically richest continent, Africa, 'The biggest threat to the minority languages in Africa is not the presence of the colonial languages but the predominance of the powerful indigenous lingua franca. (Batibo, 2001: p. 312). That is the situation in which the world is today. Therefore, decisions in the political, academic, scientific and cultural spheres need to be made to avoid language disappearance and irrelevance.

## **Conclusion**

In a nutshell, translation is greatly influenced by the globalisation process. E-commerce, localisation, automation, globalisation of English, terminological challenge, speed and market time are some of the issues discussed. As pointed out, in the era of globalisation, translation is done with IT tools which make the work faster. Considerable amounts of texts are translated quickly, especially with softwares and translation memories. However, English is the main language that is being used in the global era. As a result, a lot of documents are translated from English into many other languages. This situation represents a risk for the survival and usefulness of thousands of languages in the world. It also impoverishes English because not much translation is done from other languages into English.

Translation is a major medium of transmission and dissemination of information and knowledge. It is therefore a profession that needs to be practised by competent people. We are tempted to suggest a return to the *fundamentals* of translation in order to avoid the simplicity and hurry with which translation is done for commercial purposes in the era of globalisation. A question that comes to mind is the following: “Can we translate the Bible or medical documentation with the speed at which commercial documents are translated nowadays?”

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## CHAPTER SEVEN

### LA THEORIE ETHNOLINGUISTIQUE : QUELQUES DEMONSTRATIONS TIREES DE L'APPRENTISSAGE DU FRANÇAIS AU NIGERIA

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#### **Introduction**

Le Nigéria est l'un des pays du monde dotés de plusieurs langues utilisées par leurs citoyens principalement pour des raisons de communication. Colonisé par les Anglais, le Nigéria a pour langue officielle l'anglais, langue parlée par près d'un milliard de personnes natives et étrangères confondus. Au Nigéria, environ 500 langues se parlent par les gens mais 3 de ces langues sont plus favorisées que les autres en termes de nombre de personnes qui les utilisent et l'importance de ces 3 langues. Ces trois langues sont le yoruba parlé par les Yoruba du sud-ouest du pays, le haussa parlé par les Haoussa du nord et l'Ibo parlé par les Ibo de l'est du Nigéria. Cette diversité langagière reflète la complexité communicationnelle parmi les Nigériens, mais grâce à l'anglais, la langue officielle au Nigéria et/ou au pidgin (un moyen verbal de communication non standard souvent exploité par ceux qui ne sont pas instruits), les gens de deux extrêmes en termes des langues arrivent à avoir des échanges verbaux.

Le Nigéria a vu l'importance de parler le français pour des raisons commerciales mais aussi professionnelles. L'impression du Nigéria était que ce serait beaucoup plus facile pour sa population de faire des affaires avec les Francophones si les premiers arrivaient à communiquer avec ces derniers. Le gouvernement nigérian a donc décidé de favoriser l'apprentissage du français dans les écoles dès les années soixante.

La langue française n'était pas très célèbre au Nigéria avant l'indépendance en 1960 malgré la position géographique de ce dernier par rapport aux pays francophones dont il est voisin. Tunde Ajiboye (2009) dans son article non publié "*National Policy on French Language in Nigeria*" précise que le français existait au Nigéria depuis l'année 1859. Mais juste après l'indépendance du Nigéria en 1960, le français a commencé à voir le jour. Okoli (1999: p. 13) affirme que le français a été introduit dans le système d'éducation du Nigéria officiellement en 1963 suite à l'adoption à l'échelle continentale d'une recommandation du Comité par l'OUA.

Aujourd'hui, le français est devenu une matière très importante dans les établissements scolaires au Nigéria. Plusieurs universités et des *Colleges of Education* enseignent le français et des polytechniques nigérianes enseignent le français à leurs étudiants comme cours général. Le français appris à ce niveau est le français de base dessiné à faire s'exprimer l'étudiant dans le quotidien. Le français, à ce niveau, comprend la grammaire élémentaire, la compréhension et la production orales destinées à favoriser la compétence communicative chez l'apprenant.

Au Nigéria, l'ethnolinguistique comme une branche de la linguistique n'est pas encore beaucoup développée ou travaillée par rapport aux autres branches de la linguistique française comme la phonologie, la sémantique, la syntaxe entre d'autres. Alors que d'autres travaux sur l'ethnolinguistique pourraient se concentrer sur les relations entre le langage et la perception du monde, cette communication a pour but principal de montrer les relations entre le français et les représentations culturelles d'apprenants du français au Nigéria. Nous parlons donc des manifestations culturelles de la langue française vis à vis des apprenants du français au Nigéria.

### **Qu'est-ce que c'est que l'ethnolinguistique ?**

Quelques linguistes ont fait des efforts pour définir ce terme phénomène. Fribourg (1978 : p. 103) précise qu'il y a plus d'un siècle qu'ethnologues, sociologues et linguistes ont vu l'importance des rapports qui existent entre langue et culture. Nous avons trouvé à travers cette impression de Fribourg que la langue est le guide symbolique de la culture. Autrement dit, la langue est le véhicule qui s'utilise pour exprimer le 'moi' culturel de l'individu. Fribourg conçoit aussi l'ethnolinguistique comme ayant deux comportements selon que l'on cherche à saisir la culture en se servant de la langue et aussi selon que l'on veut étudier le message linguistique dans son contexte culturel.

Jourdan et Lefebvre (1999), elles, sont de l'avis que l'ethnolinguistique ne s'intéresse pas seulement aux aspects cognitifs individuels ou collectifs de la langue. Pour elles, l'ethnolinguistique a pour préoccupation la dimension culturelle par rapport à la linguistique. Elles ajoutent que l'ethnolinguistique partage ce trait avec la sociolinguistique, affirmant que l'ethnolinguistique est la manifestation culturelle résultant de l'usage d'une langue originairement étrangère à un individu ou un groupe d'individus.

Quant à Pottier (1970), la langue et la culture, la linguistique anthropologique, sociolinguistique, pensée et réalité sont autant de formulations qui expriment les relations entre le langage et son milieu. Selon lui, au sens le plus large du terme, l'ethnolinguistique est l'étude du message linguistique en liaison avec l'ensemble des circonstances de la communication. Pottier a avancé des problèmes linguistiques en ethnolinguistique. Pour Pottier, son concept de langue et de vision du monde exhume le fait que la langue repose sur l'existence de signes de chaque langue, couvrant une certaine conceptualisation sémique. Il précise que le premier problème est celui de l'identification du signe.

Deuxièmement, Pottier (1970) émet le fait que les formes de politesse sont dépendantes des habitudes sociales de la communauté et les réalités quotidiennes ont de fortes chances d'être exprimées économiquement. Ici, Pottier est de l'opinion que la vie sociale d'un groupe langagier affecte son exploitation de la langue. Il est de même pour la langue un issu exotique à une communauté de l'exploitation ; une telle langue a la tendance à être utilisée respectant inconsciemment la culture des gens qui s'en servent. Alors que Pottier a soulevé dans son travail 3 éléments principaux en ethnolinguistique à savoir langue et

vision du monde, les réflexions sur le langage et les langues et langue et communication, nous nous intéressons à parler de l'influence socioculturelle de la langue française sur les apprenants du français au Nigéria.

Pour Mounin (1974), l'ethnolinguistique est l'étude du message linguistique en liaison avec l'ensemble des circonstances de la communication. Cette définition de Mounin nous ramène au fait qu'il existe un grand rapport entre la langue et les activités socioculturelles, c'est-à-dire la manière de faire les choses, la manière de dire ou d'exprimer certains faits chez les gens qui parlent la langue en question. L'ethnolinguistique peut se dire d'être la branche de la linguistique qui étudie l'interrelation entre la langue et le comportement socioculturel des gens qui se servent de la première. Elle est aussi conçue par les linguistes comme une étude des rapports entre les langues et les contextes socioculturels où elles fonctionnent. La culture est définie comme la manière de faire des gens appartenant à une communauté donnée. Ces gens ayant beaucoup de choses en commun ; manière de manger, de s'habiller, la langue, la politesse, le mariage, l'enterrement, etc.

Travailler l'ethnolinguistique renvoie au fait de s'intéresser aux données épistémologiques selon Frank Alvarez-Pereyre (1980). Ce dernier précise qu'on applique la norme ethnolinguistique aux nombreux types de recherche. Il confirme qu'une telle recherche pourrait être l'étude de l'ethnothéorie du langage, la confection d'un dictionnaire, l'étude des taxinomies indigènes, des thèmes de conversations, les rapports entre la langue et/ou parole et société, etc. Dans cette recherche, ce qui nous intéresse est les rapports entre la langue et la parole et société (qui est pour nous la culture). Alvarez-Pereyre (1980) a évoqué quelques critères aussi pour identifier le caractère ethnolinguistique d'une recherche.

- étudier la relation de la société à la parole
- étudier le message linguistique en liaison avec l'ensemble des circonstances de la communication
- étudier les conceptions du monde d'un groupe donné, par le biais privilégié de la langue et de la parole
- rechercher quels phénomènes matériels sont significatifs pour les gens d'une culture donnée ; comment ces gens organisent-ils ces phénomènes.

Ces notions, pour nous, comprennent tout premièrement, la langue suivie par la communauté langagière (les personnes se servant d'une langue particulière) et aussi les comportements culturels de celle-ci. En bref, l'ethnolinguistique est une branche de la linguistique qui s'intéresse à étudier les relations entre la langue et la culture.

Nous sommes de l'avis que si la culture d'un peuple se manifeste dans leur langue, lorsque les Nigériens qui apprennent la langue française la parlent, la culture française est en jeu. Ce jeu ethnolinguistique de la culture française chez l'apprenant est ce que nous



travaillons dans cette communication. Bien que d'autres moyens de réaliser cette communication, comme observation, interview des apprenants ou des enseignants, etc. existent, cette communication sera facilitée par le recours aux manuels de français disponibles dans des classes de français au Nigéria.

### **Quelques manifestations ethnolinguistiques dans les manuels français**

Il a été découvert que les manuels français utilisés pour enseigner le français dans les centres de langue française sont souvent purement francophones. Ces manuels ne montrent que des valeurs francophones assurant la promotion de la langue française. Au Nigéria, les Centres d'Alliance française, par exemple, utilisent les manuels d'orientation francophone qui sont publiés en France. Nous nous appuyons sur 3 de ces manuels pour raison de ce travail.

*EDITO 1*, par exemple, est un manuel introduit pour la promotion de la langue française dans les Centres d'Alliance française au Nigéria. C'est un manuel conçu par la maison d'édition Didier. Un parcours de ce livre nous a montré la disposition culturelle française qui y réside. Les pages destinées aux valeurs culturelles des Français dans ce livre s'intéressent aux nombreux aspects de la vie francophone en général et plus particulièrement en France. Il s'agit de la gastronomie française, des villes francophones, des comportements quotidiens des Français, etc. A la page 25 de ce livre, nous avons trouvé les photos des célébrités francophones comme Xavier Dolan, un acteur canadien, Tahar Ben Jeloun, un écrivain d'origine marocaine mais qui est francophone, Mariam Doumbia, une musicienne malienne et Charline Vanhoenacker une journaliste Franco-belge.

Tous ces personnages sont d'origine francophone et l'auteur d'*EDITO 1* cherchant à promouvoir l'image culturelle française, se sert de ces personnages pour réaliser ceci. A la page 39 du même livre, l'auteur a fait découvrir des villes francophones. Il a montré Paris et quelques-uns de ses monuments. Il a exposé Montréal, une ville canadienne mais francophone. L'auteur n'a pas mentionné de ville non francophone comme il a continué à la même page à introduire des pays francophones comme le Mali, la Suisse, la Belgique, le Sénégal et leurs capitales. Ces pays-ci ne sont pas les plus célèbres du monde mais ce qui intéresse l'auteur de ce livre est de faire valoriser les pays et les villes francophones à travers le monde. A la page 51 du même livre, les documents exposent la gastronomie française et combien le repas est important chez les Français en parlant aussi des spécialités québécoises. L'auteur parle des repas qui sont typiquement français comme la baguette, les escargots de la Bourgogne, la tige d'érable, etc. La page 81 du livre est consacrée au comportement des Français par rapport à la ponctualité au travail et à d'autres rendez-vous.

*Saison 1* est le deuxième manuel que nous avons travaillé et, comme attendu, nous y avons trouvé des documents sur le plan culturel francophone aussi. La page 24 de ce livre s'intéresse à parler des personnalités francophones comme Roger Federer, un sportif suisse, Philippe Geluck, un dessinateur belge, Julie Payette une astronaute québécoise,

Amadou et Mariam, des musiciens maliens. A la page 36, la gastronomie française a été discutée et la baguette s'est dite d'être vendue 320 pièces en chaque seconde en France. Cette même page a montré des symboles culturels de la France comme le drapeau français, la devise et aussi les villes principales françaises.

A la même page, on a parlé des Français affluents en 2013 se trouvant en secteurs divers. Parmi ces gens étaient Christine Lagarde qui est la Directrice générale du Fond Monétaire Internationale, Delphine Arnault qui est dirigeante de Louis Vuiton et Alain Ducasse est restaurateur. Les documents ont fait aussi des commentaires sur les personnalités historiques parlant des gens comme Henri IV, roi de France (1553-1610), Charles de Gaulle, homme d'état (1890-1970), Victor Hugo (1802-1885), etc. A la même page se présentent aussi les informations sur la démographie, la fête nationale, et la superficie françaises. Les pages 54 et 55 ont commenté la géographie de la France en la désignant comme le plus grand pays de l'Union européenne avec 22 régions métropolitaines, 5 départements et régions d'outre-mer, 10 parcs nationaux, sites et monuments et événements et festivals. Les pages 72 et 73 ont abordé les fêtes traditionnelles françaises, quelques traditions, les particularités québécoises et quelques dates importantes au Québec, par exemple, l'année 1608 où la ville de Québec a été fondée. A la page 108 se trouvent encore la gastronomie française et aussi une liste des cuisiniers français. Le système scolaire français est démontré ici et quelques grandes écoles ont été présentées.

Le manuel, *ECHO 1*, est actuellement d'emploi le plus répandu des manuels exploités dans les Centres d'Alliance française au Nigéria depuis 2010. Il s'utilise encore avec la deuxième édition en circulation depuis 2013. Ce livre, comme les autres, a démontré les aptitudes culturelles françaises sur quelques uns de ses pages. La page 13 s'adonne la tâche de montrer l'espace francophone de la France par montrer les panneaux de 2 ou 3 trois entreprises françaises, un Centre culturel, un bar, etc. Sur la page 21 sont abordées l'immigration et l'intégration en France. Ce livre, pour assurer cette promotion culturelle de la France à travers la promotion du français, a parlé du déplacement en France, des grandes villes en France, de la famille et des amis en France, de l'achat en France, de l'été et les activités pendant cette période, de la gastronomie française, de savoir vivre en France. Le livre à la page 109 a fourni aux gens des conseils pour faire face aux situations d'urgence en France.

Toutes ces tentations mentionnées ci-dessus dans des manuels sont pour promouvoir plus particulièrement la valeur générale de la France et celle francophone en termes culturels. Consciemment ou pas, il serait difficile pour les Nigériens apprenant le français de ne pas s'impliquer dans l'idéologie et comportement culturels des Français.

### **Quelques enjeux ethnolinguistiques de ces manuels pour l'apprenant nigérian**

Lorsque les Nigériens apprenant le français sont en contact avec quelques phénomènes culturels au cours de leur apprentissage, ils n'hésitent pas à s'en servir dans le quotidien. Etant donné le mythe ou la renommée romantique de la langue française, ces Nigériens

emploient par snobisme des mots français consciemment ou inconsciemment surtout lorsqu'ils parlent anglais, leur langue officielle. Encore, nous avons observé quelques comportements culturels des Nigériens apprenant le français qui évoquent une espèce de nostalgie française.

L'une des tendances culturelles françaises se manifestant chez des Nigériens est dans la gastronomie où, par exemple, un Nigérien peut manger de la baguette avec son repas principal qui est peut-être du riz. Ce Nigérien mange déjà à la française car ce n'est pas à la nigérienne de manger du riz et de la baguette à la fois. La baguette fait un repas important pour les Français comme elle est servie à tout repas comme accompagnatrice dans la plupart des cas et comme plat principal dans d'autres circonstances. Il a appris ceci dans un livre ou à travers un film français qu'il aurait visionné et son amour pour le français et les Français aurait fait qu'il se comporte ainsi. Manger le plat principal accompagné de la baguette est le style des Français. Les Français mangent tellement la baguette que Cocton (2015: p. 36) a précisé que 320 baguettes se vendent en une seconde en France.

Visiter des expositions par des Nigériens n'était pas rampant. Toutefois la présence française au Nigéria a fait que le nombre d'exposition augmente à travers les expositions organisées de temps en temps par des organismes français présents comme l'Alliance française et l'Institut français au Nigéria. La participation de quelques Nigériens, surtout ceux qui apprennent le français, a favorisé que ces derniers invitent des amis qui, eux aussi, profitent et apprennent des mots et expressions associés aux expositions. Ils apprennent d'autres faits fascinants concernant les Français, des habitudes qui se transmettent d'une personne à l'autre.

### **La rencontre de deux cultures dans un contexte ethnolinguistique**

La France a un système monoculture. Les Français partagent la même langue, les mêmes idées en termes culturels, ils font les mêmes fêtes traditionnelles, s'habillent de la manière, écoutent la même musique, mangent fondamentalement les mêmes repas. Les Français ont le même style sociopolitique.

Or le Nigéria est un pays de l'Afrique de l'ouest ayant une diversité culturelle et linguistique. Le Nigéria est l'un des pays du monde ayant plusieurs langues maternelles parlées par ses citoyens. Comme nous l'avons dit plus tôt ailleurs dans cette communication, il y a environ 500 langues maternelles sans compter les nombreux dialectes utilisés dans des communautés au Nigéria. Cette diversité langagière est l'un des facteurs bousculant l'apprentissage du français car l'influence de la langue maternelle dite L1 est inévitable sur sa deuxième langue. La langue de communication parmi ces Nigériens de langues maternelles diverses est souvent l'anglais ou le pidgin, version beaucoup utilisée par les analphabètes ou même par certains lettrés aussi dans des situations informelles. Alors, apprendre le français pour les Nigériens ne se réalise qu'au

moment où l'on est dans le besoin extrême. L'apprentissage de la langue française est déjà considéré comme une tâche secondaire sinon facultative chez les Nigériens.

Cependant, quelques Nigériens qui cherchent à élargir leur horizon au niveau social et à travers l'instruction ont décidé de réaliser ceci par apprendre le français, une langue internationale. Certains d'autres apprennent le français pour des raisons éducationnelle ou professionnelle.

Au cours de cet apprentissage du français, les Nigériens ne peuvent pas éviter l'interférence culturelle émanant de la langue française. Ces Nigériens au bout de quelques moments de leur apprentissage du français commencent à voir et à faire certaines choses comme les Français. Nous avons quelques situations où les Nigériens font les choses comme les Français. Par exemple, dans la situation de se saluer, nous avons découvert que des Nigériens apprenant le français se saluent à la française par se faire des bises. Faire des bises n'est pas nigérienne mais ces apprenants en étudiant le français voient ces tendances dans les manuels français.

Selon Mermet (2007) les Français prennent au plus sérieux leurs formes de loisirs. Des moments sont créés dans la vie des Français pour favoriser les loisirs. Mermet (2007: p. 387) précise que les jeunes Français considèrent le loisir comme un droit fondamental car, pour eux, le loisir représente des aspirations très profondes et personnelles. Mermet ajoute qu'en France, on peut observer que le droit de se détendre et de se divertir est mieux respecté que celui de travailler. Il proclame que de tous les peuples développés, les Français accordent la plus grande place aux loisirs. Chanter les louanges des Français par Mermet par rapport au loisir n'est pas ce qui nous intéresse dans ce travail mais le fait que partout où se trouvent les Français, leur culture est présentée et ainsi lorsqu'ils sont arrivés au Nigéria, c'était avec leur culture. Des jeunes Nigériens apprenant le français ont l'habitude de se comporter dans le sens de se divertir comme les Français surtout quand ils se retrouvent au sein des Centres d'apprentissage du français donné l'ambiance favorable qui s'y présente. Ceci n'exige pas qu'avant l'arrivée des Français les Nigériens ne fassent pas de loisirs. Ces derniers faisaient de loisirs dans leur façon. Les gens se rencontraient au bar, sous les arbres pour se détendre en buvant, en se racontant des fables, etc. Mais suite à l'apprentissage du français à travers la culture française, les Nigériens ont commencé à faire comme des Français.

L'idée de faire la lecture des revues, des journaux, des magazines etc. en français est venue avec la langue. Lire les documents français mentionnés ci-dessus fait partie de la culture française. Les Français, en promouvant la langue, ont pu inspirer des Nigériens à faire ainsi. Ces derniers commencent par lire pour s'amuser et au fur et à mesure, ceci devient une habitude. En plus, aller au cinéma ou au concert est une façon de se divertir chez les Français qui sortent souvent les soirs entre amis ou en famille pour voir des films nouveaux ou anciens. Ils sont beaucoup attachés aux films français mais aussi tout ce qui est intéressant comme films. A l'arrivée des Français au Nigéria, les films français ont été

projetés dans les Centres d'Alliance française. Ils projettent aussi des films d'origine francophones africaine, caraïbe, canadienne, etc. A travers ces films, les gens voient la manière dont les Français se comportent dans certaines situations et n'hésitent pas à s'adapter. Les Nigériens se contentaient du théâtre en plein air et aussi à l'intérieur comme l'un des moyens de se divertir avant qu'il n'y ait les films sur la télévision et au cinéma. Leur intérêt de visionner davantage le film a fait qu'ils voient plus de films à travers lesquels ils apprennent quelque chose.

La langue française est accompagnée de la musique française. La musique est à la fois un art savant et un art populaire selon Steele (2002). C'est le moyen de faire passer son message au public enthousiaste. Les gens aiment la musique comme ils la considèrent comme un autre moyen de se divertir. La musique française est aimée par certains Nigériens. Certains ont décidé d'approfondir leur connaissance de la langue française en écoutant des albums français alors que d'autres vont jusqu'à traduire la chanson locale en français après quelque degré de la maîtrise du français. La musique comme loisir est tant appréciée des Français qu'ils dépensent beaucoup pour fêter la fête de la Musique, événement annuel célébré à travers le monde. Steele (2002: p. 130) a précisé que de nombreux festivals d'été sont consacrés à la musique ou à l'opéra. Au Nigéria, cette fête de la Musique est réalisée dans les Centres d'Alliance française et certains autres endroits culturels tous les ans. C'est une fête spéciale pour tous les francophones et beaucoup d'autres qui aiment de la bonne musique. Aussi, dans les Centres d'Alliance française au Nigéria, des expositions s'organisent pour promouvoir la culture française.

Des expositions de photos, d'œuvres des beaux-arts, de sculpture etc. Au cours de ces expositions, des œuvres étalées sont issues d'histoire soit françaises ou autrement. Ces objets d'art fournissent aux gens plein d'informations sur la vie des Français, sur des histoires souvent agréables. Il y a d'autres œuvres qui n'évoquent pas des mémoires historiques mais qui font que les apprenants du français s'intéressent davantage à s'approcher de la langue et à vouloir imiter dans des circonstances qui conviennent au(x) personnage(s) de telles histoires. Certains des comportements français imités par des Nigériens sont appris sur les pages des manuels exploités en classe de français.

La restauration est une autre partie culturelle intéressante des Français. Ces derniers prennent au sérieux la restauration, c'est-à-dire qu'ils mangent bien. Manger bien chez les Français veut dire que ces derniers mangent de bonnes nourritures à tout moment. Le Français fait attention à son corps et à la forme et se soucie de manger sain et équilibré. C'est ces faits qui ont modifié ses habitudes alimentaires. Bien que les Nigériens apprenant la langue française n'aient pas les mêmes habitudes culinaires que les Français, ces premiers, à travers leur contact avec la gastronomie française, ont l'habitude de boire le café, par exemple comme les Français. Steele (2002: p. 160) précise que le café est beaucoup consommé par des Français au petit déjeuner. Pendant la journée aussi au travail pendant la pause-café, dans le café au déjeuner ou après le travail, les Français boivent aussi du café avant de rentrer chez eux ou en arrivant à la maison. Ce café peut

être pris tout noir, pris au lait ou au chocolat. En bref, le café est une boisson appréciée par un nombre important de Français. Au Nigéria, il n'est pas rare de trouver des Nigériens apprenant le français à boire du café. Ces apprenants, en agissant ainsi, influencent l'habitude de quelques amis qui n'hésitent pas à imiter leur comportement dans ce sens.

### **Quel avenir ?**

Il se trouve que l'apprentissage du français devient de plus en plus stable au Nigéria étant donné l'intérêt que démontrent des personnes qui passent par des Centres de langue et d'autres établissements scolaires soit pour l'apprendre soit pour assister aux activités culturelles. L'apprenant maîtrise mieux la culture française de temps en temps et l'applique à son quotidien. La culture française s'infiltré dans le système de vie des jeunes Nigériens apprenant le français. C'est ainsi qu'ils boivent du café, mangent du pain aux repas, se faire la bise en se saluant, etc. Tous ces gestes dits français continuent à faire partie du quotidien des Nigériens qui ont déjà l'habitude de les pratiquer.

Le français devient graduellement une langue importante au Nigéria. Certains jeunes Nigériens qui veulent poursuivre leurs études ou résider en France ou d'autres pays francophones en Europe comme le Canada, font des cours en français pour faciliter leur départ. Ils suivent les cours jusqu'à passer des examens internationalement reconnus dans les Centres de langue chargés de s'en occuper. D'autres apprennent le français pour des raisons professionnelles. Afin de travailler dans des établissements multinationaux, de jeunes Nigériens apprennent le français comme ceci les rend bilingues ; une compétence que demandent des entreprises internationales.

Les Nigériens ont vu l'importance dans le fait d'être multilingue surtout sur le plan international ainsi le désir de l'apprendre davantage. Il y a quelques années, l'Armée nigérienne a encouragé ses membres du personnel de prendre au sérieux l'apprentissage de la langue française donné son niveau d'intervention dans les affaires sécuritaires de l'Afrique. L'état de sécurité en Afrique de l'ouest où la paix est menacée depuis quelques années exige que l'Armée de certains pays vienne en aide des pays affectés par l'instabilité. Ce geste d'encourager l'apprentissage du français chez l'Armée est dans le but de permettre aux soldats de pouvoir communiquer facilement lorsqu'ils se retrouvent dans des pays francophones au cours de l'intervention militaire. Le français est devenu un phénomène désirable par rapport à son importance parmi les langues du monde, ainsi au Nigéria, le nombre des gens qui souhaitent apprendre le français augmente.

## **Conclusion**

Dans cette communication des efforts ont été fait pour démontrer les tendances culturelles de la France et celles du Nigéria. A travers ce travail, nous avons vu comment la langue française est un instrument de la promotion de la culture française chez les Nigériens. Ce travail nous a montré donc quelques comportements français qui se manifestent chez les Nigériens à travers leur apprentissage du français au Nigéria. Nous avons aussi appris combien les Nigériens s'intéressent aujourd'hui à l'apprentissage de français vu son importance parmi les langues du monde. Finalement, nous avons trouvé qu'à travers l'exploitation des manuels français destinés à l'apprentissage du français de base, la culture française se voit énormément promue parmi les Nigériens qui apprennent le français.

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## CHAPTER EIGHT

### CODES ET COMPORTEMENTS LIES A LA CORRUPTION SUR DES AXES ROUTIERS DU BENIN ET DU NIGERIA

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#### **Introduction**

Phénomène rampant et multiforme, la corruption est omniprésente dans beaucoup de domaines de la vie économique et sociale, tant et si bien qu'on dirait que ce sont deux faces d'une même pièce. La corruption peut se définir comme l'agissement par lequel une personne investie d'une fonction déterminée, publique ou privée, sollicite ou accepte un don, une offre ou une promesse en vue d'accomplir, retarder ou omettre d'accomplir un acte entrant, d'une façon directe ou indirecte, dans le cadre de ses fonctions. Dans l'imaginaire populaire, on dirait qu'il y a des activités qui ne peuvent s'exercer sans la corruption. Ainsi, la corruption devient à la limite naturelle. Mais aussi banalisée qu'elle soit, aussi naturelle qu'elle parait, elle ne demeure pas moins un fléau, un frein voire une gangrène pour le développement de nos sociétés. En outre, la corruption n'est pas une transaction brutale et anonyme. Elle a ses codes, ses « normes pratiques, son savoir-faire, sa bienséance, son étiquette... » (Sardan (de), 2001).

La corruption se fait à travers une interaction sociale ou négociation linguistique. On entend souvent définir la négociation comme une confrontation ce qui renvoie au marché tel qu'il est abordé en micro-économie dans les théories de la production et des échanges, donc au lieu de rencontre entre offre et demande. Nous sommes d'avis que la négociation se différencie de ce qui se passe sur un marché. Nous postulons que la négociation est un processus par lequel au moins deux parties recherchent un accord par un échange de contreparties. On peut encore la présenter comme une activité dans laquelle les acteurs sont en interaction, confrontent leurs divergences et interdépendances et décident volontairement de rechercher, ou non, une solution, un accord mutuellement acceptable.

La négociation fait appel aux situations où le sort de chaque participant dépend non seulement des décisions qu'il prend mais également des décisions prises par d'autres participants. Les participants sont en situation d'interaction stratégique qui est accompagnée par des codes et des comportements. Nous allons essayer dans ce travail de pénétrer au cœur des méandres du « jargon de la corruption » ou de la « négociation de la corruption » sur les axes routiers du Bénin et du Nigéria.

## **Cadre théorique**

Nous adoptons l'analyse des interactions de Traverso (2007) comme cadre théorique de cette étude. L'interaction selon Goffman (1988) est tout ce qui se passe lorsque plusieurs personnes se trouvent réunies. D'après Traverso (2007), « l'analyse des interactions ne constitue pas un domaine homogène et unifié, mais au contraire un champ aux influences et aux orientations diverses, parfois même parcouru de lignes de discorde ». Traverso explique que cet objet est devenu au cours des quarante dernières années un objet scientifique à travers l'étude des pratiques communicatives, c'est-à-dire des procédures et des ressources (linguistiques, gestuelles) que les individus utilisent afin de mener à bien leurs interactions.

La prise en compte de l'interaction s'est intégrée aux réflexions en cours dans le domaine de la pragmatique, c'est-à-dire de l'étude du langage en relation avec la situation dans laquelle il est utilisé. Dans ces travaux, il s'agissait d'une part d'étudier le discours en y cherchant des traces de sa situation de production. Les analyses des interactions s'intéressent aux comportements ordinaires des participants, observation comment les choses se passent sur le terrain: Ceci implique également une méthodologie spécifique qui consiste à collecter des données sur le terrain (enregistrement audio ou vidéo) puis à les transcrire pour confectionner les corpus de travail, l'analyse des actions et des activités développées par les participants: Elle consiste en une description méticuleuse du déploiement temporel des procédures mises en oeuvre par les participants dans l'interaction.

## **Méthodologie**

Nous avons fait une recherche empirique. Pour mener à bien le travail, la démarche est essentiellement qualitative basée sur l'observation participante. Ce qui nous a parfois amené à poser des questions de précisions aux chauffeurs ou aux autres passagers avec qui nous avons emprunté le même taxi comme simple voyageur. L'enquête a duré deux (02) mois, juillet et août 2016 avec le même point de départ, Parakou, ville située à plus de 400 km au Nord du Bénin. Cette ville est celle dans laquelle nous résidons mais elle offre aussi l'opportunité de suivre la réexportation des marchandises de contrebande vers le Nigéria dans un contexte bien particulier.

## **Le contexte de l'étude**

Le Nigéria, pour protéger son économie, a interdit l'importation d'un certain nombre de produits manufacturés. Le Bénin, pays de transit, est champion de la réexportation vers le grand voisin de l'Est de ces produits. Parakou, ville carrefour est reliée au Nigéria par plusieurs centaines de kilomètres de frontières poreuses. C'est donc un point de départ rêvé des produits de la contrebande. Au nombre des produits, le plus visé au moment de l'enquête est le riz. Les forces de l'ordre du Nigéria sont sur les dents. Une brigade spéciale « Nigerian customs » montée et financée par le gouvernement fédéral du Nigéria et patronnée aussi par l'homme d'affaire le plus riche du pays et de l'Afrique, Dangoté est mobilisée.

Un autre paramètre à prendre en considération, le grand banditisme avec son cortège de braquages violents, sanglants et très souvent mortels au sein des paisibles populations. Une considération non moins importante est la présence de « Boko haram », et « Fulani Herdsmen » qui sévit dans le Nord du Nigéria depuis quelques années et dont le spectre plane dans le reste du pays. Ces éléments mis ensemble ont augmenté le nombre de forces publiques et civiles pour faire face à ces différentes situations. Or autant de forces mobilisées sur les routes, autant d'opportunités de corruption offertes à ces forces.

Notre enquête a porté sur ce qui se fait sur les routes, les négociations entre les chauffeurs et les forces de l'ordre aux cours des voyages. Ces négociations impliquent parfois directement les forces publiques avec les usagers en tant que voyageurs. L'enquête n'a pas pris en compte les opérations en amont liées aux activités de contrebande. Ces opérations qui consistent à demander aux autorités de permettre la contrebande en « fermant les yeux sur l'activité ». Les propriétaires du riz vont voir la hiérarchie des forces de sécurité pour « niveler » contre des libéralités la route. La marchandise, sans encombre, peut alors passer sauf à jouer avec le terrain pour le reste.

### **Codes et comportements observés**

En observant ce qui s'est fait sur le terrain, nous avons procédé à une classification des actes et gestes liés à la corruption sur les axes routiers du Nigéria et du Bénin. Il s'agit des différents modes opératoires : le tarif convenu, le faux semblant, etc.

#### **Le tarif convenu**

Des camions titan en provenance du port de Cotonou arrivent à Parakou chargés de 30 à 35 tonnes de riz. Une grande concession qui y tient lieu de base, grouille de jeunes vigoureux tout en sueur. Quinze minutes chrono, pas plus ni moins pour charger à ras bord un véhicule de marque Peugeot 504 en partance pour le Nigéria. Il est 23h30, le véhicule à bord duquel nous avons pris place avec le chauffeur et un autre ami démarre. A peine sommes-nous arrivés à la sortie de la ville, devant le stade municipal, qu'on y trouve la patrouille de la Brigade anti criminelle. A sa vue, le chauffeur s'exclame avec dépit en baatonum « kan be ba wan mi », (les vauriens là sont là). Il se gare malgré tout, sort pour aller vers leur voiture, non sans avoir pris la peine de vérifier qu'il a bien sur lui un billet de deux mille francs CFA. Aussitôt, il est revenu se mettre au volant pour reprendre la route. Cela a suscité en nous une première réaction « Dis donc les choses sont allées très vite à ce que je constate ». Acquiescement du chauffeur qui ajoute : « ils sont sans protocole, on connaît le tarif, c'est quand on veut négocier à la baisse que ça prend du temps. Quand on ne veut pas beaucoup parler ou qu'on n'a pas le temps, il faut leur donner leur dû et il n'y a aucun problème ».

A notre surprise, le même acte s'est répété en route de Barutem (une municipalité de l'état de kwara au Nigeria) à Ilorin (la capitale de l'état de kwara). Cette route traverse certaines villes de l'état d'Oyo comme Ogboro, igboho, Igbèti etc. chaque chauffeur paie

cinquante naira (N50) à chaque poste de police et cent naira au poste militaire. Mais à la vue de « Nigerian customs », notre chauffeur se gare et aller chez l'un des agents et après quelques minutes, il est revenu et reprendre la route. Notre curiosité de savoir pourquoi il a garé lui pousser de nous expliquer qu'on lui a demandé le nombre de sacs du riz qu'il a dans sa voiture. Il a dit que tous les chauffeurs sont au courant qu'ils paient deux cent naira (N200) pour chaque du riz qu'ils ont dans leurs voitures.

Pour le tarif convenu, les acteurs (forces de l'ordre et chauffeurs) se connaissent. Ici, ils sont comme des partenaires. Ils ont leurs habitudes. On se donne la main avec un échange furtif de billet, de pièce. On échange juste le salut avec ou sans sourire selon l'humeur des acteurs. Dans le même registre du tarif convenu, le montant de la "transaction" est convenu d'avance. Parfois le chauffeur n'a pas de monnaie. Il peut donner un billet d'un montant supérieur au « droit de passage convenu ». Ensuite il attend tranquillement la monnaie que le "partenaire" du jeu va lui chercher. Une fois celle-ci prise, on se dit au revoir. Quitte à ce que le chauffeur en s'éloignant se mette à maugréer ou à insulter l'autre partenaire du jeu. Entendez le corps habillé (gendarme, policier, militaire).

Nous parlons de militaires, car à la faveur des fréquents braquages, ce corps destiné initialement à la défense de l'intégrité du territoire est sollicité pour la sécurité sur nos axes routiers. Les éléments positionnés pour ces missions ont tôt fait de prendre le pli de leurs collègues policiers, gendarmes, douaniers habitués à la pratique. Une autre pratique consiste à faire le faux-semblant.

### **Code du faux-semblant**

Au cours du contrôle des pièces, l'agent trouve une faute, une irrégularité réelle ou supposée aux usagers. Il confisque ensuite les pièces. Les véhicules de transport ont rarement des pièces à jour (Blundo et de Sardan, p. 212). Commencent les négociations parce que le prix fixé est élevé. On y trouve des expressions comme « Chef, il faut voir dedans » pour moi. Pardon chef. Quand les deux ne s'accordent pas, l'agent dit à l'usager d'aller voir son chef hiérarchique « je ne comprends pas encore le langage qu'il parle dit-il à l'endroit de ce chef ». Ça finit par se régler à l'amiable avec au passage quelques billets dont on délaisse l'usager. A chacun son tour chez le coiffeur. Il y a d'autres cas où c'est le chauffeur qui est en position de force. Le policier, dans cette situation fait profil bas en adoptant un langage franc et direct.

### **Le langage direct**

Les agents classés dans cette catégorie sont considérés comme des sympathiques. Ils ne s'embarrassent pas. Tout souriant, ils saluent gentille- ment le chauffeur et les occupants du véhicule avant d'ajouter à l'endroit du premier, « Qu'avez-vous ramené du voyage pour nous ? », « your boys are in the sun ooo », « show me your particulars » Pour ne pas dire "donne de l'argent"

- « Chef, nous n'avons rien ».

- « Vous ne voulez pas que les enfants mangent à la maison ? » (entendez ses enfants à lui).

Le chauffeur peut donner ou ne pas donner. L'agent se contente du peu. A ce niveau, il faut préciser que cette négociation n'a lieu que quand le poste que tient l'agent n'est pas prévu ou imposé par l'Etat. Ici les agents ne sont pas en position de force, mais de demandeurs. Et Dieu sait que ces derniers temps, le Nigéria a particulièrement multiplié les postes sur ses axes routiers. Entre la frontière du Bénin, et la ville d'Ilorin, nous en avons dénombré 27, parfois à moins de 100 mètres l'un de l'autre.

A cela, il faut ajouter un autre phénomène lié à l'insécurité et au grand banditisme appelé coupeurs de route. Les braqueurs ont engendré le phénomène des "Odè" qui signifie chasseurs en langue yoruba. Il s'agit des chasseurs organisés pour prêter main forte aux forces régulières de l'ordre. Les Odè restent aussi sur la voie avec leur part de rançon, pendant que d'un côté on demande la clémence des usagers, de l'autre, on exige. Chaque passager paie un droit de passage. A la sortie de Shaki dans l'Etat d'Oyo, on paie vingt (20) Naïra environ sans reçu par passager à bord des taxis.

L'autre système de rançonnement qui prolifère est le syndicat mis en place par les associations des chauffeurs de taxi. Pour chaque chargement sur le parking, le chauffeur en partance s'acquitte d'une somme dite de tour. Un corps de contrôle est mis en place sur les axes routiers. Pour les chargements en dehors du parc, les chauffeurs fraudeurs sont arrêtés et taxés, ce qui donne lieu à toutes sortes de négociation pour ne par dire de corruption. Cela fonctionne sur le même principe décrit ci-dessus.

Parmi les postes de sécurité ou de contrôle, il y en a qui sont si puissants que les agents ne se donnent pas la peine de se lever pour aller vers les chauffeurs. A ces points, le chauffeur lui-même descend pour aller leur remettre leur dû. Parfois, ils ont recours aux supplétifs qui le font en leurs lieu et place. C'est le cas aux postes frontaliers Tchikandou du côté du Bénin et Tchikanda du côté du Nigéria. Jouant sur le fait que, beaucoup d'usagers n'ont ni passeport ni carte de vaccination ni carte d'identité en règle, ce sont ces pièces que les rabatteurs leur demandent. Si une pièce fait défaut et c'est généralement le cas, les rabatteurs vous demandent d'entrer dans le bureau où l'agent est assis avec un récipient posé devant lui. Là, vous y mettez votre mise de cinq cents francs et vous continuez votre route. Nombre de passagers ajoutent merci chef en plus. Dans la période de l'enquête, le Naira subissait une forte dévaluation, même les agents du côté du Nigéria à la frontière préfèrent se faire « payer » en CFA. Une autre situation où les agents se sentent en position de force est relative au passage devant les agents du service de l'immigration. Tous les passagers non nigériens sont tenus de payer 20 Naïra environ chacun pour obtenir le droit de continuer leur voyage. Cela, en violation flagrante du principe de la libre circulation des personnes et des marchandises dans l'espace CEDEAO dont le siège est pourtant au Nigéria.

Les faux frais sur les axes routiers, il y en a tellement sur les axes routiers aussi bien au Bénin qu'au Nigéria. Cela a fait dire à un chauffeur, agacé, mais résigné, nous faisons tout un budget pour cela. Et c'est le passager qui paie toujours le plus fort pour cela. Dans le courant de Juillet à aout 2016, où l'enquête a été menée, sur le parc de Shaki, un chauffeur a laissé entendre que le tarif normal à cause de cela a été augmenté par passager. Au lieu de 1500 Naira à payer pour la frontière béninoise, Tchikandou, les passagers payent 1700 naira. Par ailleurs, dans un véhicule de cinq (05) places, les chauffeurs prennent huit (08) passagers y compris le chauffeur lui-même ; et celà au nez et à la barbe des forces de l'ordre. Ce qui entraîne l'insécurité. L'argent en surplus sert à "faire la route" entendez à corrompre par ci par là les agents sur la route. Au Bénin à fin octobre 2016, le Gouvernement, agacé s'est fendu d'un communiqué menaçant tout agent des forces de l'ordre auteur d'une quelconque corruption sur les axes routiers des sanctions. Le même communiqué met deux lignes vertes à la disposition des victimes pour dénoncer tout acte de corruption sur nos routes.

### **Conclusion**

Le choix du lexique et la pragmatique de la corruption, à y voir de près, est une question de rapport de force. Blundo et de Sardan ne croient pas si bien dire lorsqu'ils écrivent (2007 : p. 89) « Certaines figures de la transaction sont pour ainsi dire spontanées tout au moins si l'on se situe du point de vue des acteurs de la transaction, comme la gratification et le piston ; d'autres, en revanche, sont objet de négociation et de marchandages (commissions, parfois rétribution indue), d'autres reflètent un pur rapport de force (péage)». Le choix du lexique et du comportement se fait selon que la balance penche d'un côté où d'un autre. Lorsque les forces de l'ordre sont en position de contrôle ou lorsque le poste est autorisé par l'Etat, les agents se disent qu'ils sont dans leurs bons droits. Ils en imposent aux chauffeurs en réclamant leur dû. Ces derniers, dans ces circonstances, savent à quoi s'en tenir. Si par contre, les agents assurent la sécurité, ce sont les chauffeurs qui sont en position de force. C'est alors aux forces de sécurité de leur dire, « chef, qu'avez-vous ramené pour nous du voyage ? C'est nous qui assurons votre sécurité» Dans l'un ou l'autre cas, la communication est verticale ascendante ou descendante. Elle ne se fait jamais sur le même pied d'égalité.

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## CHAPTER NINE

### LUMIERE SUR L'INTERPRETATION DES GESTES YORUBA EN FRANÇAIS A TRAVERS LA NOTION DE LOGIQUE DE C.S PEIRCE

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#### **Introduction**

Parler de la notion de signe c'est parler, bien sûr, de Ferdinand de Saussure et de Charles Sanders Peirce, deux grandes linguistes qui se sont penchés sur le sujet. Ferdinand de Saussure est un linguiste suisse et Charles Sanders Peirce, un philosophe américain. Ces deux personnalités sont considérées comme les deux pères fondateurs de la notion de signe. Saussure a consacré ses études sur le signe linguistique, alors que la communication n'est pas seulement parler ou écrire, ce qui justifie les autres groupes de signes, dont les gestes, qui constituent la préoccupation de la sémiotique de Peirce et le nœud de la présente étude.

Donc, dans cette étude, nous allons tout d'abord faire une remarque définitoire en examinant la différence entre la sémiologie de Saussure et la sémiotique de Peirce. Nous allons également définir le signe et le geste en étudiant le gestuel et son rapport avec la culture. Ensuite, nous allons examiner en quoi consiste la notion de logique de Peirce avant de voir finalement, sa pertinence à l'interprétation juste des gestes yoruba en français.

#### **La sémiologie de Saussure et la sémiotique de Peirce : Une tentative de définition**

La sémiologie et la sémiotique sont deux termes souvent utilisés d'une manière interchangeable. Hebert (2006) et Helbo (1983: p. 1), par exemple, utilisent les deux termes « indifféremment » bien que la sémiologie relève de Saussure et la sémiotique de Peirce.

Selon Saussure lui-même cité par Martinet (1968 : p. 93), « la sémiologie [...] a pour objet les systèmes de signes, dont la langue est le type le plus important ». C'est la raison pour laquelle, peut-être, il a consacré ses études plutôt à l'étude du signe linguistique qu'il considère comme le plus important parmi tous les signes.

La sémiotique de Peirce, de l'autre côté, rend compte des autres systèmes de signe auxquels Saussure fait allusion dans sa définition de la sémiologie mais qui restent souvent négligés dans la plupart de ses études sur le signe. Aux dires de Peirce citée par Withalm (2007/2011), un signe est un moyen de communication et cela implique que la communication englobe tout ce qui, dans une certaine mesure nous permet de passer un message. En parlant des ces moyens de communication, Klinkenberg (2001 : p. 105) postule que, « le monde des signes ne se limite pas aux lettres et aux chiffres : la trace, la



forme, la couleur, la texture des objets qui nous entourent peuvent être porteuse de sens. Quelles sont les différentes manières de les faire ? C'est l'objet d'étude de la sémiotique d'en faire la description ». Autrement dit, la notion de signification n'est pas restreinte aux mots ou à la langue. Au quotidien, nous sommes entourés des phénomènes et des choses qui peuvent, dans une certaine mesure, nous transmettre ou nous communiquer un sens particulier.

La sémiotique s'occupe de la communication à travers tous ces phénomènes y compris « des expressions de visages, des postures, des gestes, de bruits divers, le vestimentaire, la coiffure, la position du corps, le maquillage, les mimiques... » (Winkler, 2003). Cela veut dire, effectivement qu'un drapeau blanc peut être signe de la paix, le rouge peut signifier le danger, le mode d'habillement d'une personne peut bien être preuve de son statut social, des gestes aussi peuvent servir à passer des messages. Définissons alors le terme « signe ».

### **Qu'est-ce qu'un signe ?**

Eco (1976 : p. 16), définit le signe comme toute chose qui, à la lumière d'une convention sociale préalablement établie, peut tenir lieu de quelque chose d'autre. Le signe est donc, d'abord, un objet ou phénomène puisque c'est « quelque chose » et puis il « ...tient lieu de quelque chose d'autre », ce qui fait référence à la capacité du signe de faire référence à un sens précis. Un phénomène ou une chose particulière devient signe à partir du moment où un sens quelconque lui est attribué.

Le signe est basé sur une forme de systèmes de codes qui permet d'identifier chaque phénomène et ce qu'il est censé représenter dans toutes les dimensions possibles. Ces significations sont basées sur des conventions et des codes issus de la culture de la société ou du milieu dans lesquels ils sont utilisés. Ceci met en évidence le fait que les systèmes de signes et les lois qui les régissent varient d'une société à l'autre ou d'une culture à l'autre. Lorsque les Yoruba sont en deuil, par exemple, ils portent le noir. Les indiens, eux, sont vêtus de blanc et le noir n'a rien à voir avec le deuil dans cette culture. Donc, le concept de signe et de la signification qui lui est attribuée varient énormément selon les cultures. Etudions le geste en tant que signe de communication.

### **Le geste**

Quintilian, cité par Kendon (2004 : p. 18) explique qu'un geste fait référence, non seulement aux gestes faits par les mains et les bras, mais aussi aux postures et aux actions de la tête et du visage, comme des mimiques faciales, un clin d'œil, etc. Ils sont souvent des actes conscients dans le but de communiquer un message précis, comme tousser pour attirer l'attention de quelqu'un. Ce genre d'action faite inconsciemment peut également constituer de geste, même quand l'émetteur ignore le fait qu'il passe un message quelconque. D'une part, Kendon dans son ouvrage, *Gesture : Visible Action as Utterance* (2004) postule que les actions involontaires qui ne sont pas vraiment sous le contrôle de l'émetteur ne sont pas considérées comme geste, par exemple l'action d'éternuer. D'autre

part, nous sommes de l'opinion que cette même action involontaire devient un geste lorsqu'elle est faite exprès, avec l'intention de communiquer, par exemple éternuer pour attirer de l'attention, ou utilisée comme une sorte de distraction.

Chaque individu est né dans une culture particulière et savoir gérer les gestes qui relèvent de cette culture est une compétence acquise dès l'enfance. Dès le bas âge, même avant de savoir s'exprimer à travers la parole, grâce à l'observation, on remarque le mouvement corporel des gens autour de nous, même les expressions sur leurs visages et on commence à lier les gestes aux sens ou aux réactions correspondantes. Ceci démontre le fait que des gestes sont essentiellement des phénomènes culturels dont la signification varie selon les différentes cultures. C'est la raison pour laquelle un geste acceptable dans une culture particulière peut être offensif dans une autre et vice versa. Il va sans dire, alors, que savoir gérer et interpréter des gestes est primordial pour éviter des malentendus et des interprétations erronées, ce qui nous mène à l'étude de la notion de logique de Peirce, une notion que nous considérons comme étant clé à l'interprétation apte des gestes.

### **La notion de logique de Peirce**

Selon Peirce, lui-même, cité par Hawkes (1977: p. 126): « Logic exists independently of both reasoning and fact. Their fundamental principles are not axioms but definitions and divisions... and these derive ultimately from the nature and functions of signs. As a result, logic can be seen as 'the science of the general necessary laws of signs... Logic, that is, is the science of signs' ». (La logique existe indépendamment de la raison et du fait. Ces principes fondamentaux ne sont pas des axiomes mais 'des définitions et des divisions...' et ceux-ci sont dérivés de la nature et des fonctions de signe. Donc, la logique peut être conçue comme 'la science des signes qui guide les lois des signes généraux... La logique, est la science des signes'. (Notre traduction)

D'après cette définition, la logique est tout simplement l'étude du signe dans tous ses états ainsi que l'étude des règles qui nous permettent de les interpréter. En parlant de ces règles à travers le processus sémiotique, Peirce nous propose sa théorie sur l'interprétation de signes qui comprennent: le representamen, l'objet et l'interprétant (Everaert-Desmedt, 2011).

Le processus de signification, selon la logique de Peirce, débute avec le representamen. Selon Peirce citée par Withalm (2007/2011), le representamen est un phénomène fait allusion à quelque chose d'autre. Cela veut dire que le representamen, peut être un mot, un geste, un signe routier, une couleur, un dessin, étant donné qu'il a la capacité de signifier quelque chose, de porter un sens. L'objet, d'après Everaert-Desmedt (2011), est « ce que le signe représente ». Ce deuxième élément de la logique de Peirce est donc ce que le signe représente généralement aux locuteurs. L'objet à affaire au sens et Everaert-Desmedt (1990 : p. 28) explique que, selon Peirce, la sémantique est le domaine de l'objet.

L'interprétant, le troisième élément de la triade, est au centre de la logique de Peirce et il comprend tout ce qui influe sur ce que signifie un signe dans une situation donnée. L'interprétant est très important dans le processus de signification et il constitue la mise en contexte de l'objet qui permet à l'interprète (celui à qui le signe est destiné) de bien interpréter le signe ou le geste selon la situation en question. Peirce cité par Everaert-Desmedt (1990 : p. 29) résume toutes ces pensées en disant que « la signification d'un signe [...] est ce qu'il fait, comment il agit sur l'interprète, quel effet il produit ». L'effet dont parle Peirce ici est atteint grâce à l'interprétant qui préconise l'application de trois éléments principaux à l'interprétation concise des signes à savoir, le contexte, la culture et la pragmatique.

### **Le contexte**

Shittu (2006 : p. 84) nous partage son avis sur la notion de contexte. Il précise :

Every verbal and nonverbal phenomenon occurs in a context. To a large extent, this context determines the 'meaning' of the phenomenon. The phenomenon could be an utterance, behavior, an act, a display etcetera. It is in matters of context that we are able to place a value on an act (of communication). Value here means the worth of the act in terms of usefulness or importance or function. By themselves, verbal and nonverbal acts (messages) have no real value or function. They are simply abstract phenomena. At best they are bits of information passed along. The function of an utterance or a display is its purpose in a particular context.

(Tout phénomène verbal et non verbal a lieu dans un contexte et en grande partie, c'est ce contexte qui détermine la signification d'un phénomène. Le phénomène pourrait être la parole, le comportement, un acte, une démonstration et ainsi de suite. C'est sur le contexte que nous mettons la valeur d'un acte de communication. La valeur ici c'est ce que vaut l'acte de communication en question d'utilité, d'importance ou de fonction. Tout seul, un message verbal et non verbal n'ont pas de vraie valeur ou fonctions. Ils sont simplement de phénomènes abstraits, ils sont le passage des morceaux d'informations. La fonction d'une parole ou d'une démonstration, c'est son objectif dans un contexte particulier. (Notre traduction).

Donc, le contexte est bien l'ensemble des circonstances autour d'un fait et il influe sur la signification d'un grand nombre de gestes, surtout à cause de la nature polysémique des gestes, qui fait qu'un geste particulier pourrait se livrer à de multiples significations. La situation dans laquelle un geste est émis influe sur le sens déduit du geste puisque le même geste peut prendre une autre signification dans un contexte différent. Dans la culture yoruba, par exemple, ne pas regarder un roi droit aux yeux quand on lui adresse la parole est signe de respect. Faire le contraire pourrait être signe de défiance. Dans cette même culture, un enfant qui évite les yeux de la personne qui porte des accusations

contre lui donnerait l'impression d'être coupable. Dans ces deux cas, il s'agit du même geste mais le contexte change complètement la signification. Dans le deuxième cas, le destinataire du geste n'est plus le même. Ce n'est plus le roi, une royauté. Donc normalement, l'enfant est censé regarder la personne qui lui adresse la parole, preuve qu'il n'a rien à cacher. Alors, interpréter un signe ou un geste hors contexte, c'est risquer de tomber dans l'erreur.

### **La culture**

*Le Petit Robert Grand Format* (1993: p. 525) définit la culture comme « l'ensemble des formes acquises de comportement dans les sociétés humaines ». La culture englobe alors tout ce qui caractérise le mode de vie d'un peuple y compris la manière dont ils se communiquent entre eux. Le geste, en tant que signe de communication, est un phénomène culturel basé sur les règles et les conventions qui font partie des compétences acquises par un peuple.

Les cultures yoruba et française sont riches en gestes. Les Français et les Yoruba parlent rarement sans utiliser des gestes surtout des gestes de mains. Les mouvements des parties de leur corps et l'enjeu des expressions sur leur visage sont souvent porteurs de messages.

E.T et M. R. Hall cités par De Salins (1992 : p. 123) dans *Une introduction à l'ethnographie de communication* font allusion à l'importance des gestes dans la communication des Français. Ils sont de l'avis que : « Les Français font grand usage de gestes et de mimiques pour communiquer leurs sentiments. Ils sourient ou renfrognent, haussent les épaules, les sourcils, lèvent les yeux au ciel. Même si l'on ne comprend pas le français, on a l'impression de pouvoir suivre leur conversation en observant les interlocuteurs ».

Le langage gestuel constitue alors une partie primordiale de la communication chez les Français. Ils ont souvent recours aux gestes de mains et surtout aux mimiques faciales. Les Yoruba, eux aussi, ont souvent recours aux gestes. La culture yoruba est une culture bien particulière parce que c'est une culture où, très souvent, on n'aime pas tout dire. A part la parole et d'autres moyens de se faire comprendre, les parents yoruba, par exemple, communiquent avec leurs enfants avec les yeux, ou avec des parties corporelles. Les mots ne sont pas souvent nécessaires pour interdire quelque chose à un enfant yoruba. Savoir comprendre le non verbal est une compétence très importante chez les Yoruba et cela s'apprend dès l'enfance. Le gestuel est donc un phénomène à base culturelle. Même quand deux cultures différentes, comme le yoruba et le français appliquent le même geste, souvent, l'interprétation diffère.

Prenons, le geste ci-dessous, par exemple :



***Image 1 : Geste de moquerie en Yoruba mais signifiant l'incrédulité en français***

Ce geste existe bien dans les cultures yoruba et française. En français, ce geste veut dire 'Je ne te crois pas', alors que dans la culture yoruba, on fait le même geste pour se moquer de quelqu'un, souvent parmi les enfants. Cet exemple souligne l'importance de la culture dans l'interprétation des gestes parce que si un Français, d'après sa propre orientation culturelle, interprète ce geste chez un yoruba, un malentendu est inévitable.

**La pragmatique**

Selon Wikipedia (2019), « La pragmatique est la branche de la linguistique qui s'intéresse aux éléments du langage dont la signification ne peut être comprise qu'en connaissant le contexte de leur emploi... ». Ces éléments comprennent par exemple, l'âge des locuteurs, le statut social des locuteurs, le rapport entre eux, etc. Tous ces éléments appuient le non verbal et ils sont pertinents à l'interprétation juste des signes ou gestes.

Porcher (1989 : p. 26) précise aussi que « le geste est un capital social ». Cela veut dire que les facteurs pragmatiques préalablement cités influent sûrement sur l'emploi des gestes et leur interprétation. Voyons maintenant comment tous ces facteurs viendront en jeu à travers l'application de la logique de Peirce à l'interprétation de quelques gestes yoruba.

**Application de la notion de logique de Peirce à l'interprétation de quelques gestes yoruba en français**

Dans cette partie de notre étude, nous allons appliquer la logique de Peirce à l'interprétation de quelques gestes yoruba et français en tenant compte du contexte, de la culture et de la pragmatique. Les interprétations fournies dans cette partie sont inspirées des points de vue des locuteurs natifs yoruba et français. Nous reconnaissons le fait que

les interprétations proposées ne sont pas absolues et peuvent toujours subir des modifications selon les contextes.

### **L'emploi de l'index pour désigner quelque chose ou pour accuser quelqu'un**

L'emploi de l'index pour attirer l'attention sur quelque chose est un geste commun chez les yoruba et les français et dans plusieurs cultures aussi. Naturellement, lorsque l'index est pointé dans une direction particulière, la réaction immédiate et générale est de regarder dans la direction de l'index comme dans l'image ci-dessous :



*Image 2 : Geste pour désigner dans les deux cultures*

Dans cette image, par exemple, nous voyons l'emploi de l'index par le yoruba au milieu pour attirer l'attention des deux autres dans l'image à quelque chose en haut. Dans la culture française aussi, l'index est employé pour désigner des objets ou des personnes en disant 'Regardez !', 'Voici !' ou 'Voilà !'. Ce geste ne sera donc pas difficile à interpréter par un Français puisque sa culture partage ce geste aussi tant au niveau de la production que de l'interprétation. Mais le sens que l'on peut déduire à ce geste n'est pas limité à la désignation. Grâce à l'interprétant, dans un autre contexte, on peut aussi se servir de l'index pour accuser quelqu'un comme nous l'avons dans l'image ci-après :



*Image 3 : Geste pour accuser dans les deux cultures*

Dans cette image, nous voyons l'index utilisé dans un autre contexte. Dans ce cas, l'index est utilisé pour accuser quelqu'un et en le menaçant. L'emploi de l'index ici est appuyé par la mimique faciale, avec un visage serré qui nous montre que celui qui fait le geste est vraiment fâché. Donc, il ne s'agit pas ici d'une simple désignation mais d'une accusation faite d'une manière évidente. Il faut aussi noter que dans la culture yoruba, l'emploi de l'index pour accuser une personne est souvent fait entre les enfants ou entre les adultes du même âge. Un adulte peut aussi accuser une personne moins âgée de cette manière un peu provocatrice. Mais les Yoruba ne badinent pas avec le respect donc il est assez rare de voir une personne accuser une autre personne plus âgée qu'elle de cette manière, au moins, pas dans la présence de ce dernier. Sinon, cette action sera interprétée plutôt comme un manque de respect. La pragmatique s'implique ici.

Dans la culture française aussi, l'index peut être utilisé pour accuser ou menacer quelqu'un en disant 'toi !' ou 'vous !' comme nous l'avons chez les Yoruba. Ceci met en relief le fait que ces deux cultures peuvent partager certains gestes au niveau de la production et de la signification. Cette similarité fait que le risque de tomber dans l'erreur de l'interprétation des gestes de ce genre, du point de vue de la culture française, est bien réduite. Cela dit, mettre l'index dans le visage de quelqu'un qu'on ne connaît pas bien est inacceptable dans les deux cultures, c'est souvent provocateur.

### **Les gestes de salutation et les gestes de remerciement**

Il va sans dire que la manière de saluer varie selon les cultures. La salutation est l'un des aspects fondamentaux de la culture yoruba. Dans cette culture, par exemple, pour saluer les personnes plus âgées que soi, les femmes s'agenouillent et les hommes se prosternent comme nous avons dans l'image ci-dessous :



**Image 4 : Geste de salutations dans la culture yorouba**

S'agenouiller ou se prosterner pour saluer est signe de respect chez les Yoruba, en général. Les enfants font ces gestes selon leurs sexes quand ils saluent leurs parents ou d'autres adultes. Les adultes aussi, entre eux, font ces gestes surtout quand ils saluent des personnes plus âgées. Cela dit, chez les Yoruba, s'agenouiller et se prosterner ne sont pas seulement des gestes de salutation. Sous l'interprétant, le troisième élément de la triade, ils peuvent aussi servir comme des gestes de remerciements ou pour s'excuser (demander pardon).

Par contre, s'agenouiller ou se prosterner n'existe pas dans la culture française comme geste de salutation et un Français qui ne connaît pas cet aspect de la culture yorouba sera un peu perplexe face à cette situation. A la rigueur, un Français peut se mettre à genoux, peut-être, pour demander la main de sa fiancée en mariage, pour démontrer une sorte de galanterie française ou comme preuve de son amour. Pour saluer, les Français, eux, se font des bises, se serrent la main ou s'embrassent, selon le rapport entre les interlocuteurs, ou selon la situation, qu'elle soit formelle ou informelle.

Comme nous l'avons chez les Yoruba, les gestes de salutation peuvent être destinés aux remerciements pour les Français aussi, tout en tenant compte des facteurs pragmatiques, bien sûr. Il se peut qu'un Français se mette à genoux pour s'excuser, ce qui les rapprochent un peu à la pratique des yorouba dans une situation pareille. Dans ce cas, cette similarité dans la culture yorouba et la sienne, avec les expressions faciales de la personne à genoux, lui donnera des indices pour comprendre ce qui passe.

A travers les exemples cités, nous avons pu démontrer et nous avons mis en relief comment la théorie triadique de Peirce nous permet de bien interpréter les gestes. Cette théorie tient compte, non seulement du geste en tant que signe non verbal ayant la capacité de communiquer, mais elle permet aussi au geste d'avoir une flexibilité qui lui rend capable de jongler une multiplicité de sens selon les situations qui se présentent. La notion de logique de Peirce, grâce aux facteurs que nous avons étudiés, permet au destinataire de saisir le message exact qu'on cherche à lui passer.



## **Conclusion**

Dans cette étude, nous nous sommes fixé pour objectif de jeter de la lumière sur l'interprétation des gestes yoruba en français en nous appuyant sur la logique de Peirce. Nous avons fait remarquer la différence entre la sémiologie de Saussure et la sémiotique de Peirce. Nous avons également examiné la notion de signe, le gestuel et son rapport avec la culture. Ensuite, nous avons fait voir en quoi consiste la logique de Peirce en tentant une application de cette logique à l'interprétation de quelques gestes yoruba en français. Cette logique fait ressortir les facteurs contextuel, culturel et pragmatique comme étant des facteurs indispensables dans la traduction apte des gestes sans lesquelles une interprétation erronée de ces derniers est inévitable. Notre étude, bien sûr, n'est pas exhaustive, mais nous avons bien démontré le fait que l'application, d'une manière simultanée, du contexte, de la culture et de la pragmatique, trois éléments constitutifs de l'interprétation de la notion de logique de Peirce, à l'interprétation concise des gestes, permet d'éviter une interprétation erronée du langage gestuel yoruba en français.

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## CHAPTER TEN

### L'INTERPRETATION STYLISTIQUE DES CONSONNES DES SYNTAGMES NOMINAUX A FOND ADJECTIVAL: LE CAS DE *TEBONSE* DE BOUBE SALEY

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#### **Introduction**

Les syntagmes sont utilisés dans des discours écrits ou oraux. Ce sont de particules syntagmatiques en français qui pourraient se présenter comme des marques du style de par la position des adjectifs épithètes qui les caractérisent. Ainsi ils se présentent souvent dans des syntagmes nominaux, verbaux ou tout autre. Et, toujours dans notre poursuite stylistique, les adjectifs simples ou complexes placés dans les syntagmes en question peuvent se retrouver proche ou loin du substantif indexé. Les adjectifs peuvent être simples ou composés et c'est là un trait qui entre en compte dans la détermination stylistique d'un auteur. Il pourrait aussi s'agir des adjectifs longs ou courts. Bref l'étude des syntagmes à fond adjectival dans *Tébonsé* pourrait nous rapprocher quelque peu de la vraie image stylistique de l'auteur. A en croire Peytard et Genouvrier (1970), en puissance langagière une enquête du vocabulaire dans *Le petit Larousse*, montre que pour un individu s'exprimant en français, les adjectifs en usage s'élèvent à 19%, venant ainsi après les substantifs (62, 5%) et avant les verbes 15%, les adverbes 3% et les mots outils (5%). Comme l'adjectif ne peut souvent s'afficher seul pour former une chaîne parlée ou même écrite, il occupe une place importante dans la détermination du style de son usager. Il participe dans la détermination de tel ou tel style de tel ou tel locuteur ou auteur tel qu'il est le cas dans le présent travail au sein du syntagme qui l'abrite. La théorie de l'analyse stylistique linguistique de Short (1996) appuyée de celle de Cressot nous serviront de cadre théorique.

Mick Short (1996) et Marcel Cressot (1970), choisis comme bases théoriques sont des exposés sur l'analyse linguistique stylistique des poèmes, des pièces théâtrales et de la prose. *Tébonsé* étant une prose, le travail de Short et de Cressot répondent bien à notre vision.

#### **Le sens fictif de *Tébonsé***

*Tébonsé* est un mot emprunté du Zarma (langue maternelle de l'auteur) signifiant « qui a réussi sans aide » Boubé (message téléphonique 15/03/2017). *Tébonsé*, le batard devenu homme politique, s'élevant de son statut de subalterne pour se hisser au rang d'administrateur grâce à son talent inné. En effet, *Tebonse* est devenu le chef de son parti le Kowa. L'auteur le résume en ces termes : « Un batard ! dans cette société intolérante, personne n'en voulait entendre parler. L'enfant batard naît avec son péché qu'aucune

loi, aucun combat civique n'efface. Tanda était consciente que le cas de son fils était plus qu'un drame. Le père...restait un mystère même pour elle » (p. 8). Quant à Tébonse, désormais rassuré d'avoir le soutien de la Grande France (p. 69). Il tissait sa toile de relations. Son bétail électoral augmentait. Les militants, en particulier ...membres de Kowa ne juraient plus que par son nom, le Tebonseirisme s'installait progressivement comme la première religion de Hili. (p. 7).

En ces mots succincts se démarque l'ascension sociale de Tébonsé après une agitation de la communauté fictive de l'ouvrage due à la colère des uns et des autres face à la naissance d'un bâtard surnommé Tébonsé.

### **La délimitation du champ d'étude**

*Tébonsé* compte 87 pages regroupées en neuf tranches ou parties telles que nous voudrions les nommer (car l'auteur n'a fait que signaler les chapitres de *Tébonsé* qu'en créant un espace extravagamment vaste à leur début et trois astérisques à leur fin. Les neuf tranches comptent chacune selon une progression arithmétique de raison 1 de la première à la neuvième le nombre de pages suivant 25, 7, 14, 5, 3, 11, 5, 3 et 8 pages. Et on le décèle aisément, la plus importante tranche de par son nombre de pages (25) et son nombre d'instances d'usage de syntagmes à fond d'adjectifs épithètes (261 au moins !) semble à nos yeux un échantillon d'étude propice à notre sujet à défaut d'une étude étalée sur tout l'ouvrage en question (*Tébonsé*). C'est pourquoi nous limitons notre enquête à ce vaste et riche chapitre en épithètes préposés par rapport aux autres tranches qu'est cette première partie.

### **La signification de l'étude des épithètes dans *Tébonsé***

Tout discours textuel est régi par des assemblages de mots que les linguistes appellent des groupes de mots ou syntagmes. Tout syntagme est formé de monème(s) qui pourraient être libre(s) ou lié(s). La structure du syntagme varie mais l'important c'est que cette variation fait usage des lexèmes (monèmes libres ou mots pleins) et des monèmes liés (qui ne peuvent signifier qu'associés à des lexèmes en influençant leur structure ou en aidant à leur donner de sens selon le contexte. Les adjectifs épithètes sont d'abord des mots pleins. Ils font parties des parties de discours variables selon le contexte. Le contexte grammatical pourrait s'agir du genre ou du nombre du nom déterminé. Structuralement parlant, les morphèmes ou monèmes liés indiquent cette variation au niveau de l'adjectif. C'est pour cette raison que les adjectifs ici considérés vont souvent fléchir aux règles dictées par l'environnement syntagmatique. Notre étude est un début d'analyse stylistique à orientation linguistique (suivant l'esprit de Short et de Cressot) où toute catégorie de mots compte dans l'interprétation syntagmatique.

### **Introduction du phénomène des adjectifs préposés ou postposés dans *Tébonsé***

Un adjectif épithète est un adjectif qui ne fait pas intervenir un verbe copule dans son association avec le nom qu'il détermine. L'adjectif épithète peut être conjoint c'est-à-dire qui est placé après lui ou disjoint qui est placé avant le nom. Ici nous avons recensé douze adjectifs dont les syntagmes les contenant seront l'objet d'analyse stylistique

linguistique suivant le poids sémantique des consonnes de chacun. Ce sont en l'occurrence belle, grande, petite, grosse, éternelle, étrange, exubérante, folle, jeune, malheureuse, nouvelle et seule.

Nous allons alors étudier chaque adjectif épithète par rapport à son environnement syntagmatique et tenant bien sur compte de son poids sémantique. Ainsi nous avons adopté la disposition suivante : adjectif/page.

**1) Beau** (pp. 6, 16, 19): /o/Adjectif qualificatif *beau* monosyllabique, constitué à l'origine d'une occlusive bilabiale voisée/b/ et d'une voyelle postérieure mi- ouverte arrondie/o/ est réalisé sept fois dans cette première tranche de *Tebonse*. Dans le contexte phonétique, [bɔ] s'est ainsi réalisé de deux manières orthographiques notamment dans « beau » et « beaux ».

-d'un **beau garçon** a) à la page 6 ligne 2, notamment traitant de l'accouchement difficile de *Tebonse* dans la phrase «... *Mais Tanda survit et accoucha d'un beau garçon alors que personne ne lui donnait une seconde de plus.* » (p. 6). Notons les composantes consonantiques a priorité occlusive de /k/ de *accoucha*, /d/ de *d'un* [], /b/ de [*beau*] et /g/et /s/ de [*garçon*] du syntagme abritant notre adjectif. Ainsi l'alignement des occlusives sonores traduit des sentiments d'ironie, de colère et d'agitation. Surement l'ironie contre les mauvaises langues, la colère contre la société collant le statut de batard à un enfant né comme tout autre, enfin d'agitation pour la réclamation d'un ordre social sans débauche.

Ici une répétition du syntagme adjectival *un beau garçon* est à noter mais avec variation du contexte syntagmatique verbal. Ici, la phrase est la suivante : *Elle accoucha sans difficulté d'un beau garçon* (p. 19). Le syntagme verbal *accoucha sans difficulté d'un beau garçon* fait un ajout de l'occlusive vélaire /k/ dans le mot *difficulté* aggravant ainsi l'ironie, la colère et l'agitation (Cressot, 1976 : p. 30).

« Tanda est-elle stérile ? ... » (p. 16), Se demandaient *Soga et son entourage impatients de voir* le premier fruit **du plus beau couple** légendaire. Ici intervient le superlatif relatif car avec l'article contracté *du* qui équivaut à *de le* et il suffit de l'insérer dans la phrase pour avoir la version suivante : le premier fruit **de le plus beau** couple faisant alors apparaître le superlatif de supériorité (*de le plus beau couple*). On pourrait ici entrevoir une exagération fictive confirmée d'ailleurs par l'adjectif relationnel *légendaire*.

**Beaux**:/bɔ/ de *Pour la rassurer, il lui envoya, tard dans la nuit, de beaux pagnes, des bijoux et du parfum...* (p. 19). Morpho syntaxiquement, beau a varié avec le sème de pluralisation (x). Cette suite d'occlusives bp de **beaux pagnes** dénote une chute du sonore au sourd comme pour faire allusion à l'effet de l'attente impatiente d'un nouveau-né.

**Belle:** *L'hôte perdit le calme de l'esprit devant la belle créature* (p. 27). *Belle créature* désigne aussi *belle femme* au niveau de langue familière. La suite de consonne est ici /blkrtr/. Deux liquides /l/ et /r/ doublées et trois momentanées /bkt/. Mais les momentanées l'emportent et on pourrait ici parler d'ironie et d'agitation.

**Belle femme :** *une belle femme est comme une arme de protection.* (pp. 15, 23). Morpho- syntaxiquement parlant l'adjectif *beau* a du hériter du sème femelle pour devenir *belle*. Ici la suite consonantique comprend : /nbfm/ : Deux nasales prédominant : /n/,/m/. Le résultat est alors un sentiment de nonchalance. Une **femme** comparée à une arme ! Une arme faite pour tuer ! Mais il s'agit d'une nonchalance nuancée avec la présence de / b/ momentanée évoquant l'agitation, et d'une spirante /f/ évoquant l'ironie.

**Grand :** /gRã/ adjectif monosyllabique. Phonologiquement, deux réalisations [gRã], [gRãd] sont en usage dans cette première partie de *Tébonsé*.

Deux syntagmes, - **grande discrétion** (p. 9). Tiré de *A peine la prière finie les fidèles regagnèrent leur case dans la plus grande discrétion* /dlplgd/. Quatre occlusives, sonores /dgd/ et une sourde qui indiquent la colère et l'agitation dû à la naissance d'un enfant dont le père est inconnu. Il s'agit d'un superlatif relatif pointant à une exagération.

Dans le second exemple, *Tébonsé pourrait devenir le plus grand érudit du monde* (p. 12). Ici aussi, il s'agit aussi d'un superlatif relatif avec les consonnes suivantes: /lplgrd/. Trois momentanées sur cinq consonnes. Il s'agit ici de l'ironie de l'ironie. Un savant stérile !

**Gros.**/gRɔ/. Adjectif monosyllabique ouverte

*Elle se voyait déjà dévorée par un de ces fauves ou avalée par les gros reptiles enroulés autour des branches au-dessus de sa tête.* (p. 25). L'environnement immédiat le syntagme participial *avalée par les gros reptiles* et une allitération en /r/ et la séquence dvrprlgr est formée d'une occlusive /g/, d'une roulante /R/ et d'un noyau (voyelle postérieure mie ouverte/o/). Trois momentanées ou occlusives dpg dominant et traduisent ainsi l'agitation provenant de la peur de Tanda face aux fauves.

**Petit:**/pti/. Adjectif monosyllabique. Gardant la même réalisation phonétique, petit compte à lui seul quatre environnements syntagmatique dont - *La paille pourrie noircie par la succession des pluies s'était envolée sous l'action d'un petit coup de vent.* (p. 10) *La séquence de consonnes suivantes se dessine :* /dptkdv/: une constrictive la labiodentale /v/ à la fin, 4 occlusives /kdpt/ la vélaire /k/, deux apico-dentales /d/et /t/ ainsi que la bilabiale sourde /p/. Avec cette primauté des momentanées ou occlusives, on voit se dessiner l'agitation (Cressot, 1970: p. 30).

*-Son jeu favori est était la chasse aux margouillats. Quand il les capturait, il tirait la peau de la queue a la tête et les jetait a un petit chat....* Ici se dessine une suite de

consonnes dont /ptʃ/. Ici encore avec la majorité des momentanées deux sur trois consonnes affichées, on assiste à un symbole de l'agitation car déjà le héros semble impitoyable avec les margouillats inoffensifs. Qu'en sera-t-il avec les hommes qui le haïssent ? Même pour attraper ces margouillats inoffensifs, il lui faut courir de gauche à droite semant la panique au sein de la communauté. Prononcé comme au masculin singulier /pti/. Avec les consonnes comme /p/, /t/, des momentanées traduisant ici l'ironie d'un chasseur chassé.

-*Elle était d'une lucidité exemplaire accompagnée de petits sourires* (p. 7). /dptsrr/ : trois momentanées /dpt/ (préposition et épithètes compris) et une suite chuintante/s/ et deux liquides /r/. Elle suggère ; l'ironie tragique : une grand-mère lucide en proie au tourment provenant d'un petit-fils batard.

-*Les petits ruminants : Les vaches aux longues cornes en spirales prirent le chemin des marches...Pour le père, c'était le début de la déchéance...* (p. 16). Ici le syntagme adjectival est fait de l'environnement phonologique consonantique dont les consonnes sont /lptrmn/ : 2 momentanées orales pt évoquant l'agitation, 2 momentanées nasales mn pointant à la nonchalance et 2 liquides /r/ pointant au glissement du mal au pire, de la déchéance à la tristesse. Ce qui traduit en un mot le manque, la tristesse et la dégradation.

- *Les oiseaux, grands et petits chantèrent.* (p. 24) La suite consonantique suivante se dessine /lzgrpt/ chuintante /z/ traduisant l'ironie, 2 liquides /r/ indiquant le glissement vers la déchéance, et 3 momentanées /gpt/ démontrant l'agitation, le manque et la déchéance. La radiante atmosphère présentée par le chant des oiseaux. En un mot les momentanées /gpt/ prévalent en nombre et indiquent l'agitation de toutes sortes.

**Ici on note le genre féminin-** *Elle agitait un chasse-vent pour calmer l'enfant tirant sa petite langue.* (p. 7). *La vieille femme tomba en sanglots.* La suite des consonnes qui se dessine est: /spttlg/. Une chuintante /s/ traduisant l'ironie, un liquide /l/ indiquant le glissement ici de la déchéance au bien-être et tirer sa petite langue est une consolation, trois momentanées /ptg/ indiquant l'agitation de malheur persistante et ce sont ces dernières qui prévalent. Et le tout suggère la disgrâce totale qui se résume en sanglots.

**Encore du féminin :** *Elle marcha quelques dizaines de mètres, découvrit une petite source* (p. 22). La séquence consonantique suivante se dessine: /npttsrs/. Une nasale /n/ indiquant la nonchalance, deux momentanées /pt/ indiquant l'agitation, deux chuintantes /ss/ traduisant l'ironie et un liquide /r/ indiquant la chute, une vallée.

*Un chien aboyant très fort alerta un homme d'une petite taille qui apparut une lance à la main.* (p. 26). Le syntagme nominal abritant l'épithète préposée présente la séquence consonantique suivante: /dnptttj/ : une nasale /n/, 3 momentanées /dpttt/ avec l'apico dentale sourde /t/ répétée 3 fois et la medio palatale /j/ une fois. La prépondérance de

momentanées suggère déjà l'agitation causée par l'aboïement du chien et le petit homme qui tient une lance. Tout tirant vers la trouille chez le petit homme armé et la visiteuse qui rencontre un bout d'homme affreux.

*Elle contempla ses yeux innocents semblant exprimer la fatigue en bougeant ses petites lèvres* (p. 22). La séquence consonantique suivante s'impose le long du syntagme nominal en gras : /spttlvr/ : 2 spirantes /ss/ signifiant l'ironie d'une femme jadis prodige qui regrette ses faux pas devant les réalités de la maternité qu'elle vit ; 2 liquides /lr/, l'un gluant /l/ et l'autre plutôt bref /r/ indiquent un glissement accéléré traduisant une dépression maternelle face à la haine de son fils ; et, 2 momentanées /ptt/ qui se résume en une bilabiale sourde /p/ et une apico-dentale /t/ redoublée traduisant ainsi une agitation due à l'innocence d'un nouveau-né condamné à la bâtardise dès sa naissance. L'amour maternel se heurte à l'intransigeance de l'ordre social qui stratifie le groupe infantile selon que son père est connu ou inconnu.

*Les petites hyènes profitèrent du sommeil de leur mère pour s'approcher de l'enfant.* La séquence consonantique suivante se dessine : /lpttjn/. Elle est faite d'un liquide /l/ traduisant le glissement, un système de momentanées /ptt/ montrant une bilabiale et une apico-dentale doublée aggravant l'agitation; une semi-voyelle /j/ et une nasale apico-dentale /n/ indiquant la mollesse animale des petites hyènes qui semblent s'entendre avec le bébé, un humain qu'elles devraient abattre. L'épithète *petites* ici traduit l'innocence des hyènes de bas âge, qui sont doux et encore aimables et qui sont en présence d'un innocent bébé répugnée par la méchante société que sa mère représente bien sûr. Il y a coïncidence entre la mollesse des hyènes et de l'enfant encore aiguisée par le sommeil de la mère hyène sûrement fatiguée par des séances de chasse pour l'approvisionnement de pitance à sa progéniture.

**Éternel-** /etɛrnɛl/ adjectif trisyllabique. Tire de : *-Le destin, l'éternel égout des échecs et des crimes impardonnables, le refuge des désespérés.* Le syntagme nominal *l'éternel égout* a pour séquence consonantique la suivante : /lɛrnlg autrement dit 2 liquides /l/ intercalés et /r/, 2 momentanées dont une apico-dentale sourde /t/, une dorso vélaire voisée /g/ et une nasale /n/.

Les liquides /l/ et /r/ tradiraient plutôt un glissement, glissement d'un état d'âme perturbé face aux vicissitudes de la vie à celui de quintessence spirituelle menant à une réflexion. Cette réflexion s'est soldée à cette maxime « le destin, l'éternel égout des échecs...désespérés. ». Les deux momentanées /t/ et /g/ tradiraient l'agitation, prélude d'une maxime telle que celle indexée. La nasale /n/ marquerait l'indolence, sorte d'intersection entre l'agitation et la quintessence. Comme on pourrait noter l'alternance de ces consonnes allant de la liquide /l/ à la dorso vélaire en passant par la momentanée /t/, puis la liquide /r/, la nasale /n/ et la liquide /l/, c'est là une attestation de sentiments de perturbation et de quintessence entremêlés. La maxime évoque la référence au destin comme une échappatoire des âmes abattues par les vicissitudes de la vie.



### Un adjectif épithète dissyllabique

**Etrange** : /etrãz/ **Etrange**: *Ses cheveux jadis long et brillants blanchissaient et se détachaient du crâne nu comme si **une étrange maladie** les attaquait.* (p. 5). Placé dans contexte syntagmatique il pointe à la suite consonantique suivante /ntrɜmld/. **Deux nasales /nm/, 2 momentanées td dénotant l'ironie (cheveux jadis longs et brillants), deux liquides /rl/ démontrant une transition (blanchissaient et se détachaient du crâne nu), et une chuintante /z/ attestant l'ironie (une étrange maladie).**

**Exubérante** : /ɛgzybeRãt/ tiré de *Le poids des préjugés avait eu raison de tout, même l'exubérante joie des fêtes et réjouissances.* (p. 9). L'adjectif épithète se situe dans un syntagme nominal présentant une lignée de consonnes suivantes : /lgzbrt/ : deux liquides /lr/ témoignant du glissement des joies et des fêtes que représentent un mariage et une lune de miel pompeux vers la mélancolie des préjugés qui font d'un enfant issu de cet ensemble un enfant à père adultérin inconnu et une mère à répudier. Ici s'imposent trois momentanées /gbr/ dénotant l'agitation fatidique pour toute la communauté fictive de *Tébonsé*, et une spirante /z/ qui aggrave les sentiments de dédain face aux sortilèges planant sur la société.

**Folle /fɔl/ : Folle dans sa forme féminine** .Tiré de *Les deux s'aimaient et vivaient un amour fabuleux. Ha ! Les folles aventures.* Le syntagme nominal site de l'adjectif épithète *folles* fait avancer la suite consonantique /flvtr/ dont deux liquides /l/r/, deux spirantes /f/, /v/ et une momentanée /t/. Les liquides traduisent un changement d'attitude, les spirantes fv traduisent la colère des amoureux après une lune de miel. La momentanée /t/ introduit l'agitation qui s'étale dans la communauté fictive face à la mésaventure issue de la naissance d'un bâtardi.

**Jeune /zœ:n/**. Un adjectif monosyllabique est recensé des phrases suivantes : **jeune prédicateur**. La veille **un jeune prédicateur** avait diffusé, une fatwa contre tous ceux qui participeraient au baptême. (p. 9). Ici, le syntagme nominal abritant l'épithète jeune nous fait deviner l'architecture consonantique suivante : /ɜprdktr/. Quatre momentanées inscrites: /pdk/ un liquide r repris 2 fois de manière intercalée et une spirante initiale. La prépondérance de momentanées l'emporte et pointe à une agitation de colère symbolisée par la prononciation de la fatwa.

**Jeune** : *Un jeune homme du nom de Soga. Il était si beau, si beau que toutes les filles rêvaient de devenir son épouse* (p. 14). Adjectif monosyllabique inséré dans l'environnement syntagmatique ci-dessus présente l'alignement consonantique suivant : /ɜnm/. Une spirante /ɜ/ dictant l'ironie pour un homme tant loué pour sa beauté et qui finit par ne pas pouvoir enceinter sa femme ! et deux nasales nm qui démontrent la nonchalance d'un charmant homme infécond.

**Malheureuse /maløRøz/** : Tiré de : *Seuls les cris des animaux écorchaient de temps en temps le sifflement du vent créant un bruitage dans les oreilles de la malheureuse grand'mère qui découvrait progressivement la nature humaine.* (p. 9). Ici l'on voit se

dessiner autour de notre épithète préposée l'armature consonantique suivante: /dlmlrzgrmr/ faisant entrevoir 2 momentanées /dg/, deux liquides accumulées [/l/ 2x et /r/ 3x], une nasale accumulée /m/ 2x et une spirante /z/. Les liquides prévalant par leur densité, priment. Ce qui fait penser à une situation intermédiaire de variation de sentiments qui mène à la déchéance de la grand'mère fictive.

**Nouvelle /nuvɛl/ : Adjectif préposé dissyllabique.** Repérée dans la phrase suivante : *Tanda voulait se réveiller chaque matin plus belle, aller chaque fois au lit avec une nouvelle virginité et la peau aussi douce que celle d'un fœtus.* (p. 11, p. 16). Du syntagme nominal abritant notre épithète préposée, le squelette consonantique suivant se dessine: /nnvlvrʒnt/. Une nasale accumulée /n/ 3x, une spirante /v/ 2x, une spirante /ʒ/, 2 liquides /l/et/r/ ainsi qu'une momentanée /t/. L'accumulation de la même nasale /n/ 3x la fait imposer dans le monème et lui confère le titre de dominant. D'où le sentiment de langueur à laquelle elle pointe permettant de déceler la langueur d'une femme dont le désir de rester chaque fois belle mène à une monotonie comportementale.

**Seul /sœ:l/ : Adjectif monosyllabique. Seul.** Mais Tanda n'était pas en accord avec sa mère résignée. Elle lui avait toujours dit qu'après avoir perdu tout dans la vie, **le seul salut** qui s'offre à l'être humain, c'était la voie de la sagesse. (p. 20). La suite consonantique de notre syntagme nominal est : /slsl/. Un liquide l évoquant le glissement voire la variation de l'attitude maternelle intercalant la spirante /s/ qui traduit la colère.

*Seuls les cris des animaux : écorchaient de temps en temps le sifflement du vent créant un bruitage dans les oreilles de la malheureuse grand'mère qui découvrait progressivement la nature humaine.* (p. 9). La suite consonantique suivante se dessine : slldnm. Une spirante /s/ suggérant le dédain, un liquide /l/ double pointant au glissement de vision de celle traditionnelle de la grand'mère à celle plus réaliste des humains ingrats, 2 momentanée /k/ et /d/ qui évoquent l'agitation de toute la communauté face à la transgression des règles sociales, et 2 nasales /n/ et /m/ démontrant la nonchalance des voisins de la malheureuse grand'mère.

## Conclusion

Nul doute, l'arbitrarité des sons est un fait à noter. Mais il est aussi à noter que malgré cette arbitrarité l'assemblage de ces sons dans une langue donnée sert de référence à des objets concrets. Toute langue, instrument de communication par excellence comporte sur cette arbitrarité de sons pour former ses mots et concepts. C'est la première remarque à faire sur le présent travail. Ainsi à voir le cas de l'environnement syntagmatique de chaque adjectif on est amené à une compréhension additionnelle des thèmes d'agitation d'une communauté face à de nouveaux défis liés à l'urbanisation et à la globalisation. L'analyse sémantique des syntagmes à fond adjectival adjectivaux est dominée par la présence de nombreux momentanée qui selon Cressot (1970: p. 30) évoquent l'agitation et la colère que l'on vit dans la société fictive de *Tébonsé*. Il est grand temps que l'on pousse loin l'étude de la valeur symbolique des consonnes et de voyelles afin de bien les comprendre. Ainsi le style de Boube s'accorde à son usage des consonnes surtout des

momentanées. Ici l'agitation de toute la société fictive de *Tébonsé* s'accorde bien à la sémantique de momentanées employées par l'auteur.

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## CHAPTER ELEVEN

### LES LEGISLATIONS LINGUISTIQUES: QUELQUES TEMOIGNAGES DU FRANÇAIS AU NIGERIA

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#### **Introduction**

Pour harmoniser les actions linguistiques du pays, le Nigéria, comme plusieurs autres nations en voie de développement, formule toujours des législations (linguistiques) utiles dans le but d'ouvrir une nouvelle voie pour l'enseignement des langues. Cette action se manifeste dans la formulation et la révision régulière de la politique dynamique, cohérente et nationale sur l'éducation comme celles de 1977, 1989, 1998, 2004 et 2013.

Dès 1998, par exemple, nous avons constaté que les législations linguistiques au Nigeria ont eu constamment comme l'un de leurs objectifs d'affirmer la présence de la langue et de la culture française, conjointement avec l'anglais et d'autres langues parlées au Nigéria. Ces législations ont connu, au cours des années, diverses orientations reflétant les idéologies et les priorités des hommes politiques qui ont conduit l'action sur la langue. Et aujourd'hui, l'on peut parler de législations linguistiques différentes. Chacune de ces législations a aussi exercé une influence sur l'élaboration du système éducatif nigérian.

Grâce à l'investissement d'un statut linguistique au français par le feu Président du Nigeria, le General Sani Abacha en 1995, le français, tout comme l'anglais, peut être considéré comme une langue officielle privilégiée au pays. A part l'anglais, le français est la langue étrangère la plus importante au Nigéria. C'est la seule langue européenne que l'on apprenne comme telle au niveau secondaire, au Collège d'Education et à l'université ; les autres langues étrangères comme l'allemand, le portugais ou l'espagnol ne s'apprennent que dans certaines universités. Cette langue a sa place dans la société contemporaine ; le monde moderne la voit comme l'une des langues majeures dont dépendent la civilisation et l'avancement technologique. Selon la 21ème édition de l'ethnologue (2018). Le français est la sixième langue la plus parlée dans le monde entier, venant après l'anglais, le chinois, l'hindoustani, l'espagnol et l'arabe. La langue française est présente dans environ 54 pays du monde et ses locuteurs sont estimés à environ 284, 9 millions Wikipédie (en ligne). Pour tous ces locuteurs, elle n'a pas la même importance ou le même visage: langue maternelle pour certains et seconde ou étrangère pour d'autres.

En vue des points ci-dessus et de l'importance de la législation linguistique pour le Nigeria, notre recherche portera sur : « La législation linguistique : Quelques

témoignages du français au Nigéria ». Pour mener à bien cette étude, nous proposons d'évoquer, dans cette étude, quelques moments forts de l'évolution de l'éducation et des législations linguistiques au Nigéria depuis ces dernières années, la nature et objectifs de ces dites législations et leurs effets sur l'enseignement et apprentissage du français langue étrangère.

### **La problématique de l'étude**

Cette recherche a été inspirée d'une part par la promotion de la langue française au rang de la deuxième langue officielle par le gouvernement nigérian dans un pays qui, bien que riche en langue, n'a aucun document basé uniquement sur la législation linguistique. Et d'autre part par la position des nationalistes nigériens qui, d'après Allan (1978: p. 397), croient que le patrimoine du Nigéria ne peut être conservé qu'à travers le remplacement des langues étrangères c'est-à-dire les langues des colonisateurs, par des langues indigènes, car la langue est l'héritage d'une nation.

Pour le moment, nous sommes de l'avis qu'une langue nationale ne sert pas la même fonction qu'une langue étrangère. Et nous croyons que c'est mieux d'encourager et d'adopter une langue de communication plus vaste à l'instar d'une langue étrangère comme le français pour unir tout le monde au lieu d'une langue indigène.

La législation linguistique est un moyen par lequel le gouvernement réalise quelques objectifs relatifs à ses langues. Ceci ne se réalise qu'à travers des philosophies et des objectifs bien définis. Voilà pourquoi nous avons décidé dans cette communication de jeter un regard sur les législations relatives aux langues parlées ou utilisées au Nigéria, en tenant compte des points suivants :

- Les politiques nationales dans le but de déterminer leur efficacité quant à la poursuite du développement en général et plus particulièrement, du développement de l'éducation du français langue étrangère au Nigéria.
- Les diverses politiques déjà en place par rapport avec le curriculum pour pouvoir déterminer où et comment ils ont influé l'enseignement et l'apprentissage du français langue étrangère.
- L'objectif national de faire apprendre à tous les étudiants une langue étrangère comme le français, ou de se concentrer sur la formation et le développement de spécialistes de gamme en culture et langue étrangère.

### **La méthodologie de l'étude**

Cette étude combine des témoignages de sources littéraires avec ceux obtenus d'observation des événements comme sources de réflexions sur le succès des politiques nationales par rapport avec l'éducation comme outil pour le développement au Nigeria. On analyse des documents dans le but d'établir l'efficacité ou le défaut des législations linguistiques comme un outil pour le développement efficace du français langue étrangère au Nigeria.

### **La législation linguistique : Tentative de définition**

Le terme 'législation' est défini comme « ensemble des lois d'un pays concernant un domaine précis » (l'Universel, 2002: p. 688). C'est-à-dire que, la législation linguistique est l'ensemble des lois du pays concernant ses affaires linguistiques. D'après Ajiboye et Gbadamosi (2010: p. 1), la législation linguistique « concerne les mesures prises par un organisme central pour autoriser comment la langue en cause est exploitée, combien de personnes s'en servent et dans quelles circonstances ».

Franks et Gessner (2013) ont décrit ce même phénomène comme un composant de l'aménagement linguistique et d'après eux, une législation linguistique soutient la planification et les activités de revendication dans une communauté. Elle fournit aussi une structure pour le contrôle de langue et son futur dans la même communauté.

Notre définition du terme peut sembler ordinaire au départ, mais en fait, elle est profonde; selon le contexte, on pourrait l'exploiter autant qu'on peut encore être dans la limite. D'ailleurs, nous ne pouvons pas nous tromper si nous choisissons de décrire plus en détail le terme 'législation linguistique' comme une déclaration d'intentions, d'attentes, d'objectifs, de prescriptions, de normes et d'exigences pour une prestation linguistique de qualité.

Tembe (2008), a estimé que les législations et les politiques linguistiques sont faites, ou sont implicitement reconnues et pratiquées dans tous les domaines de la société. Et c'est pourquoi nous pouvons aussi dire que des cas de législation linguistique se présentent partout dans la société. Par exemple, des familles peuvent créer une 'législation linguistique' à la maison quand ils demandent aux visiteurs ou aux membres de la famille de communiquer dans une langue particulière chez eux. Prenons le cas des départements de français de la plupart des universités au Nigéria, qui se considèrent comme une famille et où la langue véhiculaire est le français et où la règle de communication est signalée par: « Ici on parle français ! ». Il y a de bons exemples dans presque toutes les écoles publiques de l'état de Kwara au Nigeria, où on trouve des déclarations telles que : « Speak English Always », « Vernacular speaking is prohibited here ! » qui veulent dire respectivement : (Parlez anglais toujours) et (C'est interdit de parler la langue vernaculaire ici !) (Notre traduction).

La législation linguistique est une question d'importance critique dans le monde d'aujourd'hui et souvent elle est utilisée de façon interchangeable avec l'autre terme «politique linguistique» peut-être parce qu'ils ont la même signification ou servent les mêmes fins d'une façon ou d'une autre. La politique linguistique selon Kaplan et Baldauf (1997: p. 3) cité par Richard et Baldauf (2008: p. 19) a été définie comme: "Bodies of ideas, laws, regulations, rules and practices intended to achieve some planned language change".

D'après la définition ci-dessus, l'on peut se tromper davantage par l'interdépendance des termes 'législation linguistique' et 'politique linguistique'. Utiliser des mots comme: "lois", "règlements" et "règles" pour décrire la politique linguistique tels qu'ils sont employés ci-dessus est très approprié. Mais, à notre avis, et puis dans le contexte de notre communication, la différence entre les termes législation linguistique et politique linguistique ne réside guère dans le choix du mot, mais, ils sont étroitement unis.

Pour nous, celui qui parle de législation linguistique se réfère à la déclaration d'intentions, d'attentes ou d'objectifs pour une prestation linguistique pendant que la politique linguistique se manifeste au niveau de l'administration, la gestion et la mise en œuvre efficaces des législations. D'où la raison pour laquelle certains pays incluent leur politique linguistique dans leurs constitutions ou dans la loi; alors que d'autres ne le font pas. Certains mettent en œuvre leurs politiques écrites; et d'autres ne le font pas clairement. Comme pour mieux prendre en compte notre contexte et renforcer notre position, Richard et Baldauf (2008: p. 20) ont encore ajouté que: « Language policy may be realized in a very formal (overt) language planning documents and pronouncements (e.g. constitutions, legislations, policy statements, educational directives) which can be either symbolic or substantive in form, in informal statements of intent (i.e. in the discourse of language, politics and society), or may be left unstated (covert)».

Officiellement, la législation ou la politique linguistique peut prendre diverses formes. La législation linguistique et la politique linguistique pourraient, par exemple, prendre la forme d'une clause d'une constitution nationale comme la Constitution française modifiée en 1999 où c'était déclaré que la langue de la République sera le français, d'une loi sur la langue comme 'The Lagos Yoruba Preservation and Promotion law 2018' de l'état de Lagos au Nigeria, d'un document du Cabinet ou d'un règlement administratif comme la politique linguistique de l'armée Nigériane (toujours en cours). Par là, on pourrait dire que les législations nigérianes sur la langue sont largement documentées dans la constitution et les diverses éditions de la politique nationale de l'éducation du pays.

De même, le gouvernement ou la communauté peut évoquer une législation quand ils se prononcent officiellement sur la langue du pays ou de la communauté en adoptant, par exemple une langue de communication dans les médias. Le gouvernement peut aussi établir des députés ou comités qui s'impliquent dans des activités de langue. Même si cela ne s'est pas soldé par une grande réussite, le cas de la déclaration du français comme une deuxième langue officielle au Nigeria est un bon exemple.

La politique ou la législation linguistique nationale est un sujet régulier. Il y a quelque temps, la Chine a adopté une nouvelle loi sur la langue, qui interdit l'usage de mots étrangers et l'usage abusif du chinois. Selon cette loi, le 'putonghua' doit être la langue officiellement légale de la Chine, l'orthographe et la prononciation standard sont exigés de tous les annonceurs de radio, des professeurs et des fonctionnaires (*The Straits Times*, Singapour, 17 novembre, 2000) cité par Spolky (2004).

Mais la politique linguistique existe même lorsqu'elle n'a pas été explicitée ou établie par une autorité. De nombreux pays, institutions et groupes sociaux n'ont pas de politiques linguistiques formelles ou écrites, de sorte que la nature de leur politique linguistique découle d'une étude de leur pratique ou de leurs croyances linguistiques. Et cela veut dire que la valeur attachée à une langue ou associée à celle-ci ne dépend donc pas exclusivement, ni nécessairement, du statut juridique ou officiel conféré par l'Etat par l'intermédiaire de ses pouvoirs exécutifs, législatifs ou judiciaires. Même lorsqu'il existe une politique linguistique écrite formelle, son effet sur les pratiques linguistiques n'est ni garanti ni cohérent. Par exemple, Ricento (2006) partage le point de vue de Schiffman (1996) selon lequel le français est devenu la langue nationale de la France non pas parce qu'il lui a été conféré un statut juridique ou officiel spécial (tel que Schiffman le souligne). Les recherches de Schiffman, selon Ricento, révèlent, par exemple, que la population française et même certains universitaires français qui ont écrit sur la politique linguistique croient qu'il existe des dispositions légales concernant l'usage du français qui n'existent pas et jusqu'à ce que certaines lois soient collectivement connues comme la loi Toubon ont été promulguées dans les années 1990.

De même, Gottlieb (2012), dans son livre intitulé « Language Policy in Japan : The Challenges of Change », a cité le Japon comme l'exemple d'une société qui s'est résolument considérée comme monolingue à des fins de rhétorique de construction nationale. De nos jours, il est confronté à la réalité de son propre multilinguisme croissant, avec tous les signes que le multilinguisme induit par la migration est venu pour rester. Là, l'augmentation de la diversité ethnique a créé une demande de cours de japonais langue seconde pour les enfants étrangers à l'école japonaise et de japonais langue seconde par d'autres moyens pour leurs parents. Selon lui, des opportunités d'apprentissage des langues ont été offertes par les autorités locales et les volontaires de la société civile dans les communautés où les immigrants s'installent, et il existe maintenant un plaidoyer croissant dans le secteur civil pour le développement de politiques linguistiques pertinentes au niveau national. Cela impliquera de repenser le rôle de la langue dans la construction de la nation, cette fois-ci, non pas dans le contexte de la construction d'un Japon moderne sous une seule bannière linguistique mais plutôt dans celui de fournir les bases linguistiques nécessaires à un Japon socialement cohésif.

Selon Spolky (2004.), la France, où existe l'une des politiques linguistiques nationales les plus sophistiquées et les plus exigeantes, a enregistré ces politiques dans de nombreuses lois depuis 1539 (c'est-à-dire dans l'ordonnance de Villers-Cotterêts où le français est la langue administrative du royaume de France pour les documents juridiques et les lois). De nombreux pays sont dépourvus de constitution écrite et un bon nombre de constitutions sont sans aucune mention de la langue, à l'exception de certaines clauses relatives aux droits de l'homme stipulant que les personnes arrêtées ou jugées ont droit à des interprètes ou il ne doit pas y avoir de discrimination sur la base d'une liste de caractéristiques comprenant la langue. Dans certains de ces pays, il existe des lois



linguistiques spécifiques (telles que la loi sur la langue Assamaise ou la loi sur la langue officielle Maori en Nouvelle-Zélande).

Après avoir expliqué la signification de la législation linguistique et de la politique linguistique, il est pertinent de jeter un coup d'œil sur législations linguistiques au Nigéria.

### **Le français et les législations linguistiques au Nigeria**

Le Nigéria est une conglomération de plus de 250 groupes ethniques. Il est né de la fusion de trois régions distinctes qui ont été naturellement démarquées par les fleuves Niger et Bénoué. Ces régions sont influencées par trois grands groupes ethniques : les Yorouba à l'Ouest, les Haoussa au Nord et les Igbo à l'Est. En tant qu'héritage colonial, l'anglais est la langue officielle du pays. Et à part l'anglais, le pays reconnaît l'importance et la nécessité d'inclure dans sa politique langagière les trois autres principales langues du pays et le français qui sont enseignés dans les cours primaires, secondaires et même tertiaires du pays.

D'après Simire (2001: p. 64), « le français n'a été investis d'un statut linguistique véritable qu'en 1995 par le feu Président du Nigeria, le General Sani Abacha. Ainsi, le français tout comme l'anglais, est doté d'un statut officiel privilégié – une langue étrangère devenue une langue seconde ». Il a encore déclaré qu'au Nigeria, « le français était enseigné au départ par les missionnaires et à partir de 1959 en collaboration avec une poignée d'enseignants français dans les écoles élites telles que « King's Queen's College ». Mais Ogunbola (2003), a remarqué que le français a été officiellement introduit par le gouvernement fédéral en 1961 après qu'il était recommandé aux pays anglophones en échange de l'anglais aux pays francophones à l'issue de la conférence d'Addis Abeba en 1961.

De nos jours, le Nigéria est une grande entité anglophone et plurilingue où aucun des trois groupes ethniques majeurs ne veut se laisser dominer par l'autre dans tous les domaines y compris dans la langue. En raison des rivalités ethniques, socioreligieuses et surtout sociopolitiques, il a été jusqu'ici impossible au gouvernement fédéral nigérian de choisir ou d'imposer une langue locale sur une autre ou même, d'imposer une lingua franca à l'ensemble du pays, mis à part l'anglais qui est la langue officielle du pays.

L'histoire dit que la première politique nationale de l'éducation (1977) visait à résoudre les problèmes d'éducation par rapport aux besoins et aux aspirations des Nigériens, à promouvoir l'unité du Nigéria et à jeter les bases de l'intégration nationale. On pourrait rattacher cette assertion à la reconnaissance de l'importance d'une langue comme moyen de préserver la culture du peuple et de forger l'unité nationale. Et par conséquent, la politique nationale de l'éducation de 1977 et de 1981 a ordonné que chaque enfant soit encouragé à apprendre l'une des trois principales langues du pays et il a été déclaré que:

In addition to appreciating the importance of language in the educational process, and as a means of preserving people's culture, the Government considers it to be in the interest of national unity that each child should be encouraged to learn one of the three major languages other than his own mother – tongue. In this connection, the Government considers the three major languages in Nigeria to be Hausa Ibo and Yoruba. (FRN, 1977: p. 5; 1981: p. 9).

Toujours sur les langues, c'était dans la même optique que la constitution de 1979 a stipulé tout à l'heure que: "The business of the National Assembly shall be conducted in English and in Hausa, Ibo and Yoruba when adequate arrangements have been made therefore" (FRN. 1979: 51). Il a également été déclaré que: Government will see to it that the medium of instruction in the primary school is initially the mother tongue or the language of the immediate community and, at a later stage, English". (NPE, 1981: p. 13).

Les politiques linguistiques citées ci-dessus ont peut-être pris des formes différentes au fil des ans, mais elles ont toujours manifesté de l'intérêt pour la promotion des trois principales langues et de l'anglais. C'était jusqu'en 1998, quand la langue a été davantage appréciée comme un moyen de promouvoir l'interaction sociale, la cohésion nationale et la préservation de la culture qu'il a été inclus dans la philosophie et les objectifs de l'éducation dans le NPE 1998 que: "For smooth interaction with our neighbors, it is desirable for every Nigerian to speak French. Accordingly, French shall be the second official language in Nigeria and it shall be compulsory in primary and junior secondary schools but Non-vocational elective at the senior secondary school". (NPE, 1998: p. 9).

Bien que l'on s'attende à ce que la politique ci-dessus ait un impact positif sur le développement du français par l'enseignement et l'apprentissage au Nigéria, la même politique a été un empêchement au renouveau du français, surtout au niveau secondaire. C'est bien normal d'espérer que la déclaration du gouvernement permettra au français de servir de seconde langue officielle après ou en même temps que l'anglais comme l'a déjà remarqué Ajiboye (2011), mais les moyens d'y parvenir ne semblent pas bien encouragés par l'ancien 6: 3: 3: 4 et les structures éducatives actuelles 9: 3: 4 en place. Les structures semblent tenir le français en concurrence étroite avec d'autres matières et pas seulement l'anglais ou d'autres langues nigériennes dans le programme d'études. Dans l'édition de 1998 de la NPE, par exemple, il s'agit d'un sujet de base dans les écoles secondaires de premier et deuxième cycles alors qu'il reste un sujet de base en 2004 au niveau junior mais un stage non professionnel au niveau supérieur. Quant aux NPE de 2013 où fonctionne le système actuel 9: 3: 4, c'est l'un des nombreux sujets du domaine d'études des humanités au niveau post-fondamental.

Tout ce qui précède ne peut laisser que l'imagination ou, mieux encore, la réalité de la situation où les étudiants ayant un véritable intérêt pour la langue française n'ont pas d'autre choix que de l'abandonner pour un sujet de base ou d'autres matières de leur domaine d'études. Ironiquement, nous avons observé que beaucoup de ces élèves

finissent toujours par rattraper le français immédiatement après leurs études secondaires ou tertiaires ou pendant les grandes vacances pendant qu'ils sont encore à l'école. Ceci, pour nous, n'est qu'une attestation du fait que nos législations sur la langue française doivent encore être revues si notre promotion du français à la deuxième langue officielle est une réalité et non une propagande politique.

### **Quelques problèmes généralement associés aux législations linguistiques au Nigéria**

Richard et Baldauf (2008) affirment que l'aménagement linguistique est dirigé ou mené à la promulgation d'une ou de plusieurs politiques linguistiques par le gouvernement ou un autre organisme ou personne faisant autorité.

L'aménagement linguistique en tant qu'outil technique qui fait promouvoir l'entente cordiale dans un pays, a sans doute, une bonne relation avec la législation linguistique et ils ont tous leurs particularités. Ce n'est plus un secret que, presque partout dans le monde que cet outil du gouvernement conduit à peu de succès pour des raisons particulières. Voilà pourquoi nous avons décidé de reprendre quelques-uns des problèmes soulevés par Bamgbose (1991) cité par Adedimeji (2008) à l'égard de l'ensemble des problèmes de l'aménagement linguistique au Nigéria. Ils sont de caractère commun avec les problèmes de législation linguistique. Nous en retenons les suivants : l'évitement, L'inexactitude, l'instabilité administrative, l'instabilité législative.

**L'évitement :** Puisque l'évitement est presque un cliché dans les pays en voie de développement, il est possible pour le gouvernement d'éviter les politiques de langue parce qu'il peut se libérer de conséquences de leurs déclarations. Prenons la situation du français au Nigéria comme un bon cas. Selon les documents officiels, le français est notre deuxième langue officielle mais en réalité, c'est loin de l'être pour des raisons comme manque de volonté politique ou intérêt.

**L'inexactitude :** Cela veut dire que la plupart des déclarations du gouvernement concernant les politiques sont vagues. Ils font des déclarations qui sont impossibles ou complètement difficile à réaliser. L'exemple de place du français dans le curriculum national est un bon cas. Tant le français est placé côte à côte avec d'autres matières, plus il est difficile pour les étudiants de vouloir le choisir parmi les matières principales.

**L'instabilité administrative :** Ici, le changement du pouvoir est responsable d'arbitraire des politiques sur la langue. Aujourd'hui, c'est un militaire, demain, c'est une démocratie. Chaque dirigeant avec son programme et il n'y a pas de continuité ou synergie entre les gouvernements successifs. Le français a été promu au rang d'une seconde langue officielle par feu General Sani Abacha. Mais, les dirigeants après lui n'ont réussi ni à suivre ses pas ni à formuler une politique alternative cohérente.

**L'instabilité législative :** Ce point a trait au précédent. L'instabilité se manifeste dans les incohérences qui se trouvent dans les politiques de langue que le gouvernement présente de temps en temps. Prenons la place du français dans les politiques nationales sur l'éducation au Nigéria comme un cas particulier. En 1999, c'était obligatoire, en 2004, c'était facultatif parmi les cours non-professionnels pour le niveau SSS et depuis 2013, c'est l'une des matières du domaine d'études pour l'humanité.

### **Conclusion et quelques recommandations**

De nos jours, nous nous attendons à ce qu'un pays plurilingue comme le Nigeria puisse se vanter d'un document de politique uniquement conçu pour les langues au pays. Nous pensons qu'un tel document est capable d'aider à résoudre la plupart des problèmes linguistiques, en particulier ceux qui se préoccupent du développement et de la sécurité nationaux. Il y a maintenant un peu plus de 40 ans que la première politique nationale sur l'éducation au Nigéria a été publiée (1977). Notre examen critique a révélé que les politiques linguistiques étaient datées de la même première édition. Pendant que la langue française ne fait que se battre pour le statut et être présentée pour la première fois en 1998, ses homologues nigériens, par des efforts conscients et l'engagement du gouvernement, vont encore plus loin et le gouvernement envisage déjà le développement de l'orthographe et la production de manuels des langues concernées. (Voir NPE, 1998).

Comme c'est le cas actuellement, la langue française a été enfermée dans un coin serré du programme d'études secondaires, surtout au niveau supérieur. La traiter comme l'une des matières d'étude dans les sciences humaines signifie qu'elle est en concurrence non seulement avec l'arabe et les langues nigérianes mais aussi avec les matières dans les lettres de premier contact comme: l'étude de christianisme, l'étude d'Islamique, les arts visuels, la musique, la géographie, le gouvernement, l'économie, la littérature en anglais et une matière de commerce. La raison en est simplement parce que; le NPE (2013) stipule que tout étudiant qui a l'intention de participer au WASSCE et au SSCE doit suivre quatre (4) matières obligatoires transversales prescrites par le NPE. Ensuite, un sujet de commerce et entrepreneuriat de la liste de 34 matières. Et ensuite, il ou elle peut choisir deux (2), trois (3), quatre (4) ou cinq (5) matières de chacun de ses quatre domaines d'études préférés en fonction de leur potentiel, intérêt et capacité étant entendu que le nombre minimal des matières est huit (8) et le nombre maximal est neuf (9). L'effet qui en résulte est que le français est finalement sacrifié directement en dépit de la volonté de certains étudiants intéressés et indirectement en dépit de la politique nationale qui veut qu'il soit la deuxième langue officielle au Nigeria. Et, comme le français perd des étudiants au niveau de l'inscription, il perdra progressivement des enseignants au niveau de l'emploi, le gouvernement n'ayant pas encore compris comment répondre au mieux à la question du français au pays.

C'est également nécessaire que nos responsables politiques comprennent qu'une langue nationale et une langue étrangère ne servent pas le même objectif dans un pays. C'est pourquoi nous avons toujours souhaité et recommandé l'adoption du français comme

langue de communication élargie dans un pays comme le Nigéria. En somme, nous avons observé qu'il y a trop d'instabilité politique au Nigeria. Des politiques sont élaborées pour chaque situation au lieu de renforcer celles qui existent déjà et, au bout du compte, nous arrivons à des conflits d'intérêts. Vous trouverez une politique qui cible sur un problème particulier; à mi-chemin, une autre viendra et ciblera le même problème. Alors vous commencez à voir des conflits. Le Nigeria n'est pas dépourvu de politiques mais leur mise en œuvre reste un énorme problème.

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## CHAPTER TWELVE

### A CONTRASTIVE STUDY OF HAUSA, IGBO AND YORUBA CONSONANTS

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#### Introduction

##### Contrastive Analysis: An Overview

Contrastive analysis (henceforth CA) is the systematic comparison of two or more languages, with the aim of describing their similarities and differences (Johansson, 2008). It has the purpose of providing input to applied disciplines such as foreign language teaching and translation studies. CA has often been done for practical/pedagogical purposes. The aim has been to provide better descriptions and better teaching materials for language learners. When we compare, we often see things more clearly. The contrastive method proves to be a useful heuristic tool capable of throwing valuable light on the characteristic features of the languages contrasted (Firbas, 1992: p. 13). The main idea of CA, as propounded by Robert Lado in his book *Linguistics Across Cultures* (1957), was that it is possible to identify the areas of difficulty a particular foreign language will present for native speakers of another language by systematically comparing the two languages and cultures. Where the two languages and cultures are similar, learning difficulties will not be expected, where they are different, then learning difficulties are to be expected, and the greater the difference, the greater the degree of expected difficulty. On the basis of such analysis, it was believed, teaching materials could be tailored to the needs of learners of a specific first language. In practice, we often focus more on a surface comparison of languages, starting with the sounds, then the grammar and the lexicon ('micro linguistics', in James' 1980 terms). Later, matters of language use discourse structure ('macro linguistics') came to the fore and new fields such as contrastive sociolinguistics, cross-cultural pragmatics and contrastive rhetoric emerged.

##### The Basic Ideas of CA Are:

1. Describe and compare the mother tongue /L1/ source language and the foreign language /L2/ target language.
2. Predict points of difficulty.
3. Use the results in order to improve teaching materials.

The procedure of CA involves four stages:

1. Description (i.e. the two languages are formally described)
2. Selection (i.e. certain items or areas are selected for comparison)
3. Comparison (i.e. finding similar and different items)
4. Prediction (i.e. in which areas the errors will most probably occur)



Contrastive studies is divided into theoretical and applied: Theoretical contrastive studies give an exhaustive account of the differences and similarities between two or more languages, provide an adequate model for the comparison, and determine how and which elements are comparable. They are language independent, which means that they do not investigate how a particular category or item present in language A is presented in language B, but they look for the realization of a universal category X in both A and B (Fisiak, 1981).

Applied contrastive studies belong to applied linguistics. Fisiak (1981) explains that drawing on the findings of theoretical contrastive studies they provide a framework for the comparison of languages, selecting whatever information is necessary for a specific purpose. The main focus of applied contrastive studies is the problem of how a universal category X, is realized in language A as Y, is rendered in language B, and what may be the possible consequence on this for a field of application (Fisiak, 1981). They are also concerned with the identification of probable areas of difficulty in another language where, for example, a given category is not represented in the surface and interference is likely to occur. So they are rather interested in the surface representation of language.

### **Hausa, Igbo and Yorùbá: The Languages and their Speakers**

The names Hausa, Igbo and Yorùbá refer to the languages and the people. The three languages are the indigenous languages with the largest number of speakers in Nigeria. Hausa is spoken principally in the northern part of the country, Igbo in the south-east, and Yorùbá in the south-west. While Háùsá is a member of the Chadic language family, Igbo and Yorùbá belong to the Kwa language family going by Greenberg's (1963) classification. However, they were reclassified alongside some other Kwa languages, grouped together and named West Benue-Congo by Blench (1989), and together with the East Benue-Congo make up the Proto-Benue-Congo.

The four stages mentioned above are going to be employed in this study to achieve the set goal. To do this, we will look at the consonants of the three languages under our study so as to be able to describe the consonants and compare them in order to predict the points of difficulty for speaker of any of the languages learning whichever one as L2 and to be able to improve teaching materials for the predicted difficult consonants.

### **The Consonants**

The consonant chart of Háùsá, Ìgbò and Yorùbá are shown below. This is for easy accessibility in the course of the discussion.

### Hausa Consonant Chart

	Bi-labial	Palatalized bilabial	Alveolar	Retroflex	Palato-alveolar	Palatal	Velar	Labio-velar	Labialized-velar	Palatalized-velar	glottal	Palatalised glottal
Stop/Plosive	b		t d				k <sub>g</sub>		k <sup>w</sup> <sub>g<sup>w</sup></sub>	k <sup>i</sup> <sub>g<sup>i</sup></sub>	ʔ	ʔ <sup>i</sup>
Implosive	ɓ			ɗ								
Ejective			s'				k̚		k̚ <sup>w</sup>	k̚ <sup>i</sup>		
Fricative	ɸ	ɸ <sup>i</sup>	s z		ʃ						h	
Affricate					tʃdʒ							
Nasal	m		n			ɲ	ŋ					
Lateral			l									
Trill/Roll			r									
Flap			ɾ									
Approximant/semivowel						J		W				

Those consonants placed at the left hand side of the column are voiceless. Those on the right hand side are voiced. Adopted from Sani (1989: p. 19)

### Igbo Consonant Chart

	Bi-labial	Labio-dental	Alveolar	Palato-alveolar	Palatal	Velar	Labio-velar	Labialized-velar	Glottal
Plosive	p b		t d			k g	k <sub>gb</sub>	k <sup>w</sup> <sub>g<sup>w</sup></sub>	
Fricative		f v	s z	ʃ		ɣ			H
Affricate				tʃdʒ					
Nasal	M		N		ɲ	ŋ		ŋ <sup>w</sup>	
Trill			R						
Lateral			L						
Approximant					J		w		

## Yorùbá Consonant Chart

	Bi-labial	Labio-dental	Alveolar	Palato-alveolar	Palatal	Velar	Labio-velar	Glottal
Plosive	B		t d			k ɡ	kɸɡɸ	
Fricative		f	s	ʃ				h
Affricate				dʒ				
Nasal	M		n					
Trill			r					
Lateral			l					
Approximant					j		w	

The diagrams above describe the consonants of the three languages as a field of CA. We also found out that Hausa language has thirty-four consonants, Igbo language has twenty-eight consonants while Yorùbá language has eighteen. The consonant phonemes are discussed below in order to compare the consonants of the languages as one of the procedures of CA:

### The Plosives

These are consonant sounds made by a complete but temporary blockage of the air flow and a sudden release of the relevant articulators i.e. the parts of speech production involved. The plosives in the three languages are not the same as we can see. A few of them are common to all the three languages. The common ones are /b, t, d, k, ɡ/. Igbo and Yorùbá have the following /kɸ, ɡɸ/ common to the other but not attested in Hausa. Hausa language has the following plosives /kʷ, ɡʷ, kʲ, ɡʲ, ʔ, ʔʲ/ which are not attested in both Igbo and Yoruba.

The implication of these differences according to CA is that any speaker learning any of the other two languages would not have difficulty pronouncing the common plosives, /b,t,d,k,g/. However, the Hausa speaker learning Igbo and / or Yorùbá would have difficulties making the voiceless and voiced labio-velar plosives /kɸ/ and /ɡɸ/ which are not attested in his/her language. There is the tendency that such a learner would want to substitute them with labialized velar plosives, /kʷ, ɡʷ/ the voiceless, /kɸ/ for voiceless /kʷ/ and voiced /ɡɸ/ for voiced /ɡʷ/ in his/her pronunciation of the Yoruba words as shown below in (1).

- (1)
- |    |      |   |      |         |    |        |             |
|----|------|---|------|---------|----|--------|-------------|
| a. | /kɸ/ | → | /kʷ/ | /ɛ̀pà/  | as | /ekʷà/ | ‘groundnut’ |
| b. | /ɡɸ/ | → | /ɡʷ/ | /igbá/  | as | /igʷá/ | ‘calabash’  |
| c. | /kɸ/ | → | /kʷ/ | /akpá/  | as | /akʷá/ | ‘arm’       |
| d. | /ɡɸ/ | → | /ɡʷ/ | /ɛ̀gbà/ | as | /egʷa/ | ‘chain’     |

A Yorùbá speaker learning Igbo or Hausa would have problem in making the voiceless and voiced labialized velar plosives /k<sup>w</sup>/and g<sup>w</sup>/ according to CA because they are not attested in his/her language. The tendency is for such a learner to substitute the two with the velar plosives /k, g/. This would make the Yorùbá speaker to pronounce the following Igbo and Hausa words as follows:

(2)

English	Igbo	Yorùbá	English	Hausa	Yorùbá
Cloth	/ák <sup>w</sup> à/	/ákà/	cocoa-nut	/k <sup>w</sup> ák <sup>w</sup> à/	/kákà/
break-fruit	/ùk <sup>w</sup> à/	/úkà/	Basket	/kwàndó/	/kàndó/
Mortar	/ík <sup>w</sup> è/	/íkè/	Frog	/kwàdǒ/	/kàdó/
Medicine	/ɔg <sup>w</sup> ù/	/ɔgù/	paternal aunt	/g <sup>w</sup> ággò/	/gágò/
snake	/ág <sup>w</sup> ɔ/	/agɔ/	Duck	/àgwàgwá/	/àgàgá/

There are however four plosives in Hausa which are not attested in Igbo and Yorùbá, these include the palatalized velar, /k<sup>j</sup>, g<sup>j</sup>/, the glottal, /ʔ/ and the palatalized glottal /ʔ<sup>j</sup>/ plosives. The tendency is there for both Igbo and Yorùbá speakers learning Hausa to substitute the palatalized velar plosives /k<sup>j</sup>, g<sup>j</sup>/ with the velar plosives common to their languages as shown in the sample words below:

	Hausa	Igbo	Yorùbá	Gloss
(3) a.	/k <sup>j</sup> àámáà/	/kámá/	/kàámáá/	‘feeling of abomination’
b.	/g <sup>j</sup> àdǎá/	/gàdá/	/džèdá/	‘groundnut’
c.	/k <sup>j</sup> ástà/	/kásità/	/kíásità/	‘scratch’
d.	/g <sup>j</sup> áaráá/	/gárá/	/džárá/	‘correction’
e.	/k <sup>j</sup> áurè/	/káwuré/	/káwuré/	‘door’

The pronounced words in Ìgbò and Yorùbá in the examples in (3) above are meaningless except (3a) where /kámá/ pronounced by Igbo speaker means ‘alike’ while /kàámáá/ pronounced by the Yorùbá speaker means ‘catch’ in Hausa language when the speaker tries to pronounce the word that means “feeling of abomination”. Thus there would be no communication between the speakers of the three languages as a result of mispronunciation. The glottal consonant phoneme /ʔ/ and the palatalized glottal /ʔ<sup>j</sup>/ are not well pronounced by Ìgbò and Yorùbá speakers learning Haúsá due to the absence of the sounds in the two languages.

### The Implosives

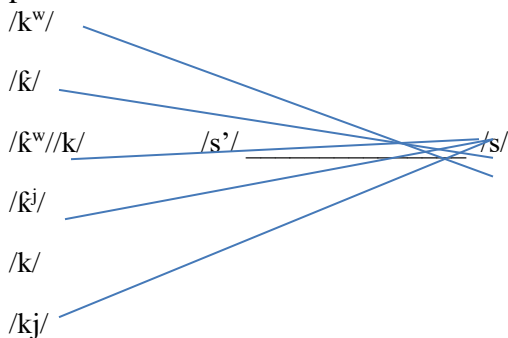
These are sounds produced when air is sucked in instead of being blown out. The vibrating vocal cords are brought down acting as suction pump, causing rarefaction. Of

the three languages under study only Hausa has implosive consonant sounds viz: bilabial, /b/ and alveolar /d/. By implication therefore according to CA, it can be predicted that the Igbo and Yorùbá speakers would have problems in pronouncing the two sounds. The likely thing such speakers would do is to substitute the two sounds with their plosive counterparts that are attested in their own languages by way of transferring their previous knowledge from their mother tongues. The following are some Hausa words and likely pronunciation by Igbo and Yorùbá speakers:

	<b>Hausa</b>	<b>Igbo</b>	<b>Yorùbá</b>	<b>Gloss</b>
(4) a.	/bàrááwò/	/bàráwò/	/bàrááwò/	‘thief’
b.	/bóójèè/	/bójè/	/bóójèè/	‘to be hidden’
c.	/kubééwà/	/kúbéwà/	/kúbééwà/	‘okro’
d.	/dájáá/	/dájá/	/dájáá/	‘one’
e.	/dǎáwíísù/	/dáwíísù/	/dǎáwíísù/	‘ostrich’

### The Ejectives

In pronouncing the velar ejectives as in Hausa language, the velum is raised, blocking the nasal passage while the closed glottis pushes up pressure behind the back of the tongue. The back of the tongue suddenly lowers releasing the air in the pharynx. Hausa language is the only one of the three languages under consideration that has ejective sounds; the sounds are velar ejective, /k̚/, labialized-velar ejective /k̚ʷ/, alveolar ejective, /s̚/ and palatalized-velar ejective /k̚ʲ/. Since the three velar ejectives are absent in Igbo and Yorùbá, there is every likelihood that Igbo and Yorùbá language speakers would pronounce the three as the voiceless velar plosive just as the Yorùbá speaker learning Igbo and Hausa would have done for labialized voiceless velar plosive, /k/, /k̚ʷ/, and /k̚ʲ/ respectively. By implication a Yoruba speaker would have six consonant sounds being pronounced as one as shown in the examples below:



### Examples:

<b>Hausa</b>	<b>Yoruba</b>	<b>gloss</b>
/kwààshéé/	/kààshéé/	‘pack’
/kwáléyì/	/káléyì/	‘college’
/k̚jàlli/	/kàli/	‘shining’
/k̚jàlléé/	/káléé/	‘handkerchief’
/kwààjàá/	/kààjàá/	‘drug’

/k̀wàurì/	/kawùrì/	‘knee’
/k̀jáùta/	/kàwùtá/	‘gift’
/k̀já̀ndìr/	/ká n dìrì/	‘candle’
/t̪ĩnt̪ijáá/	/sinsijáá/	‘broom’
/t̪fáàrì/	/sáàrì/	‘structure’

An Igbo speaker on the other hand may/would pronounce the ejectives in Hausa thus:

/k̪ʷ/	—————→	/k̪ʷ/
/k̪ʲ/	—————→	/k̪ʲ/
/k̪/	—————→	/k̪/

Hausa	Igbo	Gloss
/k̀wáí/	/kwáí/	‘egg’
/k̀wáárí/	/kwárí/	‘tickness’
/k̀iùjá/	/kiùjá/	‘lazyness’
/k̀ájà/	/kájà/	‘torn’
/k̀òkì/	/koki/	‘spider’ (fem)
/k̀ànkàrá/	/kànkàrá/	‘ice block’
/s’ímè/	/símè/	‘rotten’
/s’ààdáá/	/sàdá/	‘costly’
/s’á̀rkí/	/séríkí/	‘purity’

By the pronunciation illustrated above, there cannot be mutual intelligibility between Igbo, Yorùbá and Hausa speakers; so the purpose of communication is defeated.

### The Fricatives

These are sounds produced with little or no obstruction to the air-stream. They can be voiceless or voiced. This depends on the language concerned. Hausa language has the following six fricatives, /ɸ, ɸʲ, s, z, ʃ, h/. Igbo has the following seven /f, v, s, z, ʃ, ɣ, h/ while Yoruba language has the following four fricatives /f, s, ʃ, h/. The three fricatives common to the three languages are /s, ʃ, h/. These two /ɸ, ɸʲ/ are peculiar to Hausa while the following is peculiar to Igbo: /v/. On the other hand, /ɣ/ is present in both Ìgbò and Háúsá; the voiceless labio-dental fricative, /f/ is common to Igbo and Yorùbá. The knowledge of the common fricatives can be transferred to learning any of the three languages by speakers of any of the languages as CA would predict. The Igbo and Yorùbá speakers would find the voiceless bilabial fricative, /ɸ/ and the palatalized bilabial fricative /ɸʲ/ of the Hausa language difficult to pronounce. The tendency therefore is to substitute them for the labio-dental fricative, /f/ which is attested in their own languages as in:

		<b>Hausa</b>	<b>Igbo</b>	<b>Yorùbá</b>	<b>Gloss</b>
(5)	a.	/fádà/ (leg)	/fádà/	/fádà/	‘quarrel’
	b.	/fjààdédé/	/fàdé/	/fààdédé/	‘raping’
	c.	/fàrí/	/fàrí/	/fàrí/	‘white’
	d.	/fááwàà/	/fàwà/	/fááwàà/	‘butchery’
	e.	/tálláfà/	/táláfà/	/táláfà/	‘support’
	f.	/tàfàsà/	/tàfàsà/	/tàfàsà/	‘boiling point’
	g.	/fààrí/	/fàrí/	/fààrí/	‘grasshoppers’

We should note that Hausa does not have the labio-dental /f/ fricative at all which the other two languages would choose as substitute. Thus, mutual unintelligibility would be the result. Considering the fricative /v/ which is peculiar to Igbo language, Hausa and Yorùbá speakers learning Igbo would tend to make the sound as illustrated below:

		<b>Igbo</b>	<b>Hausa</b>	<b>Yorùbá</b>	<b>Gloss</b>
(6)	a.	/mevɔ/	/meɔ/	/mefɔ/	‘disgrace’
	b.	/mívú/	/m̀b̀ù/	/m̀f̀ú/	‘epilepsy’
	c.	/m̀vɔrɔ/	/ʔum̀f̀úr̀ù/	/um̀f̀úr̀ù/	‘ladder’
	d.	/ázɔ/	/ʔáz̀ù/	/ás̀ù/	‘fish’
	e.	/h̀k̀úzi/	/ʔùnk̀úzi/	/h̀k̀úsi/	‘teaching’
	f.	/òvèrè/	/ʔògèrè/	/ògèrè	‘chance’
	g.	/árá/	/ʔárá/	/ágá/	‘war’

This also would result in mutual unintelligibility among the speakers of the three languages.

### The Affricates

Affricates are sounds made with a stop closure but a gentle fricative release. The voiceless and voiced palato-alveolar affricates /tʃ/ and /dʒ/ are attested in Igbo and Hausa languages whereas only the voiced /dʒ/ is attested in Yorùbá. By implication, it is only a Yorùbá speaker learning Igbo and / or Hausa who would have problem with pronouncing the voiceless affricate, /tʃ/. The tendency for such a learner is to substitute the voiceless palatal fricative, /ç/ for the voiceless affricate /tʃ/, since it is the closest to it in Yorùbá consonant phonemes. Such a Yorùbá speaker would pronounce the Igbo and Hausa words that contain the voiceless affricate as follows:

		<b>Igbo</b>	<b>Yorùbá</b>	<b>Gloss</b>	<b>Hausa</b>	<b>Yorùbá</b>	<b>Gloss</b>
(7)	a.	/h̀tʃ̀à/	/ʔh̀f̀à/	‘soap’	/tʃ̀ááf̀áá/	/f̀ááf̀áá/	‘gambling’
	b.	/ɔtʃ̀i/	/ʔɔf̀i/	‘laughter’	/m̀áf̀tʃ̀ìdʒ̀íí/	/m̀áf̀t̀ìdʒ̀íí/	‘snake’
	c.	/ɔtʃ̀íf̀á/	/ʔɔf̀íf̀á/	‘cockroach’	/tʃ̀ík̀íí/	/f̀ík̀íí/	‘inside’
	d.	/h̀tʃ̀é/	/ʔh̀f̀é/	‘guard’	/m̀út̀únf̀tʃ̀ì/	/m̀út̀únf̀t̀ì/	‘honour’
	e.	/tʃ̀úk̀wú/	/f̀úk̀wú/	‘God’	/tʃ̀ùt̀áá/	/f̀ùt̀áá/	‘desease’
	f.	/tʃ̀áòrò/	/ʔáf̀òrò/	‘somebodywants’	/tʃ̀ìník̀í/	/f̀ìník̀í/	‘business’
	g.	/tʃ̀ètàziri/	/f̀ètàsiri/	‘remembered’	/tʃ̀ándʒ̀ì/	/f̀ándʒ̀ì/	‘continous agitation of office’

Mutual unintelligibility would result in communication with the incorrect pronunciation as in the sample words in (7) above.

### Lateral

Lateral sounds are pronounced with the air passing out through the sides of the tongue blade. The three languages under consideration have the voiced alveolar lateral, /l/. Thus there shall be no problem for any learner of any of the languages. The items below show their attestation in the three languages:

	<b>Hausa</b>	<b>Gloss</b>	<b>Igbo</b>	<b>Gloss</b>	<b>Yorùbá</b>	<b>Gloss</b>
(8) a.	/lállè/	‘henna’	/úlɔ/	‘house’	/ilá/	‘okra’
b.	/kálló/	‘a look’	/lètá/	‘check’	/àlọ/	‘tale’
c.	/kálà/	‘colour’	/lòtá/	‘come home’	ilù/	‘drum’
d.	/kábíflàà/	‘tribe’	/àlá/	‘earth’	/lìlà/	‘line’
e.	/ʔúúlúú/	‘wooden thread’	/ólú/	‘neck’	/lɔ/	‘go’
f.	/lákáá/	‘clay’	/lää/	‘go home’	/lá/	‘lick’
g.	/lùmáánàà/	‘peaceful’	/lòò/	‘swallow’	/lù/	‘beat’

### Trill

The trill sound is common to the three languages at the alveolar region. It is produced with narrowed flow of air at the alveolar region, /r/. Hausa however has two variants of the sound. The second one in Hausa language is the [r̥] phonemic consonant which is articulated when the tip of the tongue approaches the alveolar ridge. The sample words below show that the sound is common to the three languages:

	<b>Hausa</b>	<b>Gloss</b>	<b>Igbo</b>	<b>Gloss</b>	<b>Yorùbá</b>	<b>Gloss</b>
(9) a.	/búróódi/	bread	/ńrɔ/	‘dream’	/rà/	‘buy’
b.	/rami/	hole	/ńrí/	‘ten’	/írɔ́/	‘lies’
c.	/kàrámí/	small	/ɔr̥ʊ/	‘work’	/irú/	‘locust beans’
d.	/bàrááwòò/	thief	/òrírí/	‘feast’	/rù/	‘carry on head’
e.	/màsàráá/	maize	/íré/	‘tongue’	/rǎ́/	‘sew’
f.	/bèéráá/	rat	/hùrù/	‘saw’	/ńrù/	‘tail’
g.	/báɽfíí/	sleep	/báɽfí/	‘sleep’	/sùúrù/	‘patience’
h.	/sáɽkà/	chain	/sáɽkà/	‘chain’	/arúgbó/	‘the old’
i.	/kúɽdží/	wound	/kúɽdží/	wound		

### Approximant

These sounds are sometimes called semi-vowels. They are made with partial closure at the point of production. Two approximants palatal /j/ and labio-velar /w/ are common to the three languages under consideration. Shown below in (10) are words to prove their attestation in the languages:



	<b>Hausa</b>	<b>Gloss</b>	<b>Igbo</b>	<b>Gloss</b>	<b>Yorùbá</b>	<b>Gloss</b>
(10) a.	/wákàǻfíí/	comma	/ìwú/	rule	/òwú/	thread
b.	/rúwá/	water	/ùwé/	cloth	/wá/	come
c.	/wàndóó/	trouser	/wopɔ/	pour way	/ìwà/	character
d.	/wààríí/	age mate	/òwú/	thread	/ìwé/	book
e.	/wááwáá/	stupid	/íwé/	anger	/wàrà/	milk
f.	/jààjàà/	how are you?	/ńjɔ/	sieve	/ijɔ/	salt
g.	/zàjàbáá/	banana	/ɔjɔɔ/	rattle	/ajɔ/	joy
h.	/jáárínjà/	girl	/ńjɔ/	blood	/jà/	draw
i.	/jáákì/	war	/ánjí/	we	/aja/	wife
j.	/máájè/	witch	/kúnjé/	got	/íjǻ/	poundedyam
k.	/jáárò/	boy	/ónjénkúzí/	teacher	/jǻgǻ/	maize

The approximants are seen to be non-problematic in the three languages as they all have them.

### **Challenges Discovered and the Way Out**

Various challenges that are likely to confront learners of the three languages have been mentioned in our course of discussion above (Yorùbá, Hausa, and Igbo). The consonants to be made by speaker of one language and/ or the other language have been identified. It is discovered that a Yorùbá speaker learning Hausa would have more problem than an Igbo speaker learning Hausa, as Igbo language has lesser number of different consonants from Hausa than Yorùbá. The Hausa language teacher cannot then group Igbo and Yorùbá speakers together to teach the consonant sounds since they have different problems. The Yorùbá group would need more attention and time as the group has more to learn than the Igbo group. The Igbo language has some consonants in common with Hausa language than Yorùbá language.

The Igbo language teacher, teaching the language to Hausa and Yorùbá speakers would need to devote more of his time to the Yorùbá group than the Hausa group. This is because there are more consonants which are common to Hausa and Igbo than Yorùbá and Igbo.

Hausa and Igbo speakers learning Yorùbá would find it easier than Yorùbá speaker learning either Hausa or Igbo since Yorùbá speakers have more consonants to learn in the two languages. Many diagrams showing the places of articulation of the different consonant phonemes of the three languages would be needed to make learning easier. The teacher must know that if the sounds are not pronounced well enough, there would be no mutual intelligibility as we have pointed out in the course of our discussion and the aim of communication would be defeated.

Many examples in the three languages would also be needed as the consonants of the languages are taught by the language teachers, going from known to unknown. The

students are to repeat the non-attested consonants after the teacher many times in isolation and then in the context of words.

In addition, teachers need to make use of other teaching materials like cardboards, flash cards, tape recorders, computers, and the radio in order to show more examples from the three major languages in sounds and words that serve as relevant examples as might be necessary.

### **Conclusion**

Having carried out a contrastive study of the consonant phonemes of the three major Nigerian languages, we were able to describe and predict the points of difficulty the learners of each language are likely to face according to contrastive analysis. We enumerated some of the challenges learners of each language would likely face and the way out of them. We hope that if teachers of these languages can follow some of our suggestions in this work, it would make their work easier and learners too would enjoy learning any of the languages better.

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## ANNEX

### Hausa consonants

According to Sani (1989, pp. 4-6) Hausa language has (35) consonantal sounds that are recognized in standard Hausa.

<b>Phonetic representation</b>	<b>Orthography</b>	<b>Gloss</b>
1. [b] example,	báwà /b/	slave
2. [ɓ] example,	bàráwòɓ	thief
3. [m] example,	Másàram	maize
4. [ɸ] example,	fáɗà /f/	quarrel
5. [ɸj] example,	fyàɗéfy	raping
6. [t] example,	tàwádà /t/	ink
7. [d] example,	dááwààd	guineacorn
8. [ɗ] example,	ɗáákùɗ	room
9. [l] example,	lállè /l/	henna
10. [r] example,	bárcí /r/	sleep
11. [n] example,	néésààn	far away
12. [ŋ] example,	nan /n/	here
13. [ɲ] example,	fánkà	fan
14. [s] example,	sámà /s/	sky
15. [z] example,	zàkàràz	cock
16. [s'] example,	tsìyáts	poverty
17. [ɾ] example,	rámèr	hole
18. [ɣ] example,	rábìr	half
19. [ʃ] example,	sháyìsh	tea
20. [tʃ] example,	cácác	gambling
21. [dʒ] example,	jàkáj	bag
22. [j] example,	yáákìy	war
23. [k] example,	kálmàk	word
24. [kj] example,	kyàkkyááwááky	beautiful
25. [kw] example,	kwáákwàkw	cocoanut
26. [k̠] example,	ík̠	refuse
27. [k̠j] example,	kyààmááky	feeling of abomination
28. [k̠w] example,	kwáryáákw	calabash
29. [g] example,	gárgáájìyág	traditional thing
30. [gj] example,	gyàdáy	groundnut
31. [gw] example,	gwággògw	paternal aunt
32. [w] example,	wákàfíw	comma
33. [h] example,	hádàrìh	storm
34. [ʔ] example,	sáá'á'	hour
35. [ʔj] example,	'yáncì'y	freedom

## CHAPTER THIRTEEN

### INFORMATIVITY AS A STYLISTIC ELEMENT: DISCOURSE IN *IFÁ* CORPUS AND YORÙBÁ PROVERBS

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#### Introduction

A good stylistic analysis of a text or discourse should be based on a specific mode or framework of a stylistic element, around which such a text or discourse can be described. In the field of Yorùbá Studies, analyses of texts or discourse stylistics are relatively not many when compared with other text theories or studies. Few works exist in Yorùbá stylistics, using stylistic elements such as grouping, connection, prominence, cohesion and semantic interpretation as propounded by Callow (1974) and adopted for Yorùbá texts by Awóyalé (1989). Some of the stylistic elements are yet to be used in relation to Yorùbá texts and discourse. For example, no stylistic analysis is known to exist, using intentionality and acceptability, informativity, situationality and intertextuality and reference as propounded by de Beaugrande and Dressler (1981). However, this study attempts to adopt the principle of informativity so as to fill one of these gaps.

A stylistic study should be streamlined into one or two elements of stylistics. Many stylistic works concentrate on the use of features of language such as idiomatic expressions, figures of speech and in some cases, oratorical analysis. Modern stylistic analysis or study should be analyzed around or into one of the stylistic elements. Therefore, this study describes *Ifá* Corpus and some proverbs using the stylistic elements of informativity, that is, “the extent to which presented materials are new or unexpected” (de Beaugrande and Dressler (1981: p. 160).

In this study despite the fact that, *Ifá* and proverbs are culture-bound genres, data is translated into English for the benefit of a wider audience. The Yorùbá data are interpreted but, in some cases, uninterpreted, in order to retain the *couleur locale* of the original texts, especially *Ifá* Corpus, “since the indigenous language is more conducive to the interpretation of an indigenous genre” (Ilésanmí, 2004: p. 111).

#### Objective of the Study

The main objective of this study is to demonstrate the principle of informativity in *Ifá* Corpus and Yorùbá proverbs. This is aimed at showing the input and impact of the stylistic element of informativity in the selected texts. The indispensable use of these texts in the daily or important activities among the Yorùbá people cannot be

overemphasized. The study, therefore, describes the stylistic framework of informativity around these texts.

### **Informativity as a Stylistic Element**

As explained earlier, informativity is a stylistic element propounded by de Beaugrande and Dressler (1981). It relates to the extent with which an information in a text is new to the receiver. “The principle is more concerned with the content of the text, that is, the emphasis on content arises from the dominant role of the coherence in textuality” (de Beaugrande and Dressler, 1981: p. 139). The elements of cohesion are realized in different ways such as lexical, structural, syntactic cohesions among others. For example, coherence in syntax or grammar and lexical expression “are eminently supportive of the flow of expectations in the actual content and argument of the text” (de Beaugrande and Dressler, 1981: p. 158).

The principle of informativity is based around the choice of words, including sounds, tones, stress and all that may influence the understanding and meaning to the receiver. Informativity has to do with the efficient, effective and appropriate use of words or language. A text or discourse selects its styles and language in order that, informativity is achieved. Text form determines the text style and contents. That is, there are poetic styles, just as there are sub-styles according to the poetic form or type. For example, *ijálá* poetic style is different from that of *Ifá* or from the structure and style of proverbs. This is why content is desirable in informativity. de Beaugrande and Dressler (1981: p. 150) observe that “The notion of STYLE has been employed to reflect the assumption that a single text or set of texts manifests characteristic tendencies of selection... **Literary** and **poetic** texts will draw special focus toward their styles, so that producers must expend considerable care and attention upon selection procedures.” (Author’s emphasis). The selections of words have to do with choice from different available words in a language.

The choice of a word (language) describes the informativity of a text, since a text is directed at the receiver; the contents of a text must be informative so as to enable the text receiver to reconcile all the discrepancies in the text. The observation on reconciliation of discrepancies and their motivation toward informativity is what this study demonstrates in *Ifá* Corpus and some selected Yorùbá proverbs. The choice of these texts (*Ifá* and proverbs) is informed by their prominence in their use among the Yorùbá people. For example, it has been observed that, almost every aspect of Yorùbá life is keenly connected with *Ifá*, the foundation of Yorùbá culture. *Ówe*, proverb, has also an indispensable text in the daily activities of the Yorùbá people as well as in various discourse and texts.

### **Existing Critical Works on Yorùbá Stylistics**

As noted earlier, a stylistic study must be based on the stylistic elements contained in the text. The work of Bámisilè (1991) examines Fáléti’s plays with text-linguistics analysis. The study is based on elements such as grouping, connection, prominence, coherence and

semantic interpretation. It describes Fáléti's dramatic styles around these stylistic elements. Àjàyí (1995) also employs the text-linguistics approach on *Ofò* (The Yorùbá incantation), using the five elements listed earlier. The work sourced its data from different Yorùbá incantation types. He concludes that the Yorùbá incantations structure is fixed, with the use of *kì í-* don't or *ní í-* is/do. According to him, "We have seen that **ofò** text is loaded with **ni-** and **kii-** constructions...we suggest that the link has to do with the exceptionless nature of the **ni-** and **kii-** constructions." The same five text-linguistics elements are used to examine *Orin Ode Fún Àseye* in Òkèwándé (2010). The work concentrates on the *ijálá* poetic text written by Adébóyè Babalólá in 1973. The text is described along the five elements of text-linguistics study by establishing that each of the five text-linguistics elements is an input to the other from grouping to semantic interpretation. The stylistics analysis describes the *ijálá* text and performers as unique and oratorical styles.

Òkèwándé (2014a) adopts the principle of prominence of figures of speech and events in *Orin Ode Fún Àseye*. The study establishes that repetition of human *oriki* gained prominence in the *ijálá* text. *Oriki* as an event also has prominence in the text. Òkèwándé (2014b) demonstrates the principle of prominence in *Orin Ode Fún Àseye*. The study describes the principle around word parallelism, ellipsis, substitutions and reference and collocations. It establishes that appropriateness of linguistic features and the proficiencies or competence of *ijálá* artists are described in relation to the principle of prominence. Òkèwándé (2014c) examines the linguistic variation of change as a stylistic element of proverbs in *Réré rún*. He examines variations in proverbs, the use of traditional form of proverbs and proverbs of defeated expectancy. He concludes that various style markers of proverbs in the text have proportional meaning and understanding effects on the success of the text.

Òkèwándé (2015a) addresses various forms of cohesions, such as fixed, multi-level meaning, relative derived meaning among others. The work reveals that on one hand, while some words are associated with culture-specific meanings in collocations with some nouns and in some discourse, others on the other hand, have various meanings in different contexts. Òkèwándé (2015b) examines the principle of prominence in theme or topic and the Performers of *ijálá* chants in *Orin Ode Fún Àseye*. The study describes the prominence of *ijálá* theme as *oriki*. He describes the occurrences of the frequencies in the text by pie-charts. Òkèwándé (2015c) applies the stylistics principle of semantic interpretation in *Orin Ode Fún Àseye*. Semantic features such as fixed meaning, onomatopoeic, dual opposite, and multi-level meaning are described in the text.

### **Discussions and Data Analysis**

The meaning and understanding of the context and content of Yorùbá text and discourse is greatly influenced by the use of tones and sounds in discourse. Misrepresentation and misapplication of tones and sounds of words, sentences or concepts can be misinterpreted. This may lead to a breakdown of communication due to insufficient

information. In *Basòrun Gáà*, the *Ifá* priest- *babaláwo* instructed that, *Àgbònrín* (hart) was to be offered as sacrifice. However, the daughter of the incumbent king- *Adégoólú* bears *Àgbònyín* as a name. *Àgbònyín* was ordered to be taken for the sacrifice by *Gáà* in place of *Àgbònrín*.

*Babaláwo:* *Ohun tí mo ti wí tẹ̀lẹ̀ náà ni, Baba,*  
*Àgbònrín t'a ó fẹ̀jẹ̀ rẹ̀ p'òògùn*  
*Ohun ni yíò jẹ̀ bí ètùtù*  
*Lóri aájò awo kọ̀ọkan t'a bá dárúko* (Fálétí, A. p. 96)

*Babaláwo:* It is what I told you before, father,  
*Àgbònrín* which blood we will use for medicine  
 which will serve as sacrifice  
 on all the cult materials that we gathered.

*Babaláwo* clarifies to *Gáà* *Àgbònrín* was an animal, and not human beings. However, *Gáà* took the advantage of parallelism in sounds and tones to vary his intention to *Àgbònyín*

*Gáà:* *Àgbònrín, Àgbònrín*  
*Háá.....? Babaláwo Babaláwo*  
*Babaláwo sùré wọ̀'lé*  
*Babaláwo wọ̀lé. A ti r'ẹ̀ran*

*Babaláwo:* Òun dà?

*Gáà:* *Àgbònrín nu-un...*

*Babaláwo:* *Ènia kọ̀*

*Gáà:* *Şé Àgbònrín l'o pè é?...*

*Gáà:* *Gbée, kóo lọ í lò ó...* (Fálétí, A. pp. 98-9)

*Gáà:* *Àgbònrín, Àgbònrín*  
*Háá.....? Babaláwo Babaláwo*  
*Babaláwo ran inside*  
*Babaláwo we have gotten an animal*

*Babaláwo:* Where is it?

*Gáà:* That is *Àgbònrín*

*Babaláwo:* Not human being

*Gáà:* Is it not *Àgbònrín* you called it?...

*Gáà:* Carry her and go and use her...

The tones between *Àgbònrín* and *Àgbònyín* resulted in mistaken identity, which would have been avoided if there were no tones and sounds resemblance between the two names.

Tones are equally used in discourse stylistics to vary meaning. As explained earlier, tones on words with the same sounds result in different meanings. The stylistic effects of this



result is meaning shift. This means that tones on a word cannot be separated from the meaning of the word. Linguistic, sociolinguistic and literary competence in Yorùbá language depends on the use of tones. In other words, the style of a discourse, text or word is sometimes determined by the tones and sounds:

Knowing the sounds and sound patterns in our language constitutes only one part of our linguistic knowledge. Knowing a language means also knowing that certain sequences of sounds signify certain concepts or meanings...When you know a language, you know words in that language, that is, the sound sequences that are related to specific meaning...There is some sound symbolism in language - that is, words whose pronunciation suggest the meaning (Chomsky, 2007: p. 5).

Variation of tones and sounds occur in different forms in Yorùbá texts and discourse. For instance, the use of tones and sounds may lead to onomatopoeia, which are words “that imitate the sounds associated with the objects or actions they refer to” (Chomsky, 2007: p. 7).

Using the stylistic principle of informativity in the above discourse, de Beaugrande and Dressler (1981: p. 121) suggest that, ambiguous words should be avoided. According to them: “*avoid ambiguity.*” “*Although many natural language expressions could have different senses under different conditions, ambiguity obtains only when it cannot be decided which sense is actually **intended***”.

This can be done by substituting such a word with cultural equivalent words. For instance, *Àgbònrín* can be substituted with *Ìgalà* which means the same referent to “hart”, an animal. Òkéwándé (2015a: p. 9) says the following animals and their equivalent referents: *Olónḡìnni/Múṣù* and *Ológbò*, “Cart”, *Ewú* and *Òkété*, “Rodent or Giant Rat”, *Ewújù* and *Ọyà*, “Grass-cutter”, *Ètà* and *Múṣù-ìgbó*, “Bush Cart”, *Itú* and *Òbúkọ*, “he-goat”, *Ahun* and *Ìjàpa*, “Tortoise”, *Erè* and *Èjòlá*, “Cobra”, *Ìgalà* and *Àgbònrín*, “hart”.” The knowledge of informativity will determine the appropriate contextual meaning.

Informativity requires or demands the use of content word. A word that is appropriate in a context and which cannot be appropriated as manipulated by Gáà in the above text. Such a word must “be such that the intentions you have for what you say are plainly served” (de Beaugrade and Dressler, 1981: p. 121). The choice of equivalent words should be one that has no sound and tone correlations as in *Àgbònrín* and *Àgbònyín*. This will also prevent the speaker from the use of a word that is in free variation. “Free variations are sounds that can be interchanged with each other without any change in meaning” (Sótilóyè, 1992: p. 38). *Àgbònrín* and *Àgbònyín* are in free variation as the substitution of /r/ with /y/ makes no change in the meaning of the word or the referent. In other words, we have two words but the same referent. The identity of one is implied in

the other. Therefore, the /r/ and /y/ are insignificant sounds in the content of *Àgbònrín/Àgbònyín*.

Informativity is not influenced by sounds and tones only in Yorùbá language; text types too are important in discourse. This is because, “Text types are global frameworks controlling the range of options likely to be utilized... such as patterns of sounds for syntax...are acceptable in **poetic** texts, where conventions of expression are characteristically modified and downgrading is frequently performed” (de Beaugrande and Dressler 1981: p. 149). It should be noted that, much of the content of *Ifá* corpus is in poetic form. Prose form can only be rendered as a complementary text to *Ifá* poetic form. Prose form is rendered by the *Ifá* priest and not the *Ifá* oracle. This means that the choice of word must be informative to avoid a mistaken identity as observed in the *Ifá* Corpus treated above. It is worth observing that the choice of *Àgbònyín* is rooted in *Ifá*, even though *Àgbònrín* is commonly used today.

In *Ifá* context, *Àgbònyín* is an animal, and is referred to human beings. This means that, we may have *Àgbònrín* and *Àgbònyín* as an animal or a human-being. Informativity principle should be adopted to render the name in full. For example, the speaker can make the information desired achievable by saying that *Àgbònrín* or *Àgbònyín* *Ìgalà-Àgbònyín gágàlà* (as used in the *Ifá* text quoted next page) or *Àgbònrín* or *Àgbònyín* *Èniyàn*. This principle will prevent inadequate information in discourse or text. In Yorùbá onomastics, animals and plants share some names. This is the situation in the example cited above. Plant can also share this attribute with a human-being. For example, *Ìrókò* (mahogany) may refer to a plant or human-beings. The reason for the relationship between plant-animal in this case is cultural, which is outside the scope of this study.

The *Ogbè-Òsá* Corpus below (with author’s translation), gives more clarifications on the relative choice of content words- *Àgbònrín* and *Àgbònyín* in the *Ifá* text.

*Pátàkó abèdò gbékè gbékè/ Pátàkó abèdò gbékè gbékè*  
*A díá fún Àgbònyín gágàlà/Cast divination for Àgbònyín gágàlà*  
*Èyí tí sọmọ Olúugbó/The child of Olúugbó*  
*Àwọn òtá láwọn ó múú Àgbònyín/Enemies had connived to catch Àgbònyín*  
*Àgbònyín bá tọ àwọn Babaláwo è lọ/He then went to consult with his Babaláwo*  
*Wón ní kí ó fi èkuru bọ ilẹ/He asked Àgbònyín to offer Èkuru to Mother earth*  
*Ó bá bọ ilẹ tán/He did the sacrifice*  
*Wón lé Àgbònyín tíí/They pursued and hunted Àgbònyín*  
*Wọn ò lè mú u/They could not catch him*  
*Bí ọn bá sì lé e, lé e...../After series of hot pursuits*  
*Àgbònyín á gbó/ Àgbònyín would bark!*  
*Gbóó!/ Gbóó!*  
*Wọn á pé bÀgbònyín bá ti gbó/They would say ‘Once Àgbònyín barks’*  
*Ojọ ikú è ó yè/’His predestined day of death would change’*

*Ayé yẹ Àgbònyín gágàlà ọmọ Olúugbó/Life pleased Àgbònyín gágàlà the child  
 Olúugbó  
 Ó ní Pátàkó abẹ̀dò gbékè gbékè/ He said Pátàkó abẹ̀dò gbékè gbékè  
 A díá fún Àgbònyín gágàlà/Cast divination for Àgbònyín gágàlà  
 Èyí tí sọmọ Olúugbó/The child of Olúugbó  
 Ní sojú ẹkùn òun Ọdẹ/In the presence of the Leopard and Hunter  
 Àgbònyín là wọn ò kú/Àgbònyín became saved and would not die again  
 Ní sojú ẹkùn òun Ọdẹ/In the presence of (the) Leopard and Hunter (Sàlámì,  
 2002: p. 33).*

In the above *Ifá* Corpus, *Àgbònyín* is an animal, but in the earlier text quoted, it stands for human-beings (The daughter of King Abíódún Adégoólú, the Aláàfin Ọyó). In the earlier text, *Babaláwo* is refers to *Àgbònrín*- animal, as demanded by the *Ifá* oracle for sacrifice.

As suggested earlier, there is need for unambiguous alternative words for the statement quoted earlier to be informative. In other words, “the greater the number of possible alternatives at a given point, the higher will be the information value when one of them is chosen” (de Beaugrande and Dressler, 1981: p. 140). The information in the *Ifá* Corpus is insufficient. This is as a result of insufficient in content words in the text. However, the second *Ifá* Corpus text is informative. This is because, the use of “gàlàlà” differentiates the animal-*Àgbònyín* from human-*Àgbònyín*, which is lacking or missing in the earlier *Ifá* Corpus that makes the discourse “insufficient information.” One can even say that *Ìgalà* is formed with the prefix- *Ì* and root morpheme- *galà*. If animal is referred to as *Ìgalà* as content word without the use of either *Àgbònrín* or *Àgbònyín* it is sufficient information; as human-being cannot be *Ìgalà* by name.

In the earlier *Ifá*'s discourse, if *Babaláwo* had said *Àgbònrín* or *Àgbònyín ènìyàn*, the statement would have been informative. This would have prevented Gáà (the receiver of information or message) from “hijacking” the information to suit his own selfish ambition, contrary to the wish of the *Ifá* oracle.

Furthermore, the later *Ifá* Corpus shows the cultural root of the Yorùbá adage that, “Ọjọ tí Àgbònrín bá gbó, ọjọ ikú ‘ẹ̀ yẹ.” The text can also occur as incantation text that, “Àgbólà ni t’Àgbònrín, ọjọ tí Àgbònrín bá gbó, ọjọ ikú ‘ẹ̀ yẹ.” Literarily meaning that, a hart will never die the day it barks. In this case, the statement is sufficient in information. There is no need for clarification. In other words, the content of the text is sufficient and, therefore, informative. This is because the collocation verb “gbó” is usually exclusively associated with some class of animals that barks, such as dogs and hart. In other words, the verb “gbó” will not collocate with human-beings, but “ké” except this is done to achieve another goal, such as in a play or by an insane individual.

Another way by which the principle of informativity can be observed on tones and sounds of text in this study is proverbs. Tones and sounds change the content and context

of text in proverbs thereby, changing the entire meaning. This will eventually affect the information level in proverbs. The socio-linguistic and cultural effects of this are observed in the examples listed below:

- (1a) *Ayé la bá'fá/Ifá* was inherited  
*Ayé la bá'mòle/Islam* was inherited  
*òsán gangan nìgbàgbó wolé dé/Christianity* came in the mid-way  
(Mustapha, O., Àjàyí, D. and Àmòó, A. (1986: p. 117).
- (b) *Ayé la bá'fá/Ifá* was inherited  
*Ayé la bá'mòlè/Ìmòlè* was inherited  
*òsán gangan nìgbàgbó wolé dé/Christianity* came in the mid-way.
- (2a) *Èké dáyé, aásà Dápòmù/* unfaithfulness is in the world, snuff is found in **Apòmù**  
(b) *Èké dáyé, aásà Dápòmù/* unfaithfulness is in the world, snuff is now in **drinking (liquid) form**
- (3a) *Mòriwò lẹ rí, ẹ ò tii réégún/*You have seen **palm-fronds**, you haven't seen Masquerade yet  
(b) *Mòriwo lẹ rí, ẹ ò tii réégún/*You have seen **the junior**, you haven't seen Masquerade yet.
- (4a) *Oyè tó kan ará Ìwó, ó n bọ wá kan ará Ede/*A title that is enjoyed by **Ìwó** people will soon be the turn of Ede people.  
(b) *Oyè tó kan ará Iwó, ó n bọ wá kan ará Ede/*A title that is enjoyed by **Iwó** people will soon be the turn of Ede people.
- (5a) *A pe ọrọ yìí ní Òwè, ó láàáró nínú/*We thought this issue as **òwè**, it has turn to be **turns taking**  
(b) *A pe ọrọ yìí ní Òwè, ó láàáró nínú/*We thought this issue as **request without repayment**, it has turn to be **turns taking**

In the example (1a) above, the principle of informativity has been violated. This is because, while *Ifá* is a traditional religion inherited among the Yorùbá, Islam is not. For example, Mustapha, Àjàyí, and Àmòó (1986: p. 117) observe that:

*Ifá jé ọkan nínú àwọn ẹ̀sìn àbáláyé láààrin àwọn Káààrò O òjùre. Àwọn ẹ̀sìn àtòhúnrìnwá ẹ̀sìn Kristi àti Islam, jé àwọn ẹ̀sìn àjèjè tí a tẹ̀wógbà láwùjọ wa láti ǹnkan tí ó lé ní ọgọjọ ọdún sẹ̀yìn.*

*Ifá* is one of the indigenous religions among the Yorùbá people. The foreign religions, Christianity and Islam are foreign religions accepted into the Yorùbá society some one hundred and sixty years ago.

*Ìmòle*, that is Islamic religion, is foreign and therefore cannot be used as a parallelism with *Ifá* as one of the indigenous religions. However, in the example (b) *Ifá* and *Ìmòlè* are both Yorùbá indigenous religions and have correlation in use as parallelism. It was later in the day, *òsán gangan* (broad daylight) that both Christianity and *Ìmòle* (Islam) came to

the Yorùbá community. *Imọlẹ̀*, as a traditional religion is associated with Ògún. For example, Dáramólá and Jéjé (1967: p. 294) observe that:

*Ògún ló ni Imọlẹ̀. Bí àpẹẹrẹ, nínú oríkì Ògún ni Ògún lákayé; Òṣìn imọlẹ̀... “orúkọ oyè tí wón fún un ni “ÒṢÌN-IMOLÈ”*

Ògún is associated with *Imọlẹ̀*. In Ògún panegyrics is *Ògún lákayé; Òṣìn imọlẹ̀*. The title of the name given to Ògún among the *òrìṣà* is “ÒṢÌN-IMOLÈ”

The example (1a) has insufficient information in tones and sounds. By the application of the principle of informativity, it is crystal clear that, the statement can neither be true situation nor a true reflection of Yorùbá religion and belief.

The socially dominant model of the human situation and its environment:

constitute what is commonly called the REAL WORLD. Propositions held to be **true** in that world...The facts which a person or group considers to be generally applicable to some “real” or recoverable situation or event constitute their BELIEFS. The “real world” is accordingly the privileged source of beliefs underlying textual communication. Of course, we can produce and receive many texts which are not factual in this way; but we still tend to use the “real” world as our point of orientation. Some “facts” are so firmly entrenched in our manner of thinking that they act as **defaults** for any textual world that might be presented; that causes have effects; that something cannot be both true and false, or existent and non-existent, at the same instant under the same circumstances (de Beaugrande and Dressler, 1981: pp. 146-147) (Authors’ emphasis).

In the example (2a), *Apòmù* is a town. *Aásà*, snuff, has historical or cultural links with it. Therefore, the text is insufficient and cannot be the true situation report of Yorùbá history. However in the (b) example, *aásà*, snuff, (sometimes referred to as *tábà*-tobacco) is culturally true. It is sniffed with or licked. However, deviant behavior now encourages some to drink it in liquid form- *àpòmù*. The information in the second text can be proven and established to be truer than the former text. The content word is *àpòmù*, but because of insufficient text information as a result of tones on content word- *àpòmù*; is used as indicated in the example (2b).

In the example (3a), *mòrìwò*; palm-fronds is used, instead of *omọ eríwo/Mọríwo*. The information is not placed on the object such as *mòrìwò*, palm-frond, but, on human beings. The true situation of the sufficient information of the example (b) is that, in the Yorùbá *Egúngún* festival, the juniors come out to perform before the eldest. Hence, the Yorùbá saying: *Eégún nlá ní kẹyìn nígbàlẹ̀*, meaning the great Masquerade leaves the grove last. The cause of the insufficient information here again is misapplication of tones.

In example (4a), it should be noted that Ìwó is a town in Òṣun State of Nigeria. The distance to Èdẹ is over a hundred kilometers. There are no historical or cultural links between the chieftaincy titles of the two cities. Therefore, this text is insufficient in information and cannot be true. However, the true situation is rendered in the example (b). Iwó and Èdẹ are very close to each other, even today. A stranger will not be able to identify the boundary between them. The closeness has, in addition brought about cultural affinities between the two cities.

In example (5a), *Òwẹ* has no regular meaning, while *àáró* is work rendered to someone in anticipation of repayment by the cooperative group that worked together. Lack of relationship between *Òwẹ* and *àáró* make the text to be insufficient information. For instance, there is nothing as *Òwẹ* in Yorùbá self-help tradition. However, in the example (b), *Òwẹ* is a group work motivated by one. This type of job requires many people and for quick completion, such as building with clay. This type of co-operative work is never paid back. *Ááró* is paid back to each of the member involved in it. In other words, all the members benefit from it. For example, in farming context, Atóyèbí (2017: p. 461) uses *Òwẹ* and *Ááró*: “Those with large farms enlist the services of their colleagues through *òwẹ* and *àáró*.”

The two content words occur in the same context- farming, which makes the text coherent. One will note that *Òwẹ* (paid back) is the opposite of *Ááró* (unpaid back). This is why the word occurs in a mourning context: “Olúwa/Ọlórún kò ní ẹ é ní àáró o”, meaning that visitors/sympathizers will not be paid back the same way. The information is sufficient and true. This makes the text to express the opinion that, things have turned opposite of what is expected. This means *Òwẹ* and *Ááró* are in opposite parallelism, while *Òwẹ* and *àáró* are not in opposite parallelism. The text is incoherent as the content words in the text cannot parallel with each other as indicated in example (a).

It will be noted from the analysis, that there is disparity in information rates due to the choice of words and the associated tones and sounds. However, the information receiver must reconcile the information in a text so that the principle of informativity is upheld. “The receiver must be motivated to resolve discrepancies; accordingly, the planned irregularities and shifts prevent a relaxation of attention and processing depth” (de Beaugrande and Dressler, 1981: p. 44).

In other words, going by the principle of informativity, there is need to integrate the (b) examples above into the society, so that, there will be continuity of information values in texts and discourse. In other words, if the examples (a) continue in use in the contexts above the essence of information is lost. This means, there is need for us to project into the content of and context of use of these texts. That is, “The text receiver must do a MOTIVATION SEARCH – a special case of **problem-solving** – to find out what these concurrencies signify, why they were selected, and how they can be integrated back into

the CONTINUITY that is the basis of communication” (de Beaugrande and Dressler, 1981: p. 144) (Authors’ emphasis).

The bold words in the examples above are informative. Those words have been misplaced, thereby, changing the cultural contexts of use. The motivation search on the texts shows the indispensability of the principle of informativity in Yorùbá discourse stylistics.

### **Conclusion**

This study found out that informativity in *Ifá* Corpus and Yorùbá proverbs are greatly influenced by the texts contents. The content words must be coherent; if not such text will result in insufficient information as demonstrated in examples (a) under proverbs in the study. It is equally found out that, tones and sounds, in addition to text contents determine the information rate or level in *Ifá* Corpus and proverbs. That is, information on content words in text or discourse is enhanced by the sufficient and appropriate tones and sounds in Yorùbá discourse stylistics.

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## CHAPTER FOURTEEN

### LA TRADUCTION PEDAGOGIQUE FACE A LA FAIBLE COMPETENCE LINGUISTIQUE DES APPRENANTS EN CONTEXTE UNIVERSITAIRE NIGERIAN

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#### **Introduction**

« L'étudiant se heurte à la traduction comme problème, l'enseignant résout la traduction comme problème, et la confrontation de leurs versions respectives ne devient pleinement fructueuse que s'ils sont capables, en dialoguant, de justifier leurs choix. ». (Michel Ballard, 1987: p. 11).

La traduction recouvre aujourd'hui diverses définitions pour les traductologues, linguistes, pédagogues ou spécialistes de la communication. C'est cette multiplicités de définition qui pousse Reiss (2009 : p. 18) à remarquer que « Les réponses à la question « qu'est-ce que a traduction ? » ont été contradictoires, car chaque auteur érigeait en principe absolu sa conception de l'activité traduisante et l'objectif qu'il avait assigné à un produit de la traduction... ». En effet, alors que pour Catford (1965 : p. 20), la traduction est considérée comme « le remplacement du matériel textuel de la langue de départ par le matériel textuel équivalent dans la langue d'arrivée », elle constitue, selon Vinay et Darbelnet (1976 : p. 20), « le passage d'une langue A à une langue B pour exprimer une même réalité X ».

Dans une autre perspective, Lederer (2001 : p. 7), définit la traduction comme un « processus consistant à comprendre le texte original à déverbaliser sa forme linguistique et à exprimer les idées comprises et les sentiments ressentis » tandis que Taber (1971 : p. 11), la considère plutôt comme l'action de « reproduire dans la langue réceptrice le message de la langue source au moyen de l'équivalent le plus proche et le plus naturel, d'abord ensuite en ce qui concerne le style ». Il découle de toutes ces définitions que la traduction n'est pas seulement un produit - c'est-à-dire le passage d'un texte d'une langue, mais aussi un processus voire une démarche de réécriture, de reproduction ou de réexpression d'un message, d'une idée, d'un sentiment et d'une culture d'une langue à l'autre.

D'une manière générale, on distingue en pratique deux grands types de traduction : la traduction professionnelle et la traduction pédagogique. Alors que le premier type fait référence à la pratique professionnelle du métier de traduction et recouvre plusieurs domaines professionnels (droit, économie, sciences, etc.), le second se réfère à l'enseignement de la traduction en contexte institutionnelle souvent comme objet de

formation professionnelle ou outil d'apprentissage ou de maîtrise d'une langue seconde ou étrangère. C'est principalement de cette deuxième catégorie de traduction qu'il est question dans le cadre de cette présentation.

### **La traduction pédagogique**

Citant Ortega Arjonilla et Echeverría Pereda (1996), Encarnación Arroyo (<https://journals.openedition.org>) fait la distinction entre la traduction pédagogique et la pédagogie de la traduction. Selon lui, la traduction pédagogique est une traduction métalinguistique qui sert à l'enseignant d'une langue étrangère à atteindre d'autres objectifs alors que dans la pédagogie de la traduction, on part de la connaissance des langues qui interviennent dans la traduction afin de commencer une activité de transfert. Ainsi, tandis que la traduction pédagogique ne constitue pas une fin en soi, l'apprentissage de la traduction est une fin en soi lors de la pédagogie de la traduction. En d'autres termes, la traduction pédagogique vise l'étude de différents aspects de la langue (le lexique, la syntaxe, le style, etc.) et permet d'augmenter la compétence linguistique de l'étudiant.

Deslisle (1980 : p. 4) nous renseigne davantage en expliquant que la *traduction pédagogique* est un test de compétence (compétence cible et compétence source) et s'intègre à un ensemble pédagogique plus vaste. Elle est non seulement pratiquée comme un moyen d'apprentissage de la langue étrangère, mais sert aussi à renforcer la maîtrise de la langue apprise. Dans la même perspective, Karla (1987 : p. 130) ajoute que la traduction pédagogique est « un moyen de contrôle en didactique des langues. On ne lui assigne pas une fonction communicative mais linguistique puisqu'elle est destinée à révéler si la ou les signification(s) des mots et structures étudiés ont été bien comprises par les élèves ». Autrement dit, elle sert ainsi à vérifier la connaissance linguistique des apprenants. Dans le contexte universitaire nigérian, surtout en ce qui concerne le programme de licence en français, le cours de traduction est un prolongement du processus d'acquisition du français langue étrangère. Il y est intégré par le biais du thème et de la version ; deux activités à travers lesquelles les apprenants sont amenés à traduire de l'anglais vers le français et vice versa.

### **Approches didactiques de la traduction pédagogique**

Au fil des siècles, plusieurs approches, inspirées des traductologues, ont été adoptées dans l'enseignement de la traduction en classe de langue étrangère. D'abord, avec la méthode traditionnelle, dite grammaire-traduction, la traduction était au cœur du processus d'apprentissage de la langue étrangère et servait comme un outil principal pour faire acquérir la langue cible par le biais des exercices de compréhension de textes, d'apprentissage de nouveaux lexiques et de la mise en pratique des règles grammaticales apprises. Cette approche allait effectivement dans la perspective de Nida (1964) pour qui la traduction était considérée comme la reproduction de l'équivalent naturel le plus proche du message d'une langue source dans une autre langue cible en termes de signification et de style.

Ensuite, lorsque, à la suite des travaux sur l'analyse contrastive (Lado, 1957), Vinay and Dabernet (1976), ont avancé les procédés de traduction relatives à la comparaison des langues, les didacticiens ont également envisagé la traduction en classe de langue comme un moyen qui permettrait de comparer les deux systèmes et de savoir si l'apprentissage a effectivement eu lieu. Mais, quelques années après, la traduction pédagogique est passée de la simple activité de transfert des lexiques et de structures linguistiques d'une langue à l'autre pour travailler sur la reconstruction du sens du message. S'appuyant sur les travaux de Newmark (1981), pour qui la traduction consiste à rendre le sens d'un texte d'une langue dans une autre langue en prenant en compte l'intention de l'auteur du texte original et considérant la traduction comme une activité communicative, la traduction pédagogique a focalisé sur le sens ou le vouloir dire de l'auteur du texte d'origine. C'est dans cette perspective aussi que l'attention a été portée sur la prise en compte de la culture dans l'activité traduisante en classe de langue étrangère.

Enfin, avec l'avènement des approches communicative et actionnelle en pédagogie des langues étrangère, la traduction est revenue sur la scène de la didactique des langues étrangères, d'abord comme activité de production langagière écrite et orale, et ensuite comme activité de médiation (*Conseil de l'Europe*, 2001: p. 25).

De ce qui précède, on peut remarquer que la traduction demeure avant tout une activité pragmatique. En effet, partant de l'idée de Léderer (2001 : p. 9) pour qui « traduire n'est pas transcoder mais comprendre et exprimer le sens » et de celle de Tatilon (1986 : p. 7) selon laquelle « traduire est une opération qui a pour but de fabriquer, sur le modèle d'un texte de départ, un texte d'arrivée dont l'information soit – dans chacun de ses aspects : référentiel, pragmatique, dialectal, stylistique – aussi proche que possible de celle contenue dans le texte de départ », on peut conclure que pour traduire, le traducteur-apprenti ou professionnel- doit nécessairement posséder une certaine compétence de communication dans les langues en présence. Alors, la question qui se pose est celle de savoir si dans le contexte universitaire nigérian, les apprenants disposent des compétences requises pour traduire ? Mais, avant de tenter une réponse à cette question, jetons un regard sur la notion de compétence en situation d'acquisition d'une langue étrangère, d'une part et dans le cadre de l'activité traduisante, d'autre part.

### **Compétence en langue étrangère et compétence pour traduire**

On doit à Chomsky (1971) d'avoir introduit la notion de compétence linguistique par rapport à la maîtrise d'une langue. Selon lui, la compétence linguistique fait référence aux connaissances des règles grammaticales que possède un locuteur natif et qui lui permettent de produire et de reconnaître des phrases correctes. La compétence est quelque chose d'innée qui relève de la faculté du langage propre à l'espèce humaine. Mais, considérant la définition selon de Chomsky comme étant trop restreinte, et en avançant l'argument selon laquelle la communication humaine ne se limite pas à la connaissance linguistique mais implique aussi des connaissances socioculturelles, Hymes (1984 : p. 128) propose plutôt le concept de compétence communicative. Selon lui, non

seulement, la compétence d'un individu dans une langue est fonction des autres langues qu'il peut connaître et utiliser, mais aussi les individus sont capables de participer à la vie sociale en tant qu'utilisateurs d'une langue en prenant en compte plusieurs facteurs externes tels le cadre spatiotemporel, l'identité des interlocuteurs, leurs relations et leurs rôles sociaux, etc. Reprenant la notion de compétence de communication en langue étrangère, Moirand (1990 : p. 20), identifie quatre composantes: la composante linguistique (connaissance phonétiques, lexicales, grammaticales), la composante discursive (connaissance de différents types de discours), composante référentielle (connaissance des domaines d'expérience, etc.) et la composante socioculturelle (connaissance des normes sociales et des règles d'interaction).

Pour sa part, Encarnación Arroyo fait plutôt la distinction entre les compétences générales et les compétences spécifiques en situation d'apprentissage d'une langue. Selon cet auteur :

D'une part, les compétences générales individuelles du sujet apprenant ou communiquant reposent notamment sur les savoirs (compétence déclarative), savoir-faire (compétence procédurale) et savoir-être qu'il possède, ainsi que sur ses savoir-apprendre. D'autre part, la compétence à communiquer langagièrement peut être considérée comme présentant plusieurs composantes : une composante linguistique, une composante sociolinguistique, une composante pragmatique. Chacune de ces composantes est posée comme constituée notamment de savoirs, d'habiletés et de savoir-faire.

En d'autres termes, pour communiquer effectivement dans une langue, l'un individu doit être capable de produire et d'interpréter des phrases de façon appropriée linguistiquement, socialement et culturellement dans les contextes variés. Par conséquent, si la maîtrise d'une langue étrangère comme le français implique l'acquisition de plusieurs types de connaissances et de compétences, en quoi consistent alors les compétences requises dans le cadre de la traduction pédagogique ?

La pratique de la traduction requiert, sans aucun doute, la possession d'un ensemble de compétences. Par compétence, nous faisons référence, à la suite de Lasnier (2000 : p. 32), à « un savoir-agir complexe résultant de l'intégration, de la mobilisation et de l'agencement d'un ensemble de capacités et d'habiletés (pouvant être d'ordre cognitif, affectif, psychomoteur ou social) et de connaissances (connaissances déclaratives) utilisées efficacement, dans des situations ayant un caractère commun ». C'est donc à la fois la capacité d'un individu à agir ou exécuter des tâches dans des situations données suite aux diverses connaissances qu'il a acquises et, pour citer le Conseil de l'Europe (2001), la mise en commun et l'actualisation d'un ensemble de connaissances, de capacités et d'habiletés.

D'abord, pour être en mesure de traduire, il est nécessaire de posséder un ensemble de connaissances linguistiques qui va permettre de distinguer les types et les registres de textes à traduire. Dans cette perspective, pour comprendre un texte à traduire, le traducteur doit posséder non seulement des connaissances linguistiques mais aussi des connaissances extralinguistiques.

Amparo (2008 : p. 27) explique qu'il faut posséder une compétence en traduction (CT), laquelle compétence présente quatre particularités : (1) c'est une connaissance experte que ne possèdent pas tous les bilingues; (2) c'est une connaissance essentiellement opérationnelle et non pas déclarative; (3) elle est constituée de plusieurs sous-compétences interconnectées; (4) la composante stratégique, comme pour toute connaissance opérationnelle, joue un rôle déterminant. La CT est donc constituée de savoirs (connaissances linguistiques, sociales, culturelles, etc.) et de savoir-faire (connaissance opérationnelle ou procédurale).

Selon le modèle de la CT qu'il propose, Amparo (2008 : pp. 29-30) identifie cinq sous-compétences, à savoir:

- la sous-compétence bilingue (connaissances sociolinguistiques essentiellement opérationnelles, nécessaires à la communication dans les deux langues ;
- la sous-compétence extralinguistique (connaissances essentiellement déclaratives, implicites et explicites, c'est-à-dire des connaissances biculturelles, thématiques et lexico-grammaticales) ;
- la sous-compétence de connaissances en traduction (connaissances des principes qui régissent la traduction);
- la sous-compétence instrumentale (connaissances opérationnelles concernant l'utilisation des sources de documentation et les technologies de l'information et de la communication (TIC) appliquées à la traduction) ;
- la sous-compétence stratégique (connaissances opérationnelles permettant de repérer les problèmes de traduction et d'appliquer les procédures permettant de les résoudre).

De ce qui précède, il est alors évident que pour traduire ou apprendre à traduire (comme c'est le cas en situation d'apprentissage de langue étrangère), la compétence linguistique à elle seule ne suffit pas. De mêmes les diverses compétences énumérées ci-dessus s'imbriquent les unes dans les autres pour permettre au traducteur de réaliser efficacement son travail.

En dehors de ces diverses sous-compétences, le traducteur doit aussi être en mesure de distinguer les textes à traduire afin de choisir la technique ou le procédé de traduction approprié. En effet, selon Zainudin et Awal (2012: p. 328), "Translation is an activity of mediating meaning from a source language into a target language. The ability to choose the correct translation technique is an indispensable skill to translators; therefore it is essential for a translation student to be aware of why a particular technique is used." Donc, pour bien traduire, il est nécessaire de savoir choisir ou adopter les techniques

nécessaires face aux différents textes à traduire. Ainsi, la connaissance des techniques de la traduction constitue également une des compétences indispensables pour tout traducteur.

En somme, il est nécessaire de posséder des compétences générales concernant une bonne maîtrise des paires des langues dans lesquelles il faut traduire et des compétences spécifiques relatives à la connaissance des techniques de traduction. A ce state, considérons l'état de la compétence des apprenants universitaires nigériens.

### **Compétence linguistique des apprenants universitaires nigériens**

Pour mieux appréhender, le degré ou le niveau de compétence de la plupart des apprenants universitaires nigériens, nous proposons de mettre en exergue quelques unes des nombreuses recherches réalisées à ce sujet.

D'abord, dans une étude intitulée « Evaluation des aspects d'apprentissage en français langue étrangère au VFN, Badagry », qui a permis d'examiner la performance linguistique des apprenants universitaire en séjour d'immersion linguistique au Village français du Nigeria au cours de la session de 2005, Simire, G. O. (2006 : pp. 118-119) a découvert que bien que les apprenants possèdent une variété de niveau en matière d'habiletés langagières, deux grands groupes d'apprenants se sont distingués par leur faible compétence linguistique. D'une part, des apprenants qui « ont réalisé une réussite insatisfaisante car ils ont éprouvé plus de difficultés pouvant perturber la progression de leurs apprentissage (...) ils sont majoritaires parmi notre effectif » et d'autre part, « un autre groupe présentant manifestement des difficultés majeures et ne possédant ni les habiletés ni les connaissances attendues ».

Dans une autre recherche, intitulée « Problème de lacune lexicale et de contextualisation dans la traduction du fait divers chez les apprenants nigériens de FLE », Mbanefo (2011 : pp. 90-110), à également identifié chez les apprenants universitaires de français, une pléthore de problèmes dont la connaissance insuffisante des langues française et anglaise, la non maîtrise des techniques de traduction et la non compréhension du sens des mots polysémiques. Quelques années après, Mbanefo (2014 : pp. 179-190) réalise une autre étude, intitulée « La traduction du présent historique français en anglais : le cas des apprenants nigériens de FLE au Village français du Nigeria », dans laquelle elle expose les problèmes de compréhension du texte source et les difficultés d'identification et d'emploi des valeurs temporelles du français et de l'anglais chez les apprenants universitaires de français.

Enfin, pour sa part, dans une recherche effectuée en 2015 auprès d'une vingtaine d'enseignants universitaires spécialistes de la traduction, Tijani n'a pas manqué de conclure que « 'students' poor mastery of French and English languages, their attitude to French language learning as well as their poor reading habits constitute major impediments in the teaching of translation to Nigerian undergraduates of French ».

On peut déduire des résultats ci-dessus, que la majorité d'apprenants de français dans les universités nigérianes ne possèdent pas de bonnes compétences de communication en français et même en anglais. Ceci constitue évidemment un des défis à surmonter en classe de traduction pédagogique.

Dans le contexte qui est le nôtre, puisque les apprenants possèdent des caractéristiques disparates et que les outils pédagogiques disponibles varient d'une université à l'autre, l'enseignant de la traduction pédagogique se voit confronté à plusieurs problèmes relatifs aux différences dans les compétences linguistique et socioculturelle des apprenants, d'une part et au manque de matériels pédagogiques, d'autre part.

Par ailleurs, l'opération de la traduction commence avec la compréhension sémantique du texte à traduire. Pour arriver à cette compréhension et procéder à la reformulation du texte dans une autre langue, le traducteur doit maîtriser les rouages des deux langues. Il doit pouvoir comprendre et être en mesure de traduire, par exemple, les expressions idiomatiques, les collocations, les proverbes et bien d'autres expressions qui n'appartiennent pas au langage de tous les jours. La connaissance insuffisante des lexiques d'une des deux langues peut constituer un sérieux problème. Pour la majorité des apprenants de français dans nos universités, le faible degré de compétence linguistique constitue un grand handicap face à des textes français à traduire en anglais ou vice versa. Face à cette situation, l'enseignant se retrouve confronté au problème de choix de démarches pédagogiques capables d'amener les apprenants à traduire correctement des expressions qu'ils n'ont jamais apprises ou dont ils ne connaissent pas les sens. D'où alors la nécessité de faire ici quelques propositions pédagogiques.

### **Démarches pédagogiques pour relever les défis en classe de traduction**

Pour permettre aux enseignants de relever les défis identifiés et favoriser le développement des compétences nécessaires chez les apprenants universitaires de français au Nigeria, les démarches suivantes sont proposées:

- Travailler autour de la compréhension des concepts clés de la traduction comme le texte, la compréhension, le message, sens, construction du sens, les faux sens, le contresens, le non-sens, la fidélité, la médiation, etc. ;
- Faire des études comparatives / contrastives pour éclairer les apprenants et attirer leur attention sur les similarités et les différences entre les langues à traduire au niveau de l'orthographe, des structures grammaticales, des expressions idiomatiques, etc. ;
- S'assurer que la traduction vise des objectifs pédagogiques spécifiques et communicatifs en proposant aux apprenants des textes et des exercices qui présentent de situations réelles de communication ;
- Enseigner la traduction en contexte avec des documents authentiques à l'appui (exemple de documents comme les notices d'utilisation de produits, les documents de publicité de produits de consommation, etc.);



- Commencer par la traduction générale vers la langue maternelle avant d'aborder la traduction vers la langue étrangère tout en attirant l'attention des apprenants sur les techniques de traduction relatives à divers types de textes ;
- Entraîner les apprenants à l'utilisation des dictionnaires bilingues surtout à la recherche de sens des mots selon les contextes ;
- Sensibiliser les apprenants aux ressources de traduction en lignes et aux problèmes de traduction automatique ;
- Encourager le travail collaboratif afin que les apprenants plus compétents aident les moins compétents ;
- Travailler sur les erreurs de traduction des apprenants en focalisant sur l'identification de divers types d'erreurs (vocabulaire / lexique, orthographe, syntaxe, morphologie, interférence linguistiques, faux amis, connecteurs, ponctuation), en expliquant les causes probables des erreurs puis proposer des corrections nécessaires. Plusieurs études ont mis en relief le fait que l'erreur, loin d'être un problème, est plutôt un précieux outil pédagogique. L'enseignant de traduction doit donc se servir des erreurs de ces apprenants pour mieux les sensibiliser sur ces erreurs et mieux les guider à les éviter dans l'avenir.

### **Conclusion**

La traduction n'est pas une tâche facile surtout en situation d'apprentissage. Cependant, en classe de langue étrangère, la traduction peut être une activité intéressante et motivante pour les apprenants lorsqu'elle est, non seulement, entreprise comme un savoir-faire utile pour une meilleure maîtrise de la langue apprise, mais envisagée aussi comme une préparation pour la vie professionnelle à venir. Dans cette perspective Amparoo (2008 : p. 19) propose de mettre en place une formation qui développe les compétences nécessaires pour agir dans le monde du travail et qui garantisse un apprentissage autonome, polyvalent et permanent, capable de s'adapter à un marché mondialisé et en constant changement. Mais avant d'attendre ce stade de formation, l'acquisition des compétences linguistiques, socio-culturelles et pragmatiques s'avère nécessaire surtout chez les apprenants de français en contexte universitaire nigérian. La traduction pédagogique doit donc être envisagée et pratiquée comme un outil capable de favoriser l'apprentissage du français par le biais des activités pédagogiques qui exposent les apprenants à une meilleure maîtrise et compréhension du français et de l'anglais.

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## CHAPTER FIFTEEN

### THE ROLE OF COSTUME IN CHARACTERS BUILDING: AN EXAMPLE OF TOYIN ABIODUN'S *THE MARRIAGE OF ARIKE*

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#### Introduction

The use of costume is so important that it cannot be neglected in any theatrical production. This is because it projects, communicates and contributes to the visual aesthetics of the whole production. Therefore, it behoves on the theatre artist to take cognizance of the relevance of each costume being used in any given performance. For instance, in every stage production, the work of the costumier most often becomes projected to the audience as soon as people settle down in the theatre. This is why a costumier needs to choose his or her costume very carefully while preparing for a performance.

The essence of costuming in a play production is to pass across certain information about the characters and generally educate the audience by giving a clearer interpretation of the play. Though, the aesthetics essence of costuming in a theatrical performance cannot be undermined, its capacity to giving insight to the setting, concept, themes, period, moods and the intended message of a performance can hardly be ignored as well. But, meaningful success of the entire performance is achieved when characters truthfully delivers in accordance with the overriding tone of the play. These two creative elements - characters and costume - shall receive focal attention in this work using Toyin Abiodun's *The Marriage of Arike* as example.

#### Literature Review

A careful use of costume in theatrical production is significant when considering the conception of style of production, generic consideration, concept, interpretation of period, locale where the cast are situated in the play, as well as some hidden meanings therein. Crucial also is the choice of materials and colour scheme that provides the desired blend both for the production demand and the cast. In theatrical performance, costume helps to indicate social status, class, profession, religion, nationality, and can as well serve as the historical and geographical signposts for the cast and entire production. Adelugba (1987, p.32) re-echoes this in his description of costume as:

Clothes that are worn on stage for the personification of assigned roles in dramatic production be it their personal cloth or ordinary apparel, they are called costumes because when on stage they cease to be personal belongings. They are

part and parcel of the entire performance and therefore contribute to the interrelation and understanding of the performance.

This perhaps explains why conscious effort on the part of costumier should be made to give a critical thought to the characters being selected. The essence of the choice of costume along with their given roles must be spelt out to the cast as they rehearse for performance, since the cloth on stage worn on stage has a role to play. Eseagwu (2017: p. 422) simply sees costume as material that is “meant to change the appearance or the identity of the wearer”. Because costumes, to Africans are not worn for fun in many instances, they play so many roles such as “sacred, religious, ceremonial and aesthetic” (Eseagwu, 2017: p. 422) submits.

According to Utoh (2005: p. 5), “costume is a craft, which aids the illumination of a character, for the actor as well the audience included in a performance. It aids in creating the appropriate appearance for the character they play”. Costumes are worn by actors for several reasons: to cover nakedness, provide warmth for the body, show the status of the character, distinguish sexes and identify cultures as well as depict the period of the production; the relationship of characters to the costume matters a lot on stage. Costume can play dual roles in a play. Instances abound where costume could be used to deceive the beholders, yet, it can be worn to illustrate the true nature or identity of the wearer, depending on the prevailing situations and circumstances. The first instance could be when an individual wears uniformed-costume (like *Aso ebi* among the Yorubas during ceremonies). This uniformed-costume which is worn by friends and well-wishers in order to identify with celebrants usually adds colour to ceremonies. In this case, this type of costume conceals one’s social status; the rich and the poor have a common identity. However, when costume is used for theatrical performance it could be for two purposes. The first purpose is to project actor’s role better. By this, all natural identity is subsumed under the role being played. In the second instance, costume is used to contribute to the general aesthetic view of the performance.

From the above, costume is far beyond a cloth worn by a performer, but a transformational icon that changes a performer from his/her real self to the character he/she is portraying. According to Utoh, (2005: p. 13) “costume helps in bringing out the real character from old being to the appropriate appearance for the production”. The word “costume” in its raw form assumes a very sophisticated posture, such that clothes are not just worn for covering the body, but, to induce appeal. Even underpants which are not necessarily seen and admired by others when worn could enjoy due aesthetic consideration with the best of designs. This presupposes that the human skin cannot condone anything that does not appeal to it. Thus, costume is used in a theatrical production to bring about a change on actors bodies to make them fit their roles and characters, just as costumes add to the aesthetics of a theatrical production.

In production, costume is used to indicate the historical period; ancient or contemporary and the locale could be projected through appropriate costuming. More importantly, it

helps to convey the relevance of individual character where necessary. Johnson (2004) admits in *Aesthetics: the dialectics and theatrics of theatre and communication* that costume is indispensable to the ideal character depiction, especially in the university theatre where plays are performed using mostly undergraduate student actors. Costuming actors for performance is to be taken very seriously. Many things, not the least, its communicative essence, require proper consideration. This receives a focal attention in Okoye's 'The Costume Text in Theatre Communication' (2006: pp. 44-56) where he examines costume through its "visual phenomenon". Whereas, Shuaib, (2006: p. 65), makes a case for the harmonization of both the costume and make-up to "enhancing stage pictures and actors" dramatization in any play production process".

Costume has been described as the oldest art of the theatre and as drama developed from the magico-religious dance of every man. Two types of theatrical traditions are easily identified in the Nigerian theatre: the indigenous and contemporary theatre traditions. As these traditions grew, costume equally became highly significant to elicit better understanding of various performances. In corroborating this, Adedeji, (1998: p.103) explains further: "The indigenous Nigerian theatre generally is an activity in which an actor takes a role other than himself through mime, speech, songs or movement with the use of performing aids (costume, make-up, properties, mask) to convey or communicate a message to an audience which may be visible or invisible, participatory or non participatory".

Hence, confirming the dynamics of aesthetics in the afore-mentioned traditional performances depend largely on the lavish use of costume for good understanding. Nigerian indigenous performances as found in *Ekpe, Ogun, Obitun, Edi, Osun* and *Sango* festivals among others aptly capture the essence of costume and suitability of characters. For instance at Ife, the *Edi festival* that is otherwise known as the "play of Moremi" is usually a - seven day event. This festival displays a lot of colourful costumes in the enactment of Moremi's singular heroic deeds in her liberation of the people of Ife from the Igbos. The major characters in this traditional festival performance perceived in characters such as Obatala, Obalufe, Obaolaayan, Oduduwa, Yeyegbasa, Moremi, etc, are costumed in different materials in forms of *aso-oke, aran, oja* and raffia leaves. These costumes are accompanied with accessories such as cowries, beads, tortoise shells and others. Their roles are well spelt out.

Other traditional performances - masquerade displays, initiation ceremonies, storytelling theatre, etc- also attest to the significant role of colourful and elaborate indigenous costume in the performance of these arts as theatre. For instance, Stewart (1986: p. 10) gives a picturesque description of the costume of Ekong masquerade festival of the Ibibios from the Eastern part of Nigeria thus:

The face and head of the dancers are completely obscured with a table like structure fastened to the head. This is covered with brightly coloured fringed handkerchiefs and on top appears the head of a female goddess. This head is

carried in soft wood and painted with white or pink with little mirrors as decorative base, because the Ibibio gods and goddess are supposed to have come from the waters of the rivers. However, the hands and feet of the dancer were carefully covered and colourful cloth is worn about the waist of the dancers.

From the above scenario painted by Stewart, one can easily deduce that the indigenous Nigerian theatrical costume and make-up are crafted with creative and aesthetic artistry which are deeply rooted in the culture of the Nigerian people. Another example is the Yoruba Alarinjo theatre, which Ododo, (2000: p. 41) describes as “a highly prodigious and electrifying efflorescence of Nigerian theatrical culture”. The Alarinjo group embellished primarily her productions with songs, lavish costumes, masque and extraordinary spectacle, as captured by Ford (1940) cited in Adedeji, (1998: p. 221), ‘the Alarinjo theatre first emerged from the dramatic roots of the Egungun (masquerade) as ancestor worship during the reign of Alaafin Ogbolu who ascended the throne of Oyo, Igboho about 1590 as a court entertainment’. This has shown clearly that it is from Oyo’s court entertainment that the Alarinjo developed its professional roots. Little wonder then that Alarinjo theatre convention is creatively composed to reflect the indigenous culture of the Yoruba. As a result, its production style is a composite representation of high level of creativity and indigenous artistry. This is reflected in the spectacular costumes of the butterfly-like costume and *Ago* - an overall garment and so on.

For the contemporary theatre tradition, there are three broad categories, which are; the popular theatre, literary theatre, and the commercial theatre. The contemporary Nigerian theatre tradition is a mixture of African and Western use of costumes or influence because it depicts an integration of African culture and Western production styles. Ododo (2000: p. 41) states that “late Hubert Ogunde has been variously described as the father, doyen, starter and founder of modern Nigeria theatre practice”. An annotation to this statement can be deduced from the fact that ‘he is the first to evolve a formidable professional “actor-manager” travelling company in Nigeria called the African Music Research Party in 1946’. In fact, Clark, E. (1979: p. 3) asserts that “by this act, Ogunde began the rise of modern professional theatre in Nigeria, a movement in which he remains the supreme artist and father figure”. The role which costume played during different outings of the late doyen of the Nigerian theatre, Hubert Ogunde need to be reasserted.

Apart from Ogunde, some other artistes such as Duro Ladipo, who created spectacular productions by dramatising various themes from Yoruba mythology and history made use of costume to enhance their artistry. Example is found in Duro Ladipo’s trilogy- *Oba Koso* (the king did not hang), *Oba moro* (the king of ghost) and *Oba waja* (the king is dead) published in 1964, reflected the history of old Oyo Empire. These traditional values and aesthetics are visually projected through costumes in the plays. For instance, in Sango and Oya’s costumes in *Oba koso*, Omoregie (1990: p. 86), aptly captures the role of costumes used in the play thus:

The costume for Oba Koso consists of the layered skirts in predominantly red hues of Sango devotees, a tunic top, sewn intricately with charms, animal skin and authentic look on his head; he wears the carved wooden headdress reminiscent of the woven hair of the arch deity, and in his hand, a gourd rattle covered with charms. His wife Abiodun, in the role of Oya, Sango's consort, is attired in aso oke wrappers secured under her armpits with adire piece around her waist. Her woven hairdo is decorated with white beads, a profusion of when she wears around her neck.

From Kola Ogunmola, Moses Olaiya to Oyin Adejobi who also started their own actor managers travelling theatre practice in the 1960s, the roles of costume in properly distinguishing the characters in their plays are highly commendable.

### **The Synopsis of the play**

The marriage of Arike, a play tells the story of a young school girl whose father – Salami – withdraws from school and sets up for marriage with the highest bidder in order to redeem the dwindling fortune of the family. In this play, the concept of deprivation is captured to discuss some other issues arising from the concept such as poverty, shattered dream and forced marriage.

### **Characters and Costume Analysis**

This section intends to examine the roles of costume in the performance of *The marriage of Arike*. The choice of costume in this play helps the depiction of poverty vis a vis the projection of concept, theme, and images in *The Marriage of Arike*. Because costume is used in a theatrical production to transform the actor and make him fit into an assigned role and character, it also adds to the aesthetics of the entire production. Amali (2014: p.186) gives more insight: “costumes are the major transformative medium of giving new identities to the character on how he or she should be perceived. This could be with physical or make believe which transforms that character into a new role”. Furthermore, costume in Abiodun's *The Marriage of Arike* was used to indicate the historic period of the production and locale. Although costume cannot function well alone, it works maximally alongside other theatrical elements such as make up, scenic designs, lighting and properties to bring about a successful production for better understanding and interpretation of performance.

Character is informed by the dramatic actions contained in a play which individuals take in the course of a performance; but, when all technical components are added, such as costume, it further aids the audience's understanding. In the process, the qualities of the play are visually enhanced (Ayodele, 2015: p. 23). We shall be examining some major characters alongside their roles and the significance of their costumes in relation to the general understanding of the play.

**Salami** - Arike's father and Bisi's husband. He was a lazy man and a palm wine drunkard. He was also a greedy man, who had to place his daughter on auction for the



highest bidder among several suitors that asked for her hand in marriage. He had his mind on receiving fat dowry on her. He was selfish, a bully that extorted money from his wife in order to satisfy his personal needs, not caring about the family needs. Yet, he could not afford money for their only daughter to complete her education.

The chronic miser that Salami was, he refused to pay his house rent for eighteen months and in his greedy nature, duped his elder brother by selling their father's land, depriving him of his own share. Salami was irresponsible and a failure. Both as a father and a husband, he was adorned with an array of costumes like *short knickers* with *dirty singlet (underwear)* which atimes was tucked in his *short sleeve unbuttoned- shirt*. In rare occasions, he appeared in *traditional Ankara top and trouser (buba and sokoto)* with a cap. Salami's costume and overall look reflected one of the production's directorial images of *laziness*, an irresponsible, unkempt and unrepentant drunkard, among other traits.

**Bisi** - Arike's mother and a wife to Salami was an epitome of the directorial concept of the play *deprivation*. She was a complete African woman, calm and submissive. Because of her motherly affection for her only daughter and in an attempt to educate Arike, she works hard to gather enough money to achieve this. Unfortunately, she lacked a strong will and boldness to engage her husband in channeling her resourcefulness to better the lots of their daughter. Through her parade of costumes in *blouse, wrapper* and *a scarf* and in few other scenes she appeared wearing a complete traditional *ankara* top, wrapper and scarf (*iro, buba* and *gele*), to reveal that she rarely enjoyed good times in Salami's house. From her costume, the audience clearly saw that Bisi was deprived of benefitting from her own savings by her husband, who often forcefully collected money from her.



**Fig. 1:**

**Bisi** (Left) on her knees, being assaulted by her husband, **Salami** (far right, holding a cutlass). In this family, beatings, nagging and starvation have become normal and daily routines, because of an irresponsible father.

**Photo credit: the writer (2016)**

**Arike:** The main character in the play was the only daughter to both Salami and Bisi. She happened to be a victim of girl-child marriage as she was given out in marriage to a wealthy -Alhaji by her father at the age of thirteen. However, as a girl who had an extraordinary zest for formal education, she struggled in vain to achieve her dream and thereby surrendered to fate.

Arike in this production was made to change costumes about six times with different reasons backing each costume up. First was the prologue scene, where she wore a green pinafore and a checked-shirt, a sample of a secondary school uniform when she was narrating her story to the audience. In this opening scene, the audience was taken back to her tender age with passion to complete her secondary school education.

She appeared in ankara gown in the second scene, because she was at home doing her house chores. At her third appearance, Arike put on a ready-made gown due to her father's insistence that she changed into something better to impress the suitors. At the fourth scene, her costume, a gown with veil to cover her head, was brought to her after the highest bidder- Alhaji who asked his servants to change her into a new costume. For her fifth and sixth appearances, Arike in Alhaji's house appeared in *hijab*. This costume reflected her new status (wife in semi-purdah), same with other four wives.

Arike's costume was an attempt to further reinforce the thematic ambience of *shattered dreams* in the play. For instance from the prologue scene she was costumed in secondary school pinafore to convey to the audience her aspiration towards a promising future. Her aspirations were to be thwarted later as she was given out in marriage. She wore *hijab* to portray her new status just as her blood-stained Ankara was a mark of the forced sexual intercourse she experienced in the hands of Alhaji.

**Alhaji** - He was a wealthy but a self-centered Hausa man. A polygamist, who without shame married Arike, with the aim of increasing his harem of wives and for expansion of his farming business and wealth. He exploited his wives by forcing them to work as labourers in his plantation. His costumes depicted affluence and his apparent wealthy status. In playing his role as a rich man, he was also made-up and portrayed to be a fat person to convey his affluence to the audience. Because of this, he was adorned in elaborate *babariga* dressing of the Hausa tribe. But to further help in the realisation of his role among others, Alhaji also had cap on anytime he appeared on stage.



**Fig. 2:** Salami (raised a cutlass up), forcefully extract fact of her starting menses from Arike (in a school uniform). Her characterization was further enhanced by the costume she put on; thus, revealing the differences in age between Arike and Salami (her father). **Photo credit: this writer (2016)**

In most of the scenes, the appearances of characters such as Salami, Bisi and Arike depicted their status as being poor through costumes they were adorned with. To compliment this was the scenic background which showed scantily- furnished apartment.

Costume was able to facilitate the audience's understanding of some of the professionals in the production, such as policemen, the doctor, nurses, the army general and his aid-de-camp.

**Helen** - Arike's friend attended the same school with her and they both had a dream to become medical doctor in future. Helen was able to achieve this, as she was incidentally on duty at the hospital where Arike was taken to during labour. She was costumed in a *brown polka checked- gown* and also on a *white laboratory coat with black skirt, black shoes* and her *medicated glasses* on to match. Helen's costume helped the audience to follow and understand her physical and psychological transformation from childhood to adulthood. Helen's costume later revealed part of the directorial images of *determination*. This is in contrary to *deprivation* and *shattered dreams* as experienced by both Bisi and Arike in the play.



**Fig. 3:** Salami (centre), appeared in this traditional/ceremonial wear, because it was a day to give out her daughter (Arike) in marriage to the highest bidder- Alhaji (Right). The costumes of characters shown in the picture were a depiction of their roles and status. **Photo credit: this writer (2016)**

In this play, *deprivation*, which was chosen as the production concept, ran through as some cast were deprived of one thing or the other. With this, the *directorial images* of rape, exploitation, laziness, selfishness, fear, maltreatment, determination, deprivation and poverty were marshaled to give credence to the concept. For example, deprivation as a concept, held sway in Salami's house. Bisi, who was Arike's mother was deprived of any say on issues that concerned her daughter. Salami, her lazy husband even denied her access to her own savings. On the part of Arike, her dream to further her education up to the university level was tragically shattered at end. Alhaji, at his own end, denied his retinue of wives many rights in his house, by engaging them in hard labour, not minding their conditions. On the long run, the *theme* of 'Shattered dream' along with the *genre* of the entire performance - *satire* worked in consonance with the costume to make a strong case for pervading poverty in *The Marriage of Arike* on stage. To express some of the issues that are raised above in visual form; costumes were carefully deployed. A research assistant, Kuye, who was the costumier for the play observed that though some of the characters' costume were day-to-day wears; yet getting some to fit the bodies of the cast posed a little problem. Thus, 'resulting to re-adjustment and also combining low quality materials with the available ones to speak volume of deprivation, our production concept'.

**Fig. 4:** Bisi (Right; with broom in her hand in costume that depicted her poor status, with unkempt hair), was consoling her daughter (Arike). **Photo credit: this writer (2016)**



### **Conclusion**

This chapter examined two of the creative elements in the theatre: costume and characters. The former, if carefully selected could assist character a lot in playing dual roles: either to deceive the beholder or to illuminate the wearer's true identity. More so, the roles of costume in enhancing character to play his or her different roles are critically considered by using the stage performance of Toyin Abiodun's *The Marriage of Arike* as example. Focusing on the costumes worn by some of the major characters in the play and how these enhanced their roles; the significance of costume became elucidated, as well as the message of the production. Because costuming actors for performance should be taken seriously, this chapter reaffirms that its communicative essence also requires adequate attention for it to project effectively different roles of the actors on stage.

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## CHAPTER SIXTEEN

### ANALYSIS OF STRATEGIES FOR TRANSLATING CULTURE-SPECIFIC EXPRESSIONS IN ŞOYINKA'S *IN THE FOREST OF OLÓDÛMARÈ*

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#### **Introduction**

The art of translation has a long history. It is as old as language (Shafi, 2007) or writing (Selvan, 2010). The best documented examples of translation in history are the Bible, the Qur'an, and other religious texts. Works of great thinkers and scholars, such as the Greek and Latin Philosophers, have also been translated in order to spread ideas and values in their works to literate members of other cultures. According to Steiner (1998, p. 51), "translation exists because men speak different languages". Thus, as human society is blessed with many languages, and as people of different cultures and races are basically in need to interact in order to share knowledge, exchange ideas, gain economic benefits and overcome challenges of life, translation from one language into another has become essential. Translation is without doubt an important medium of international communication and exchanges.

Translation as the reproduction of the meanings of the contents of a text from one language into another, plays vital roles in multilingual societies. It removes the barrier underlying multilingualism and multiculturalism by mediating the problems of misunderstanding among the people of different linguistic and cultural backgrounds. It also serves as a means of rapprochement between and among nations of different languages and cultures (Adédiméjì & Àyúbà, 2012: p. 235). Translation breaks boundaries and bridges contacts between nations worldwide (Fraihat & Tengku Mahadi, 2011: p. 1). It is indeed "a bridge across cultures" (Abioye, 1999).

In practice, translation can be grouped into two broad types: general and specialized. General translation is the simplest and most common type. It involves the use of everyday language and does not require the understanding of specialized terminologies before transferring messages from one language into another. Examples of general translation are found in daily interactions like physical, email and telephone conversation translation. Specialized translation is by far strict, and it requires some discipline-specific understanding of vocabulary and key terms. It cannot be undertaken by a layman as it requires more than bilingual-bicultural skills and translational competence (Bergen, 2010). Medical translation, legal translation, technical translation, and literary translation are few examples of specialized translations.

It has been widely acknowledged that language is inseparable from culture. “Language is a part of culture and culture is a part of language” (Cakir, 2013: p. 1). The two are intricately interwoven; and “one cannot separate the two without losing the significance of either language or culture” (Brown, 1994: p. 64). No doubt therefore that one of the characteristics of human language is "cultural transmission" (Yule, 1996/2007). This explains the fact that all human languages serve as media of communicating the cultural heritages of the people. The focus of this paper is therefore to investigate the translation strategies used in replicating the meanings of culture-specific expressions (CSEs) from a classical novel, *Igbó Olódùmarè* into English. *Igbó Olódùmarè* is written by Daniel Ọlórúnfẹmi Fágúnwà, popularly called D. O. Fágúnwà, in 1949. The English translation, titled *In the Forest of Olódùmarè* by Wọlẹ Şoyinka, published in 2010, is chosen for the analysis.

Fágúnwà is a prominent figure and trail blazer in the Nigerian indigenous literature. He has written notable books in Yorùbá language. His novels are usually laden with Yorùbá culture. Despite the fact that the translation of cultural expressions from one language to another is one of the challenges that literary translators face, his novels top the list of Yorùbá authors who have had their novels translated into English, a language of wider communication.

Akínwándé Olúwọlẹ popularly referred to as Wọlẹ Şoyinka is a Nigerian writer, poet and playwright who needs no elaborate introduction. He became a Professor of Comparative Literature at the same University in 1975 at the University of Leeds. He was awarded the 1986 Nobel Prize in Literature, where he was recognized as a man "who in a wide cultural perspective and with poetic overtones fashions the drama of existence" ('The New York Times', 1986) and became the first African in Africa and in Diaspora to be so honoured.

It is in the light of the foregoing translation challenges that this paper examines the various translation strategies used by Wọlẹ Şoyinka in his English version of *Igbó Olódùmarè* titled *In the Forest of Olódùmarè* for the CSEs.

The theoretical framework for the analysis of excerpts from the texts under study is the Translation Equivalence Assessment (TEA) model, developed by the researcher using insights from Newmark's (1981; 1988a) Culture categorisation to analyse the CSEs in the source text, while aspects of Pedersen's (2007) taxonomy of translation strategies, supported by Newmark's (1988b) Seven Approaches to Metaphor Translation is adopted to investigate the translation strategies used in the target text (TT) under study. The comparison of the ST and the TT is done using Baker's (1992/2011) Levels of Equivalence assessment, with focus on CSEs at word, phrase and pragmatic levels. The outlines provided in the proposed model serve as criteria for the assessment of the equivalent relations between the ST and the TT. The analysis is situated within Descriptive Translation Study (DTS).

### **Synopsis of *Igbó Olódùmarè***

*Igbó Olódùmarè* translated as *In the Forest of Olódùmarè* by Wólé Şoyinka is a novel about the story of Olówó-Ayé's adventure in the Forest of God. It is basically cultural and traditional. It is a novel about the story of *Olówó-Ayé*, the father of *Àkàrà-Òdògùn*, who began his adventure by making a trip to *Igbó Olódùmarè*, out of sheer love for an adventure and a quest for an opportunity to prove himself as a powerful hunter who cannot be daunted by the awe of the unknown - a basic characteristic of the traditional Yorùbá hunter. But in passing through another forest, *Aginjù-Ìdákéřóró*, on his way; he encountered a strange hairy creature by name *Èşù-kékeré-Òde*, and they fought. He managed to escape death when he blew a flute to appeal to the conscience of *Èşù-kékeré-Òde*, who afterwards resolved never to disturb 'man' from entering *Igbó Olódùmarè* again.

He proceeded on his journey and met two women one of who is *Àjédìran* that later became his wife. The second part of *Olówó-Ayé*'s story was recorded in his own words. He went out hunting and he found himself in many curious situations - a tree gets bent during a thunderstorm and he sat on the top only to find himself stranded there when the storm subsided. He appealed to several animals for help but to no avail. He lost his way for three years shortly after that until the intervention of his mother led to his rescue and meeting with sage, *Bàbá-Onírùngbòn-yéúké*, who took him to the abode of death.

At the house of *Bàbá-Onírùngbòn-yéúké*, he met with a group of twenty-four hunters that arrived the house of the sage. The hunters had encounter with *Òjòlá-Ìbínú* and triumphed. Finally, they arrived back in the domain of the king of *Igbó Olódùmarè* from where the group then made their way home to be re-united with their families. The events and the episodes are those of *Olówó-Ayé*'s struggle with the trolls, gnomes, weird creatures and his visits to *Ògbéni Ikú* (Mr.) Death, and his erstwhile wife *Àrùn* (Miss) Disease. After this experience-packed sojourn in the forest, he finally returned home to join his family, and to rejoice at the sight of his son, *Àkàrà-Òdògùn*, who has grown up.

### **Translation Strategies for Culture-Specific Expressions**

In this paper, culture-specific expressions (CSEs) refer to concepts and vocabulary items that are expressed in a way which is peculiar to the culture of the people depicted in the ST. Translation strategies are procedures (conscious or unconscious, verbal or nonverbal) used by the translator to solve problems that emerge during the translation process with a particular objective in mind. Because strategies play an essential role in problem solving, they are a central part of translation competence and open the way to finding a suitable solution for the translation problem.

The zeal to produce appropriate and satisfactory translations is shown in the ideological and theoretical changes that have taken place throughout the history of translation. To this end, translation theorists have, over the years, posited a number of different



dichotomies in their approaches to translation strategies. In the beginning of the debates on how to achieve success in translation, translation strategies, though referred to as theories were prescriptive and source text oriented. As a result, translators were expected to “translate equivalently according to the source text” (Spratt, 2002: p. 3). First priority was given to the source text as translators were required to preserve the meaning of the source text as *far* as possible. Consequently, some elements from the target language were either undermined or ignored. These included some important cultural aspects of the target language.

During the 1970s, a new perspective on translation, which gave rise to what we now know as “Descriptive Translation Studies” (DTS), developed. As the name suggests, DTS aims to describe rather than prescribe how translations should be done. Unlike prescriptive translation studies, DTS is target-oriented. DTS is “target as well as solution oriented”, and its main aim is to “describe and explain empirical phenomena about translation, and come up with a pure theory of translation” (Toury, 1980: p. 6).

Since then, various scholars have proposed different strategies for translating culture-specific expressions and this has led to considerable terminology confusion (Chesterman, 1997/2000). Like any other discipline, there have been differences of opinions on the relevance and the applicability of the strategies.

Several researchers have also attempted to investigate and describe the application of various translation strategies, particularly for culture-specific expressions (CSEs) in translated texts especially literary texts. However, findings of the studies could not establish any relationship between the CSEs and the translation strategies used in the texts that were examined. For instance, Rashid Ali (2008) examined how a culturally-embedded word can be a major setback for translators. The study investigated the translation techniques used in capturing the essence of culturally-embedded expressions in the English version of the Malay novel, *Juara* written by the National Laureate Othman Kelantan in 1976 and translated as “Champion” by Normah Mohd Noor in 1994. It was done through textual analysis and the findings were presented quantitatively using a statistical test on the relationship between cultural elements and the techniques. Findings of the study suggested that even though there is a strong relationship between cultural elements and translation techniques as presented in the text, it is difficult to associate each cultural element to a specific technique.

Huang’s (2014) study on cultural translation strategies for children literature attempted to bridge a major gap by establishing a linkage between cultural translation approaches and readers’ responses (instead of the researcher’s responses), situated in a broad context of parallel texts mediated by cultural translation. Such understanding (and the corresponding literature) was particularly said to be sparse in Chinese-English literature. However, the conclusion in her study left much to be desired on the appropriateness of the translation strategies used for CSEs in the texts she studied.

In Nigeria, critical studies of translated literary texts from Yorùbá into English are yet to receive much attention. Researches carried out so far in the field of Yorùbá translation studies has tended to remain too broad in perspective with main focus on religious texts. To the best of our knowledge, Àjàdí (1984; 2005; 2007), George (1997), Rettová (1999), Káyòdé (2003), Adébòwálé (2011) Oḍébòdé (2012) and Adéyemí (2018) are few critical studies on the English translations of Fágúnwà's novels. All of these works are certainly outside the areas of the translation strategies that have been used for CSEs as the present study sets out to do.

Oḍébòdé's (2012) study is a sociolinguistic approach to the analysis of *The Forest of a Thousand Daemons* by Wólé Şoyinka. The study is premised on the fact that many literary and linguistic attempts at Fágúnwà's work have failed to benchmark the text with the speech act theory and the VARIES model simultaneously as he has done in his study. Findings of the study indicated that social institutions affect language (choice and use) to a large extent and language, in turn, performs different illocutionary acts among various heterogeneous social groups in a speech community like the Yorùbá, which is replicated in the text.

We are also aware of the English translations and critical studies on Akínwùmí Ìşòlá's poetry that have been done by two America-based Yorùbá scholars, Akinloyè Òjó and Pamela Olúbùnmi Smith.

### **Research Methodology and Theoretical Framework**

This paper uses a combination of qualitative and quantitative research methods. The researcher, being a Yorùbá-English bilingual, uses introspective method to extract core culture-specific expressions (CSEs) considered posing challenges in the process of translation. The data is purposefully drawn from the source text (ST) and the target text (TT). Simple descriptive statistics of frequency and percentage were used to present the results of our findings in order to have a global view of the translation strategies used in the TT as well as to check consistency and cohesion in the translations of the CSEs in different contexts. To do this we employed some commands in the Ms-Word to analyse the frequency of the use of certain expressions and the strategies used.

The multiple difficulties inherent in establishing appropriate criteria for analysing and passing judgment on creative activity like translation remain a serious issue. Based on these facts, there is a need for evaluation that discusses a translation with more than a single adjective and refrains from trashing a translator's work on the basis of isolated errors (Douma (1972), Christ (1982), Maier (1990-91), Hearne (1991), PEN American Centre (2004). This informed the proposed model for this study, which has been taken from different sources.

In the light of the complementary nature of modern linguistic and cultural approaches to translation, this study situated within the framework of descriptive translation studies (DTS), combines cultural studies with corpus-based method to analyse the translations of the CSEs and the strategies used in the TT.

To do this, the Translation Equivalence Assessment (TEA) model proposed by the researcher (Figure 1 below) serves as the theoretical framework for the analysis of the excerpts. The model was developed from a modified version of Newmark's (1981; 1988) Culture Categorisation, Pederson's (2007) taxonomy of translation strategies, and Baker's (1992/2011) Levels of Equivalence.

The first compartment delineates aspects of the ST to be analysed and focused for a comparative analysis between a ST and one or more TTs. It also indicates that the starting point of the analysis should begin with the identification and classification of the ST CSEs that the study focuses. It can be modified for the study of other aspects of the ST.

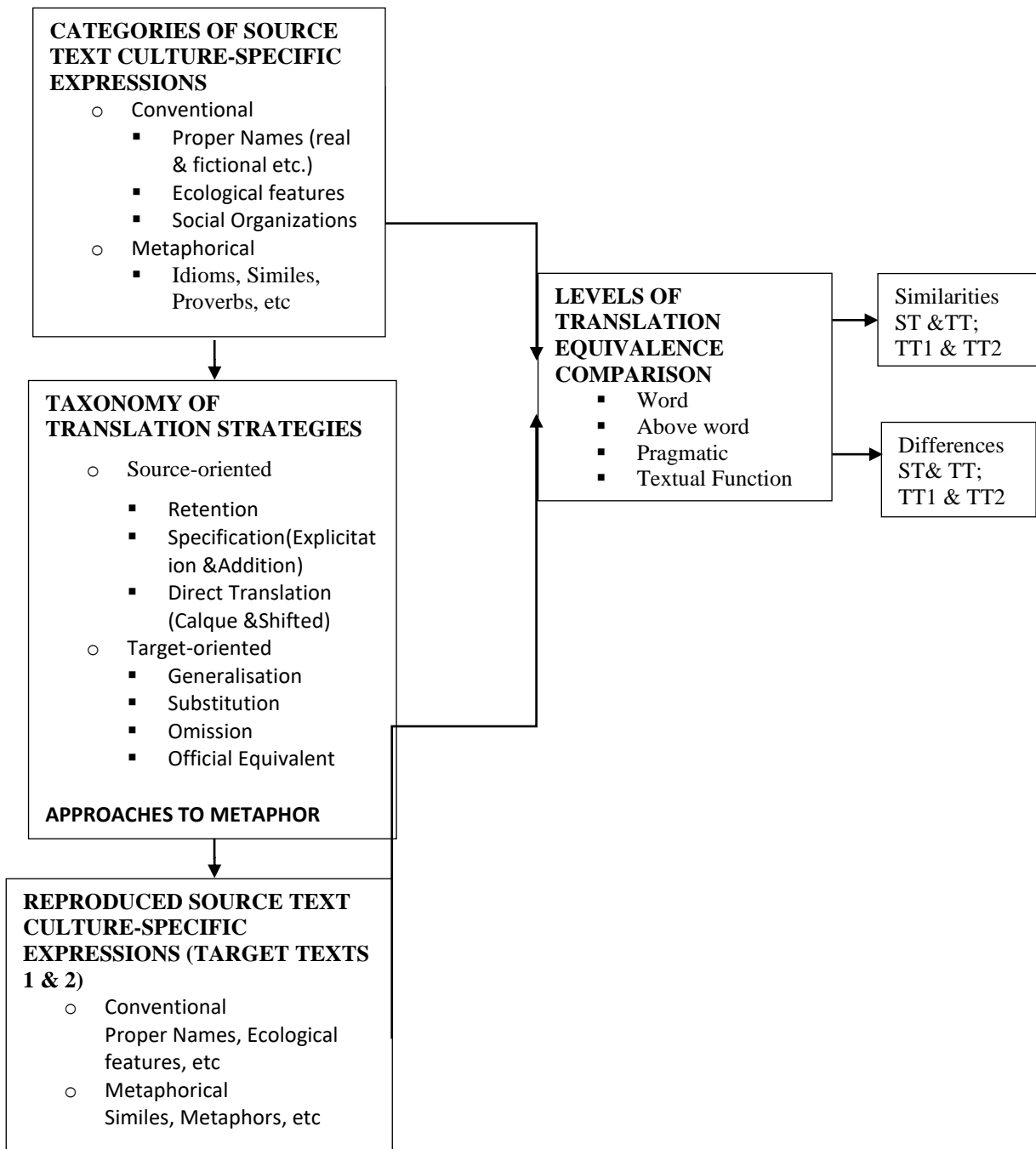
As outlined, there are two broad categories of ST CSEs that are focused, namely conventional and metaphorical. The conventional CSEs consist of proper names, ecological features including other artefacts, and social organisations. The metaphorical CSEs comprise rhetorical features like similes, idioms, proverbs among others that are used in the ST for stylistic and didactic effects.

Newmark (1981; 1988) provides a systematic approach that classifies cultures into proper names, Ecology, Material Cultures, Social Cultures, Social Organisations, and Gestures and Habits and proposes alongside these CSEs the translation strategies that he considered as appropriate for them. However, the scope of his categorisation is widened in this study to adequately account for the rhetorical features and other aspects of Yorùbá Oral literature that are replete in the ST, which Newmark Categorisation cannot adequately handle. The categorisation as done is very important in order to establish the connections between all the focused CSEs and the translation strategies used for them in the TTs.

The translation strategies used in the TTs are identified and analysed based on Pedersen's (2007) taxonomy of translation strategies, which are divided into Source-oriented and Target-oriented. Source-oriented strategies consist of Retention, Specification (Explicitation and Addition) and Direct Translation (Calque or Shifted); and Target-oriented strategies that comprise Generalisation, Substitution and Omission, as well as Official Equivalent.

This taxonomy is considered to be more elaborate than Newmark's (1988) strategies proposed alongside his Categorised CSEs; and Venuti's (1995) Foreignisation and Domestication Strategies. However, this is not to say that Pedersen's taxonomy is totally perfect. Like any other theory, it has its weaknesses as evident in the need to support it

with Newmark’s (1988b) Seven Approaches to Metaphor Translation to account for the Metaphorical CSEs. The model is as presented in Figure1.



**Figure 1: A Translation Equivalence Assessment (TEA) model designed by the researcher**

### Strategies used in the TT for translating Culture-Specific Expressions

The CSEs in the ST have been categorised broadly into two: conventional and metaphorical. Culture-specific proper names, which include ecological features and other artefacts and proverbs, are focused in this paper.

#### Proper Names (Charactonyms)

Four types of proper names that were identified in the ST and analysed in this paper are Personal, Non-Human / Super-Human and Attributes, Fictional and Praise names. The various strategies used to render them in the TT are discussed in this section.

#### Personal Names

*Adéyemí, Ojúolápé, Omótúndé, Réséèlì; Òṣúnyomí* (Fágúnwà, 1949: p. 2); and *Fágúnwà* (Fágúnwà 1945, p. 165) are the six personal names in the ST. Excerpt 1 is presented to illustrate the translation strategies used for the names in the TT.

#### Excerpt 1

**ST:** Òun àti ìyá mi fẹ̀rà̀n ara wọ̀n, wọ̀n sì fi àpẹ̀rẹ̀ rere lé ilẹ̀ fún àwa ọ̀mọ̀-èyìnì ni, èmi, **Adéyemí, Ojúolápé** àti **Omótúndé. Réséèlì Òṣúnyomí**, tí í ẹ̀ ìyá mi jẹ̀ obìnrin tí ó fẹ̀rà̀n baálẹ̀ rẹ̀ tí ó sì fẹ̀rà̀n ọ̀mọ̀ (Fágúnwà, p. 2).

**TT:** He and his wife loved each other, they set a good example for us their offspring: I, **Adéyemí, Ojúolápé, and Omótúndé. Racheal Òṣúnyomí** who was my mother was a woman who loved her husband and loved children (Şoyinka, p. 4).

As evident in excerpt 1, Şoyinka used the Retention strategy for five out of the six personal names (representing 83.3%). The name *Réséèlì* was substituted with ‘Racheal’ in the TT. The use of the substitution strategy in this context may be possibly due to the fact that *Réséèlì* was a loanword that has been integrated into the Yorùbá language from its English form Racheal. Therefore, the use of the Substitution strategy as Şoyinka did is more appropriate as it addresses the pragmatic issue on the name, to that of conformity with the Target Culture, its original source from which it was borrowed. This will rather reduce reading difficulty for the target text readers (TTRs) if *Réséèlì* has been retained.

A Textual Analysis Form, Table 1 is used for ease of reference to the translation strategies used in the TT. The first column indicates the serial number assigned to the personal names; the second column shows the personal names and ST page numbers. In column three is the corresponding English translations, page numbers while column four indicates the translation strategies used in the TT.

**Table 1: Personal Names in the ST and the TT**

S/N	ST & PAGE NUMBERS	TT(SOYINKA'S VERSION) &PAGE NUMBERS	STRATEGIES USED
1.	Adéyemí (p.2)	Adéyemí (p.4)	Complete Retention
2.	Ojúolápé (p.2)	Ojúolápé (p.4)	Complete Retention
3.	Ọmótúndé (p.2)	Ọmótúndé (p.4)	Complete Retention
4.	Réşéèli (p.2)	Racheal (p.4)	Substitution
5.	Ọşúnyomí (p.2)	Ọşúnyomí (p.4)	Complete Retention
6.	Fágúnwà (p.165)	Fágúnwà (p.223)	Complete Retention

**In the Table, Retention strategy is used for 5/6 of the personal names representing 83.3%.**

### **Non-Human (Super-Human) Names and Attributes**

In this study, expressions referring to names or attributes that belong to the Yorùbá religious cosmos, the Christian doctrine and some names in the Islamic religion portrayed in the ST are regarded as Super-Human names and Attributes. Examples are *Olódùmarè* (Fágúnwà 1949: pp. 1; 2; 5; 10; 16; 25; 29 and 140), *Ọlórùn* (Fágúnwà 1949: pp. 7; 20; 31; 34; 44; 49; 51; and 153); *Ọlórùn-Ọba* (Fágúnwà 1949: pp. 8; 10; 14; 16; 19; 20; 21; 26; 27; 31; 34; 41; 42; 43; 44; 45; 49; 51; 112; 140); *Èlédàá* (Fágúnwà 1949: pp. 2; 11; 16; 21; 22; and 27), *Ọgá-Ọgo* (Fágúnwà1949, p.153). Let us observe how *Olódùmarè* has been translated in the TT as shown in excerpt 2.

#### **Excerpt 2**

**ST:** ... olúkùlukú wọn sì ti dáké mínímíní sí ibití**Olódùmarè** sọ wọn lójò sí...(Fágúnwà, p.1).

**TT:** ...each one of them fell impenetrably silent wherever their **Maker** had assigned them on that day... (Şoyinka, p. 4).

In excerpt 2 the name, *Olódùmarè* is translated as **Maker** in the TT, thus, using attributive term **Maker**, for the proper name. One is however lost over what might have made *Olódùmarè* to be translated as **Maker** because this seems to take the translated meaning away from the ST as **Maker** is more of an attributive name for *Olódùmarè*. **Maker** is more appropriate as translation feat for Èlédàá (cited in excerpt 4 below).

Meanwhile, pragmatic consideration comes into play in excerpt3 where *Ọmọ Olódùmarè* is rendered **the child of God**.

### Excerpt 3:

ST: Mo ẹbí ìgbà tí **Ọmọ Olódùmarè** pàápàá ẹ oore fún àwọn adètè mewardá, òkan péré ni ó padà wá dúpe nínú wọn! (Fágúnwà, p. 140).

TT: Don't I recall that when **the child of God** himself handed a priceless gift to the ten lepers, only one returned to give thanks? (Soyinka, p. 191).

In this context, **Ọmọ Olódùmarè**, in the Christian Speech Community means "all Christians", but when allusion is made to Jesus as it is in this context, **the Child** is not intended, but **the Son**. Granted that Soyinka is gender conscious not to use **Son** and ignoring the fact that Jesus was biologically known as male, he should have used the upper case 'c' if he was not revolting against Christian doctrine!

### Excerpt 4:

ST: Şùgbón bí èmí tí n ronú wọn-on nì, èdè **Ẹlédàá** yàtò sí tẹ̀mì, bẹ̀ni **Ẹlédàá** gbón jù mí lo, ìgbà tí sì di òwúrò ojò kan bá yí, wọn wí fún mí láti ilé pé, bàbá mí ti losí **ọrun alákeji**... (Fágúnwà, p. 2).

TT: For even as I pondered these matters, the plan of **the Almighty** differed from mine, and **He** is of course wiser than I. Thus it pleased him that one morning, a messenger came from home to inform me that my father had gone into **the other world** (Soyinka, p. 5).

The translation of attributes such as **Ẹlédàá** (Fágúnwà, pp. 2, 11, 16, 21, 22, 27) is worthy of consideration. **Ẹlédàá** in the TT is **the Almighty** in the first occurrence and in the second occurrence, it is substituted with the pronoun **He** as shown in excerpt 4. Soyinka should have maintained the use of **the Creator** as he did in excerpt 5 or **Maker** that he used in excerpt 1. Absolutely, **the Almighty** cannot be an appropriate translation for **Ẹlédàá**. The context of usage simply requires **the Creator** or rather **Maker** as noticed in excerpts 5 and 6 below.

### Excerpt 5

ST: ...Lódótó ọ̀bọ jọ ènìyàn púpò, o dàbí ẹni pé **Ẹlédàá** fi wọn ẹ ibátan arawọn ni (Fágúnwà, p. 11).

TT2: ...Truly do those monkeys resemble humans, as if **the Creator** did intend that they be the relations of human beings (Soyinka, p.18).

### Excerpt 6

ST: Òní ni ngó sọ fún èyin ẹ̀bọra Igbó Olódùmaré pé, nígbà tí **Ẹlédàá** dá ohun gbogbo tí m̀bẹ̀ nínú ayé tán, ó fi Ènìyàn ẹ olóri gbogbo wọn (Fágúnwà, p.16).

TT: I say to you, all the kobold of *Igbó Olódùmarè*, that when **the Creator** had fashioned all the objects on this earth, it was the human whom he made lord of them all (Şoyinka, p.25).

In excerpts 5 and 6, *Èlédàá* is rendered **the Creator** using the direct (literal) translation strategy that is very appropriate. Closely related to this is the attribute, *Ògá-Ògo* (Fágúnwà, p. 153) that was translated as **King of Glory** (Şoyinka, p.207). **King of Glory** is inappropriate because the sense in *Ògá* in Yorùbá and in this context is **Master** and not **King**, *Ọba*.

In all, with regards to the Super-human names, the predominant use of the **Explicitation Strategy** in the TT could be considered appropriate, although the issue still titillate our palate for further enquiry.

Other names in this category are: *Àgbònnìrègún* (Fágúnwà, p. 150) and *Odùduà* (Fágúnwà, pp. 108; 150). In TT2, *Àgbònnìrègún* was rendered **the act of consulting Ifá incessantly** (Şoyinka, p. 202). Here the concept of the occupation of the referent was used through the **Explicitation Strategy**. *Odùduà* was rendered **ancestor Odùduwà** (Şoyinka, p. 147), which is another instance of the **Retention Strategy** considered to be appropriate for translating such names.

Non-Human names like *Àh̄jònnú* (Fágúnwà, p.13); *Èbọra*(Fágúnwà, p.16); and *Iwin* (Fágúnwà, pp.14; 16) were found in the ST and have been rendered into English following Şoyinka inventive neologism as already established in his translation of the first novel of the author. However, some varieties of the names that are found in the TT include **kobold** and **daemon**, formed through the Nominalization process referred to as **Calque**. Hence, where this strategy is used for the names, we can still consider it as appropriate.

From the textual point of view and that of the Yorùbá religious belief, one can conclude that the **Complete Retention**, **Explicitation** as well as **Calque** strategies that have been used in the TT for this category of names are appropriate. The above analysis of the translation strategies for the Non-Human (Super-Human) names and Attributes is further presented in Table 2 for ease of reference.



**Table 2: Non-Human (Super-Human) Names and Attributes in ST and TT**

S/N	ST & PAGE NUMBERS	TT (ŞOYINKA'S VERSION) & PAGE NUMBERS	STRATEGIES USED
1.	Olódùmarè (pp. 1; 2; 5; 85)	Maker (p.4); the good Lord (p. 5); God (p.9) Èdùmàrè (p. 115; 117)	Explicitation; Addition; Substitution
2.	Èlédáá... Èlédáá (p.2)	the Almighty... He (p. 5)	Substitution
3.	Ọlórùn (pp. 7; 34)	God (p.17)	Substitution
4.	Ọlórùn-Ọba (pp. 8; 10;14)	the King of Heaven (p. 13;)	Direct Translation
5.	Olúwa	God	Substitution
6.	Ọgá-Ọgo (p. 153)	King of Glory (p. 207)	Direct Translation (Shifted)
7.	Ọmọ Olódùmarè (p. 140)	The child of Olódùmarè (p. 191)	Direct Translation
8.	Aşojú-Olódùmarè (p. 108)	Aşojú-Olódùmarè (p. 148)	Retention
9.	Odùduà (pp. 108; 150)	<i>ancestor Odùduwà</i> (p. 147)	Explicitation
10.	Àgbònnírègún (p. 150)	Consulted <i>Ifá</i> incessantly (p. 202)	Explicitation
11.	À̀ǹj̀ò̀nǹú (p.13;	Daemon; Spirits	Calque
12.	Èbọra (p.16)	Daemon (p. 55)	Calque
13.	Iwin (pp.14; 16)	The gnome (p. 55; 57);	Calque

In the above table, the translator used retention strategy for 5 out of the 8 super-human = 62.5%; while the others have been translated through Calque.

### **Fictional Names (Human and Non-Human)**

Table 3 shows how some of the Fictional names in the ST have been reproduced in the TT.

**Table 3: Fictional (Human and Non-Human) Names in ST and the TT**

S/N	ST & PAGE NUMBER	TT (ŞOYINKA) & PAGE NUMBER	STRATEGIES USED
1.	Àgùntàn-Ìnàkí (p. 133)	Baboon of a goat (p. 181); Goat-Baboon (p. 182)	Calque
2.	Àjèdìran (p. 25)	Àjèdìran (p. 32)	Retention
3.	Àkàrà-Òdògùn (p. 4)	Àkàrà-Òdògùn (p. 5)	Retention
4.	Akòwédìran (p. 53)	Akòwédìran (p. 94)	Retention
5.	Bàbá-Onírùngbòn-yéúké (p. 75)	The furry-Bearded-One (pp. 105, 110, 179);	Calque
6.	Èniyàn-şe-pèlè (p.132)	Èniyàn-şe-pèlè (p. 181)	Retention
7.	Ewédayépò (p. 133)	Ewédayépò (p. 183)	Retention
8.	Ìbànúje-Ìsàlẹ (p. 134)	Ìbànúje-Ìsàlẹ (p. 183)	Retention
9.	Ìdákéróró-Òde (p. 53)	Ìdákéróró-Òde (p. 94)	Retention
10.	Ìjambáforítù (p. 131)	Ìjambáforítù (p. 179)	Retention
11.	Ìwàtútù (p. 132)	Ìwàtútù (p. 181)	Retention
12.	Olóhùn-dùùrù (p. 135)	Olóhùn-dùùrù (p.184); <b>Olóhùn-Iyò</b> (p.184)	Retention
13.	Olówó-Ayé (p. 1; 8)	Olówó-Ayé (p. 7; 13)	Retention
14.	Àgbákò (p. 4)	Wild Àgbákò (p. 7)	Explication
15.	Aládé-Igbó (p. 27)	Aládé-Igbó (p. 25)	Retention
16.	Ànjònnú-Ìbèrù (p. 27)	Ànjònnú-Ìbèrù (p. 25)	Retention
17.	Èşù-kékeré-Òde (p. 13)	Èşù-kékeré-Òde (p. 22)	Retention

As presented in Table 3, the translator used retention strategy for 15 out of the 17 fictional names, representing 88.2%.

### Praise Names

The praise names in the ST and their equivalents in the TT are presented in excerpt 7.

### Excerpt 7

1. **Àáké Ọlórún Ọba** (Fágúnwà, p. 85) **The axe of the King of Heaven** (Soyinka, p. 117).
2. **A-bá-olóúnjẹ-kú** (Fágúnwà, p. 4) **He with a life-and-death commitment to his stomach** (Soyinka, p.7); and **the man wedded to food to the gates of death** (Soyinka, p. 13).
3. **Arẹwà lókúnrin** (Fágúnwà, p. 7) **A man of great beauty** (Soyinka, p. 11).
4. **DòngísoláỌkúnrin** (Fágúnwà, p. 133) **Idiocy on two legs** (Soyinka, p. 181).
5. **Eégúnlẹgi** (Fágúnwà, p. 10) **The man of the Mask of Dares** (Soyinka, p. 17).
6. **Ọkúnrin mẹta** (Fágúnwà, p. 4) **That man among men** (Soyinka, p.7)

As can be observed in the praise names in 1-6 above, items 1-3 were literally translated, that is, they were paraphrased such that the metaphors in the Praise names could be converted to senses. Items 4-6 were however rendered through replacement of the metaphors for similar metaphors (Newmark's second approach). We assume this was done in order to be able to convey the images as well as the ST intended messages to the TTRs.

### Ecological Features

Some of the ecological features and concepts that are specific to the Yorùbá natural environment as depicted in the ST. Season or weather, flora, fauna, forest, and mountain are the categories of ecological features that were identified in the ST and examined in this study.

### Excerpt 8

#### Season or Weather

**ST:** L'òsàn-án gangan ijósí; òdòrùn nàà mú gidigidi;òsán pón gidigidi; ogúnlógò àwọn èdá aláàyè ni wón mọ pé òdòrùn nàà mú (Fágúnwà, p. 1).

**TT:** One bright afternoon a long while past... even as the sun beat down relentlessly... Countless were the ones who knew the malice of the sun (Soyinka, p. 3).

#### Flora

**ST:** Ilé;ẹ̀yìn odi; oko; ahéré; orí àpáta ílákán; orí òkè; orí igi; abé igi; ojú ọ̀nà; ilẹ; ẹ̀gbẹ̀giri; òkúta; gbòhngbò; ìdàrọ, epo, ewéko; ewé gbígbe; ewé ojú omi (Fágúnwà, p.1)

**TT:**home, outside the fence of my compound,farms, hideouts, a huge rock, in the shade of a tree that covered the rock, \*eyes, the earth, brick walls, stone, tree stumps, knobs, palm oil,foliage on the roadside,dust, cosmetic powder,dry leaves, leaves on water surface (Soyinka, p.3).

#### Fauna

**ST:** àwọn alángbá; àwọn ẹ̀yẹ ílá;ẹ̀lúùlú; àdàbà; ẹ̀yẹagbe; àlùkò; àwọn ẹ̀yẹ kékeré gbogbo; alápàándèdè;omọ adìẹ (Fágúnwà, p.1).

**TT:** Lizards, birds, the dove, the cuckoo, the camwood bird, the minnows of the air, the alápàándèdè, chickens (Soyinka, pp.3-4).

### Forests

**ST:** Igbó Irúnmalè (Fágúnwà p.4); Igbó Olódùmarè (pp.8; 9; 10); Aginjù Ìdákéróró (p.15)

**TT:** the Forest of a Thousand Demons (Şoyinka, pp.3-4), the Forest of Olódùmarè (Şoyinka, pp.3-4); and also as Igbó Olódùmarè (Şoyinka, pp. 19, 20, 33); Igbó Ìdákéróró, the Forest of Impenetrable Silence (Şoyinka, p.19).

### Mountain

**ST:** ÒkèLángbòdó (Fágúnwà, p.4)'

**TT:** Mount Lángbòdó (Şoyinka, p.7)

It is evident that the foregoing ecological features have been rendered in the TT using the **Substitution, Explication and Direct (Literal) Translation Strategies**.

Similarly, items of Material Culture such as food, drinks, clothing and means of transportation considered in this Study as part of the Ecological features have been rendered in the TT as shown in the excerpts below. Observe the translation of some of the CSEs on food (highlighted in bold) in the following excerpt:

### Excerpt 9

**ST:** ...mo ní nńkan parí nàà wàyí, ijàngbòn lé mi kúrò nínú ilé mo bá ijàngbòn lórí àpáta, mo bu òkèlè kojá ibi tí enumi gbà, **mo fi omi tútù ro èlùbọ, mo fi àkàrà jẹ ìrẹ̀sì, mo gbé gaàrí fún Òyìnbó wà mu** (Fágúnwà, pp. 3-4).

**TT:** ... I said to myself, **matters have truly come to a head!** I fled **disturbance** at home only to encounter **trouble** on a rock; I loaded **a morsel** beyond the mouth's capacity; I tried **to eat my boiled rice with a bean cake**, tried **to transform yam flour into paste with cold water**; offered **a white man *ẹ̀bàto* eat!**(Şoyinka, p. 7).

In the ST, references are made to the main food of the Yorùbá people like *Àmàlà*, also called *Ọkà*. *Èlùbọ*(p.4) rendered as **yam-flour** in the TT. The strategy used here is **Calque**. *Gàrí* is retained; *Àkàrà* is translated 'Bean cake'. 'Bean cake' is "one of the language transfer strategies in the Nigerian English" (Adédíméjì, 2012) that serves as a means of finding an equivalent meaning for *Àkàrà* through 'cake' that is already known to the reader; *Ìrẹ̀sì*, which is a loanword from English into Yorùbá is rendered through substitution strategy.

Other aspects of the local cuisine recur in other excerpts are *Èkọ* made from organic corn or maize through soaking and fermentation. It is retained in the TT as there cannot be equivalent word for it in the English culture. *Àkàsù Èkọ* is the jelly form of the drinkable *Èkọ* and is usually taken with *móínmóín*, sometimes called 'Beans pudding' in Nigerian English. In TT2, it is rendered as *Èkọ* (Şoyinka, p.6), through retention. As observed, the food items have been translated through **Retention** strategy in the TT.

Besides foods, clothes are also part of material culture. The type of clothing among the Yorùbá is mainly determined by the climate and the material to be used. It is also influenced by religion and professional code of dressing. The different types of clothes tell us the different parts of the body to be covered by the clothes. Newmark (1988) suggested that the national costume of a country should not be translated as it represents the national identity. The highlighted expressions in the excerpts are some of the Yorùbá clothing presented in the ST and the corresponding translations in the TT.

### Excerpt 10

**ST:** èmi nàà bọ aṣọ arà mi sílẹ̀, àfí **ṣòkòtò** l'ó kù sí idí mi, èmi tí mo ti dé **filà** rí, tí mo tẹ filà mi síwájú kòngò, mo sí filà kúrò ní àtárí, atégùn àlàáfíà sì nífẹ̀ sí mi ní ìpàkó, ...**etí ṣòkòtò** funfun bàjẹ, **etifewù agbádá** di pupa...(Fágúnwà, p.1).

**TT:** Even I tossed off my clothing, leaving only my shorts to cover my buttocks. I, who had earlier donned a cloth cap, cocked its pouch stylishly over the forehead, was forced to toss the covering from my skull. Now **the breeze of well-being** caressed my occiput, ...trouser hems were bleached white while the sleeves of the *agbádá* shimmered red (Şoyinka, p.3).

In the excerpt, *Filà* is rendered as a **Cloth cap** through the **Specification Strategy**, *ṣòkòtò*, in the first instance of its occurrence in the excerpt is rendered as **trousers** through **Substitution strategy** and in the second instance via **Official Equivalence**; *Agbádá* is retained in the TT. In all, the rendering of *ṣòkòtò* as **pants** and **trousers** is appropriate. **Retention** or **Explicitation Strategy** is appropriate for *filà*, *agbádá*, *aṣọ kījipá* (Fágúnwà p.4) translated as *Kījipá* cloth; and *Dàndógó* as found in the expression: *Ènití ó gbàdúrà dàndógó mēwàá bí olúwarẹ̀ k'ó ní dàndógó mēwàá yìò ní dàndógó méjọ* (Fágúnwà, p.9) translated in the TT as: “He who prays for ten **dàndógó**, if he does not receive ten **dàndógó**, he would receive eight **dàndógó** (Şoyinka, pp. 8 & 9).

Each community has its own ideal house design and most of the time it is laden with the local taste of the community. The traditional Yorùbá house is made of mud. Some examples in the ST and the TT are: *ahéré* rendered **hide-outs**; *koro iyàrá*, **the corners of our room**; *òkè àjà*, **attic**; *àgbàlá*, **backyard**; *ègbéḡgiri*, **mud walls**; and *èyìn odi*, **the outside of the city wall** (Fágúnwà, p.1 and Şoyinka, p. 11). These expressions are mainly rendered through the **Direct (Literal) Translation Strategy**. The appropriateness of the strategies used are due to the fact that the most obvious differences between houses are the external architecture and the interior design of a house just as the building materials are also unique. Expressions depicting means of transportation are also not left out in the ST. Let us consider how they have been rendered in the TT.

### Metaphorical CSEs: Proverbs

Metaphorical CSEs are elements used in the ST for stylistic effects. Few of them that are examined in this paper are idioms, similes, and proverbs. Usually, the meaning of an

idiom is not directly related to the meanings of the words that constitute it, therefore translating it from one language to the other becomes a problem. In the same way, proverbs that serve to pass messages in succinct ways also constitute problem to translation. Examples of proverbs and the strategies used for them in the TT are presented in 11.

### Excerpt 11

- ST:** bí bàbá mi ti ní sun ísú sí iná bèè náàni ó ní fí ojú wá òbẹ (Fágúnwà, p. 6).  
**TT:** Even as he roasted yam in the embers, his eyes had already begun to seek the stew (Soyinka, p. 10).  
**ST:** nígbàtìàjànàkú bá pàdẹ àjànàkú dandan ni kí igi má wo lu ara wọn (Fágúnwà, p. 14).  
**TT:** when an elephant meets an elephant, trees must fall, one upon the other (Soyinka, p. 54).  
**ST:** Ènítí ó dúró de reluwe yóò bá ara rẹ ní òrun alákeji (Fágúnwà, p. 16).  
**TT:** He who stands on the 'train's track' will find himself in the vault of heaven (Soyinka, p. 56).  
**ST:** Àgbà tí ó rí ejò tí kò sa ara ikú l'ò nyá a (Fágúnwà, p.16).  
**TT:** An adult who sees a snake and does not take to his heels is only hurrying himself to his grave (Soyinka, p. 56).  
**ST:** Èranko tí ó bá nífi ojú di ọdẹyìn ààrò ni yóò sùn(Fágúnwà, p. 16).  
**TT:** An animal that underrates a hunter shall sleep in the oven (Soyinka, p. 56).  
**ST:** Ìgbéraga ni ìbèrè ìparun, òun ni ìbèrè ìsubú (Fágúnwà, p. 16).  
**TT:** Pride is the beginning of destruction, it is the beginning of (man's) fall (Soyinka, p. 56).

As already explained, Newmark's (1988b) Seven Approaches to Metaphor translation were used to read the extent to which the cultural images in the expression have been replicated in the TT. The above proverbs have been translated through **Literal Strategy**. Translators are left with two major strategies from the seven approaches, depending on the purposes of translating, in order to convey the ST intended messages appropriately. Thus, it is **conversion of Metaphor to Sense (Paraphrase) and Direct (Literal) Translation**.

### Findings

Findings of the study based on the focused data, are that the translator used various translation strategies for culture-specific expressions like proper names and proverbs found in the ST that do not have perfect equivalents in English. The translator used Retention strategy for most of the proper names: personal 5/6 representing 83.3%, fictional 15/17= 88.2% super-human 5/8 = 62.5% and literal and paraphrase strategies for praise names and proverbs. It is however, interesting to note that owing to the toneless orthography of the ST, the translator failed to adequately represent the intended messages of the ST at the pragmatic and textual levels. This is actually not expect given

the socio-cultural background of the translator and should be taken care of in subsequent edition of the text.

### **Conclusion**

In this paper, we have analysed the strategies used by Wole Soyinka to replicate two major categories of the CSEs- names and proverbs that were focused in the study. Although there are usually lack of ‘perfect’ equivalence between two different languages such as Yorùbá and English, translator should try as much as possible to approximate meanings of CSEs by using strategies that will convey the intended meanings of the CSEs as much as possible.

This paper, through the researcher-designed Translation Equivalence Assessment model, that served as the theoretical framework for the main study and this paper has established relationship between the CSEs and the various translation strategies that have been proposed by translation scholars. It is hereby presented to future researchers in translation studies, especially Yorùbá – English literary texts.

It is suggested that competent and professional translators in Nigeria should re-translate the ST and works of other notable creative writers in indigenous language medium, particularly Yorùbá, into English, using insights from this study. It is hoped that such attempts will expand the readership and widen scholarship of Yorùbá literary texts.

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## CHAPTER SEVENTEEN

### CAN ADVANCED LEARNERS OF FRENCH DO WITHOUT INTERFERENCE FROM ENGLISH AS A SECOND LANGUAGE IN THEIR ONLINE PRODUCTION? A CASE STUDY OF YEAR ABROAD STUDENTS' DISCOURSE IN FRENCH

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#### **Introduction**

Interference can be described as a phenomenon in which a speaker consciously or unconsciously introduces structures, words or knowledge of languages previously acquired or learnt when speaking or writing another language. These interferences can be phonological, grammatical, lexical and semantic in nature. The lexical interferences can either be an outright transfer of a lexical morpheme from one language to another or be an extension of meaning of a lexical morpheme owing to similarity with a morpheme in another language. Phonological interferences manifest in the difficulty in pronouncing certain sounds in the foreign language due to the influence from previously acquired languages (Weinreich, 1953 & Romaine, 1989). This can equally occur when a speaker uses sounds from other languages when speaking another language. On the other hand, the grammatical interferences involve the borrowing of syntactic structures, word order and agreement of other languages when speaking a different language (Kinzel, 1964 & Mackey, 1976). Semantic interferences consist of translation of meanings, word for word, from other languages (Lightbown & Spada, 2006; Odlin, 1997).

In Ghana, French as a Foreign Language (FFL) is learnt in a multilingual society. Research has shown that Ghanaians use a range of languages between fifty (50) and seventy-nine (79) with English language being the official language (Haruna, 2008). In view of this, the learner may have the linguistic knowledge of at least two languages (i.e. his L1 and English) before he starts learning French. English is dominant in Ghana because it is the language of instruction beyond the third year of the Primary School. Also, it is the language used for administrative purposes and even in most media.

This study will therefore be based on interferences from English in the online production of French. An online production is the spontaneous response to a question which leads the speaker to produce a monologue by narrating an event or a language learning experience (Levelt, 1989; Buttersworth, 1980). Our respondents were therefore subjected to a spontaneous production task where they have to narrate some experiences during their year abroad stay in Togo. This task is done without preparation or prior knowledge of the topic by learners in order to reveal the challenges that the situation of communication pose to Level 400 students referred to as advanced learners of French in

the context of this study. These respondents have been selected based on their exposure to French in a native environment for nine months. Also, they have been taught techniques of narrative, descriptive and argumentative texts during their 5-semester study at the Department of French before participating in the immersion program in Togo, which course components even reinforced such skills.

In view of this, we assume that learners have acquired enough skills when it comes to describing events using the French language. However, could it be assumed that due to this prolonged exposure to the French language, such returnees from Togo speak freely with less or no interference from the English language? What types of interferences occur at this level? What causes these interferences? How do these interferences manifest in their online production? The purpose of this article is to analyze the nature of interferences that occur during students' online production in French. This analysis will also focus on the types of interferences and how these interferences occur in the students' online production. We will now briefly examine the framework within which the learners' online production will be studied.

### **Literature Review**

The cognitivist theory is one of the language acquisition theories that dispute the existence of separate mental module for language learning. This theory conceptualizes language acquisition as a buildup on previous knowledge (i.e. learning from the known to the unknown). According to this theory, learners acquire by constructing a series of systems, known as interlanguages, which are gradually grammaticized and restructured as learners incorporate new features (Selinker, 1972). The interlanguage is a temporary system, restructured as the learner tests hypotheses about the new language, and adds, drops, or modifies rules as a result of these trials. Hypothesis formation and hypothesis testing are based on the learner's prior linguistic knowledge, that is, knowledge of language rules in the first or the second language or of some other language (Faerch and Kasper, 1985). Consequently, the effective use of prior linguistic knowledge that aid in developing skills for a foreign language results in positive transfer. Alternatively, there is interference when the understanding of a previously acquired language complicates the learner's understanding of the new language.

These interferences manifest in different ways. The learner sometimes transfers a lexical morpheme from one language to the other or extends the meaning of a lexical morpheme owing to similarities with a morpheme in another language; this situation is referred to as lexical interference. Grammatical interference is the transfer of knowledge of various structural features in previously acquired languages to the learning of another language. These may include syntactic substitutions, word order and agreement (Weinreich, 1953). Phonological interference occurs when sounds, stress or intonation from other languages influence the learner's pronunciations when speaking another language (Blanc-Michel, 1998). Learners may equally translate meanings word for word from other languages which result in semantic interference. Thus, wrong translation of meanings from one

language into another leads to distortion of meaning. We assume that learners are adept in using these learning strategies to overcome their linguistic challenges hence, they do not experience any communicative need to develop their interlanguage resources. In other words, as these communication strategies help learners to keep conversations going, the former may not help learners negotiate their way to the correct target language forms. This situation is what researchers such as Selinker (1972), Ellis (2003) and Han (2004) refer to as fossilization.

Language production, a complex and multi-faceted phenomenon, involves a series of interlocking stages such as conceptualization which helps establish a communicative goal; the next stage is the formulation which helps in the selection of appropriate phonological, grammatical and lexical features for preverbal message; and finally, the articulation where the plan is converted into an actual speech (Levelt, 1989). It must be noted that, these stages run concurrently. As online tasks require the participants to function primarily as 'language users' in the sense that they must employ the same kinds of communicative processes as those involved in real-world activities, there are likely to be trade-offs as the learner struggles to conceptualize, formulate and articulate messages (Ellis, 2003). This means that, a learner who is concerned with what he wants to say, may not be able to give much attention to how to say it. As a result, he may consciously or unconsciously transfer from the nearest language systems expressions, sounds or structures that constitute lexical, phonological or grammatical interferences in the target language. Conversely, the learner's attention to accuracy may interfere with his ability to conceptualize, leading to semantic interferences. We assume that, these interferences occur because some of the learners do not possess effective referential communication skills in speaking the L2 (i.e. English), which they use as language of reference. Therefore, conceptualization and formulation becomes difficult. This means that, learners may fail to perform a task effectively not because they lack the necessary linguistic resources in French but because they find it difficult identifying and encoding the referents they wish to communicate about in English.

Research conducted by scholars such as Hulstijn and Hulstijn (1984) and Ellis (1987) proved that the combined effects of time pressure and focus on form/meaning, distorts online planning of L2 learners. In the first case, some L2 learners of Dutch were asked to perform short oral narratives under four conditions involving combinations of two variables: time, i.e. the learners were told to speak as quickly as they could or to take as much time as they wanted; and focal attention, i.e. learners were instructed to focus on form or on meaning (Hulstijn and Hulstijn, 1984). They found that time pressure by itself did not affect the accuracy of word order but that in combination with focus on form, it had a profound effect. In the same vein, Ellis (1987b) compared learners' performance on written and oral narrative tasks based on pictures. In the case of the written task (Task 1), the learners were given as much time as they wanted to write the narrative. In the first oral task (Task 2), they were asked to retell the same narrative but without recourse to their written versions. In the second oral task (Task 3), they were given a different set of

pictures and instructed to tell the story with minimal opportunity for prior learning. Ellis found that the learners' use of the regular past tense forms was most accurate in Task 1, least accurate in Task 3 and intermediate in Task 2. We can then conclude from these studies that, when learners use the time at their disposal to attend to formulation and to monitor the use of their grammatical resources their production becomes more accurate. However, if they use time to plan content, no effect on accuracy is observed. The difference between Task 1 and 2 can also be explained in terms of online planning; accuracy was greater when there was no time pressure. With reference to the aforementioned works, we can conclude that narrative, descriptive and argumentative tasks are examples of tasks that elicit spontaneity. By these case studies, we posit that when learners attend to form and meaning at the same time, coupled with the time pressure for the production task, interferences from the L2 occur as a strategy to maintain the flow of speech in the target language.

The current study uses the theoretical framework of Contrastive Analysis. The Contrastive Analysis in foreign language teaching can be traced to Fries (1945) and Lado (1957). Contrastive Analysis is the study and comparison of two languages, learners' target language and learners' native language. This is done by looking at the structural similarities and differences of the studied languages. This theory postulates that where the two languages are similar, positive transfer would occur and where they are different, negative transfer, or interference, would be the result. This is the framework within which the online production of learners will be analyzed and discussed.

### **Methodology**

The target group for this study is Level 400 students of French who have studied French for five (5) semesters at the University and have also benefitted from a 9 – months immersion program in Lomé. These learners can be categorized as independent users of the French language, having attained the proficiency level of B2 of the Common European Framework of Reference for Languages (2001). This is because, learners can understand the main ideas of complex text on both concrete and abstract topics, can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party. Also, they can describe experiences and events, dreams, hopes and ambitions and briefly give reasons and explanations for opinions and plans. The data for this study consists of nine (9) recordings of monologues of approximately one hour and fifteen minutes (1 hour 15 minutes). During the task, learners were asked to recount their experiences in Lomé during the immersion program and how it has helped improve reflexes and oral competence in French. Learners were not given prior information about what will be demanded from them during the task. Therefore, responses were direct and spontaneous in nature. The task sought to analyze the nature and the types of interference from English that occur when advanced learners' such as those identified earlier are involved in a direct and spontaneous production. We presume that lexical and grammatical interferences will be dominant in their productions. The data was transcribed

orthographically, and where necessary phonetically (i.e. as in the cases of phonological interferences) and analyzed with the analysis software ATLAS.ti 6.2.

### Analysis and Discussion of Data

Learners’ discourses were found to be filled with different types of interferences: lexical, semantical, phonological and grammatical. We will therefore describe the nature of these types of interferences with examples from the transcriptions.

### Lexical Interferences

Lexical interferences can either be an outright transfer of a lexical morpheme from one language to another or be an extension of meaning of a lexical morpheme owing to similarity with a morpheme in another language. The lexical interferences occurred in diverse ways in students productions. This include the use of Faux-Amis, the use of inappropriate verbs, the use of loanwords from English, the use of inappropriate words, the wrong use of expressions, among others.

### Use of Faux-Amis

Faux-Amis are words of different languages that overlap in form, (that is having a common orthographic forms) but can vary in terms of the amount of semantic overlap that they share (Burkholder, 2015). An examination of the learners’ discourses shows such interferences which were influenced by their knowledge of English.

**Table 1: Use of Faux-Amis**

<u>N.</u>	<u>Code Name</u>	<u>Excerpts in French</u>	<u>Word for Word Meaning in English</u>	<u>Appropriate Word or Expression</u>
1.	P1	«... donc nous étions obligés d’être erm de donner toute notre <b>concentration</b> »	“therefore we were obliged to give all our <b>concentration</b> ”	Attention
2.	P4	« ...oui erm erm et erm on nous a donné erm erm une <b>gaz</b> pour préparer »	“yes erm erm and erm we were given a <b>gas</b> for cooking”	Une bouteille de gaz
3.	P8	« ... ça m’intéresse pour devenir erm dans la <b>future</b> au pasteur »	“that is my interest for to become erm in the <b>future</b> to pastor”	Dans l’avenir
4.	P7	« eh ce que m’a aidé beaucoup c’est mon (pause) la <b>société</b> dans laquelle nous avons eh avons vécue »	“eh what helped me a lot it is my (pause) the <b>society</b> in which we have eh have lived”.	L’environnement or le milieu

These examples as observed in Table 1 are indications of lexical interference where ‘concentration’, ‘gas’, ‘future’ and ‘society’ in English have served as easy substitutes for

adequate words or expressions in French. The word ‘concentration’ (P1) is inadequately used in the French statement. The right word to use there is ‘attention’. The use of ‘gas’ in the French statement by P4 is wrong as it rather points to any gaseous substance that can be liquefied and compressed under a certain temperature i.e. Oxygen, Carbon Dioxide, Methane, Propane, Butane, etc. The right expression should be “une bouteille de gaz”. In this excerpt, P8 used ‘future’ in his French statement. The right word to be used in this context is “à l’avenir”. In example 4, the use of ‘society’ in the French statement by P7 is wrong as it rather points to any formal association of people with similar interests i.e. Club, Guild, Lodge, etc. The right word should be ‘l’environnement’ or ‘le milieu’.

Because these words are identical in form and are close in meaning, students make conscious recourse to them as a strategy to fill in the gap in knowledge. Even when the word is consciously used, students assume that for the fact that it exists in both languages, it carries the same meaning wherever it is used. We assume that learners thought that because these words exist in both English and French, they carry the same meaning in both languages.

### Use of Inappropriate Words

In this section, we consider cases of interference resulting from the use of words in wrong contexts or what we call inappropriate words. These include the haphazard use of certain words as synonyms. The use of these inappropriate words is also a dominant interference from English on learners’ discourses in French.

**Table 2: Use of Inappropriate Words**

N.	Code Name	Excerpts in French	Word for Word Meaning in English	Appropriate Word or Expression
5.	P9	« ... c’est une chose et aussi <u>erm quelques</u> les professeurs ont toujours essayé de ne pas parler <u>erm anglais pour nous</u> »	“it is one thing and also <u>erm some</u> the lecturers always tried not to speak <u>erm English for us</u> ”	Certains
6.	P2	« Oui vraiment c’est <u>nécessaire</u> de <u>erm (pause)</u> le bain linguistique »	“yes indeed it is <u>necessary</u> to <u>erm (pause)</u> the year abroad”	Important
7.	P4	« au Togo, j’ai eu beaucoup des amis surtout <u>erm des étudiants</u> à l’Université de Lomé et par rapport	“in Togo, I had a lot of friends especially <u>erm the</u>	Interaction

		à mes <u>échanges</u> avec eux »	students at the University of Lomé and in relation to my <u>exchanges</u> with them”	
8a.	P3	« j’ai pu eu quelques vocabulaires et j’ai eu le courage de parler à aux gens surtout <u>publiquement</u> »	“I was able to get some vocabularies and I had the courage to talk to people especially <u>publicly</u> ”	En public
8b.	P3	« j’ai parlé avec des francophones <u>directement</u> »	“I spoke with some francophones <u>directly</u> ”	Face à face

In example 5, (p. 9) chose ‘quelques’ because ‘quelque’ and ‘certain’ both refer to ‘some’ in English; therefore, after the translation from English, the student was confused as to which of the two words to use. Although ‘quelque’ exists in French, the context in which it was used makes it wrong. He should have used ‘certain’ instead.

In Example 6, the word ‘necessary’ is used interchangeably with ‘important’ in English. Therefore, (p. 2) extended that knowledge into French but the context in which he used ‘nécessaire’ makes it wrong although it exists in French.

In Example 7, (p. 4) use of ‘exchange’ in the French statement is wrong as it rather points to any mutual expression of views especially an unpleasant one. The right word should be ‘interaction’.

In Example 8, the use of adverbs such as ‘publiquement’ and ‘directement’ is wrong and we think that the English language influenced their choice because the speaker translated them directly from that language. The right words were supposed to be ‘en public’ and ‘face à face’ respectively but learners extended the rule of adverb formation and added ‘ment’ to ‘publique’ and ‘direct’. From these examples, it is evident that learners’ choice of wrong words was influenced by the English language. We think learners chose some of these words because they overgeneralized the rules on word formation in the French language. The common rule for adverb formation in French is the introduction of the suffix ‘ment’ to the root; therefore learners adopted this rule without checking whether there are expressions that fit better. We believe these thought processes brought about the lexical interferences.



### Use of Inappropriate Verbs

For this type of lexical interference, students used verbs in contexts in which they are not supposed to be used and also interchanged verbs as synonyms for others. The following inappropriate verbs are identified in the learners' discourses:

**Table 3: Use of Inappropriate Verbs**

N	Code Name	Excerpts in French	Word for Word Meaning in English	Appropriate Word or Expression
9.	P1	« ... quand j'étais erm je <u>sortais</u> d'ici, j'étais pas très fort dans la langue française »	“when I was erm I <u>left</u> from here, I was not very strong in the French language”	Partir
10.	P6	« ...ils <u>ont demandé</u> erm souvent des questions en français »	“they <u>asked</u> for erm often questions in French”	Poser
11.	P5	« je suis habitué avec ma langue maternelle puisque je j'ai pas pu erm bien <u>échanger</u> avec mes amis dans la langue française »	“I am accustomed with my mother tongue since I couldn't <u>exchange</u> well with my friends in the French language”	Communiquer Interagir

In the first example of Table 3, (p. 1) translated from English the verb ‘to leave’ as ‘sortir’ in French but the context in which it was used makes it wrong although it equally means ‘to leave’ in French. The right verb to be used in this context is ‘partir’. We also notice the wrong use of ‘demander’ in Example 10 where P6 used the verb ‘ask’ instead of ‘poser’. Probably, the student did not find the right equivalent to the verb ‘ask’ and due to time pressure, relied on the French verb ‘demander’ to complete his statement. Referring to 11, (P5) used ‘échanger’ in a wrong way to mean ‘interacting with someone’ but the right verb to use is ‘communiquer’ ou ‘interagir’.

From the above-mentioned cases, we can say that students used these verbs as a compensatory strategy to overcome lexical challenges. Whenever learners face challenges in communicating their ideas in the French language, they rely on certain forms that are readily available to them in the English language. In our case, verbs that were used inappropriately compensated for the lack of knowledge of the right verbs in the French language.

### Loanwords from English and Slippages

In this category, we will analyze some lexical borrowing in the discourse of students. Loanwords or lexical borrowing refer to “the incorporation of foreign elements into the speakers' native language” (Thomason & Kaufman, 1988: p. 21).

Here, we have identified words from the English language which have slipped into the statements made by the respondents. Since the research could not determine if the speaker used them consciously or unconsciously, we refer to them as loanwords and slippages, respectively.

**Table 4: Loanwords from English and Slippages**

N.	Code Name	Excerpts in French	Word for Word Meaning in English	Appropriate Word or Expression
12.	P5	« ... je disais que avant qu'on ne part au Togo même les gens de notre groupe <b>members</b> ... »	“... I said that before we left for Togo even the people in our group <b>members</b> ”	membres
13.	P5	« les <b>rooms</b> étaient erm très spacieux quoi »	“The <b>rooms</b> were erm very spacious what”	chambres
14.	P5	« ...qui causent chaque jour avec moi pour m'aider <b>like</b> pour pouvoir améliorer ma langue, mon français... »	“...who chat everyday with me for to help me <b>like</b> for to be able to develop my language, my French...”	par exemple; afin;

From examples 12 to 14, the use of ‘members’, ‘rooms’ and ‘like’ can be analyzed either as borrowed words from English or as slip of tongue. On one hand, these errors could be considered as ‘borrowed terms’ from English if P5 used them deliberately for lack of the appropriate words in French. On the other hand, these errors could be considered as slippages in the context of their use, which are caused by inattentiveness on the part of the speaker. We assume that P5 was distracted or lost focus on the form of the message at various moments of his monologue. These errors however point to the fact that the speaker in question was using English as a language of thought during his entire production.

### **Transposition of Expression from English**

In this section, we examine the direct translations exercised by learners to attain equivalence in French. In these extracts, some learners transposed the meaning of fixed expressions and translated them directly into French.

**Table 5: Direct Transposition of Expressions**

N.	Code Name	Excerpts in French	Word for Word Meaning in English	Appropriate Word or Expression
15.	P9	« ... <i>mais, mais après ça <b>merci à</b> Dr Bakah on a fait des transactions avec le gouvernement</i> »	“ <i>but, but after that <b>thanks to</b> Dr Bakah some transactions were made with the government</i> ”	grâce à
16.	P6	« ... <i>mais si tu sors tu vas <b>parler avec</b> (abandon)</i> »	“ <i>but if you go out you are going to <b>talk with</b> (abandon)</i> ”	parler à

From excerpt 15, P9 directly transposed and translated the English expression ‘thanks to someone’ into French as ‘merci à quelqu’un’ instead of using the right expression, which is ‘grâce à quelqu’un’. P6 also transposed the English expression ‘to speak with someone’ into French as ‘parler avec quelqu’un’ instead of the correct expression ‘parler à quelqu’un’.

These examples are evidences of wrong transpositions of expressions from the English language. Since these fixed expressions in English have corresponding expressions in French, translating them directly does not render accurately their meaning. In our case, even though the statements in French are meaningful, we can identify nonetheless such influence from English through the structure of the rendered expressions in French.

### **Grammatical Interferences**

Grammatical interferences involve the borrowing of syntactic structures, word order and agreement of other languages when speaking a target language. The grammatical interferences occur in diverse ways which include the wrong placement of words (pronouns, adjectives and adverbs), the wrong use of prepositions, wrong sentence structures (subject-verb agreement), the omission and wrong use of articles and the wrong use of auxiliary verbs. For the purpose of this study, we will focus on the wrong use of prepositions and the omission and wrong use of articles which are dominant in the data collected.

### **Wrong Use of Prepositions**

There are many prepositions that are often used in French for example, ‘à’, ‘de’, ‘sur’, ‘dans’, ‘en’, etc. Depending on their usage, they can mean entirely different things in the context; that is, their meaning can change with the type of verb they complement. They are a common source of confusion for many learners. This section examines the choice and use of some of these prepositions and how they are influenced by English.

**Table 6: Wrong Use of Prepositions**

N.	Code Name	Excerpts in French	Word for Word Meaning in English	Appropriate Word or Expression
17.	P1	« ... c'est-à-dire les étudiants erm <u>à</u> Cape Coast »	“that is to say the students erm <u>at</u> Cape Coast”	de
18.	P4	« ... il faut que tu marches quelques kilomètres chez eux <u>sur</u> le campus... »	“...you will have to walk some kilometers to them <u>on</u> the campus...”	au
19.	P7	« ...puisque je j'ai pas pu erm bien échanger avec mes amis <u>dans</u> la langue française »	“...since I, I cannot erm exchange well with my friends <u>in</u> the French language”	en
20.	P2	« ...ils font ça <u>dans</u> la façon française... »	“they do that <u>in</u> the French manner...”	de
21.	P3	« ... ou bien vous parlez en classe ou <u>dans</u> la cité... »	“...or you are talking in class or <u>in</u> the hostel...”	à

The wrong preposition used by P1 is ‘à’. In the context of communication, he should have used ‘de’ instead. The use of ‘sur’ by P4 is wrong as the right preposition in this context should be ‘au’. P7 also should have said ‘...échanger avec mes amis **en** langue française’ instead of ‘...dans la langue française’ in example 19. P2 also used ‘dans’ instead of ‘de’ in example 20. Finally, we find in example 21 the use of ‘dans’ in lieu of ‘à’ by P3.

The use of these wrong prepositions thus reveal that students are not aware of the rules governing the use of prepositions in French as the choice of the French preposition is determined by the verb that is used. In this situation, students would rely on their knowledge of prepositions in English as the language of reference.

### **Omission and Wrong Use of Articles**

This category is characterized by the absence and wrong use of articles in the French discourses of learners. The use of articles is not mandatory in English sentences but they must always be added in the French language. This section seeks to analyze if English as the language of reference for learners influence the omission and wrong use of articles in their French discourses.

**Table 7: Omission of Articles**

N.	Code Name	Excerpts in French	Word for Word Meaning in English	Appropriate Word or Expression
22.	P8	« ...je prends <u>phonétique</u> pour bien erm comprend ça et aussi je prends <u>linguistique</u> »	“... I take <u>phonetic</u> for erm understand that and also I take <u>linguistics</u> ”	la phonétique and la linguistique
23.	P8	« erm ok donc normalement on commence les cours <u>lundi</u> et on termine erm <u>vendredi</u> »	“erm ok therefore normally they begin lectures <u>Mondays</u> and end erm <u>Friday</u> ”	les lundi and les vendredi

In the extracts of Table 7, P8 omitted the articles of ‘phonétique’ and ‘linguistique’. Likewise, P8 also omitted the articles for the nouns ‘lundi’ and ‘vendredi’. These nouns should have been preceded by the definite articles ‘la’ or ‘les’. From these examples, it is evident that English interfered in the discourse of learners. In similar contexts of production, nouns such as days and subjects would not need the use of prepositions as in the case of French. We therefore conclude that learners overgeneralized rules governing the use of such nouns in English and extended them to French.

### **Semantic Interference**

According to Harvey (2014), Semantic Interference (SI) refers to the co-activation of related representations (whether lexical or semantic) when retrieving the intended word or meaning in the context of semantically related word meanings. In the context of this study, semantic interferences occur when learners do direct or word for word translation of meanings, from source language to target language. The semantic interferences occurred in diverse ways which include wrong analogy and wrong translation of ideas.

### **Wrong Analogy**

Wrong analogy is the assumption that because two things are alike in one or more respects, they are necessarily alike in some other respect. The study examines whether the choice of words and expressions in learners French discourses is influenced by their existence in English.

**Table 8: Wrong Analogy**

N.	Code Name	Excerpts in French	Word for Word Meaning in English	Appropriate Word or Expression
24.	P1	« ... donc nous étions obligés d'être erm de donner toute notre <b>concentration</b> ...»	“therefore we were obliged to give all our <b>concentration</b> ”	Attention
25.	P4	« oui erm erm et erm on nous a donné erm erm une <b>gaz</b> pour préparer »	“yes erm erm and erm we were given a <b>gas</b> for cooking”	Une bouteille de gaz
26.	P8	« ça m'intéresse pour devenir erm dans la <b>future</b> au pasteur »	“that is my interest for to become erm in the <b>future</b> to pastor”	A l'avenir
27.	P6	« je voudrais les erm changer erm erm leurs <b>procédures</b> erm de faire ça »	“ I would them erm to change erm erm their <b>procedure</b> erm to do that”	leurs manières

From examples 24 to 27, we can conclude that the presence of ‘concentration’, ‘gaz’, ‘future’ and ‘procédure’ in learners’ speech are as a result of wrong analogy from the English language. Because these words are identical in form and are close in meaning, students make conscious recourse to them as a strategy to fill in the gap in knowledge. Even when the word is consciously used, students assume that for the fact that it exists in both languages, it carries the same meaning wherever it is used.

### Wrong Translation of Ideas

In this section, we will analyze interferences caused by the direct translation of expressions from the source language to the target language.

**Table 9: Wrong Translation of Ideas**

N.	Code Name	Excerpts in French	Word for Word Meaning in English	Appropriate Word or Expression
28.	P1	« il <b>n’y avait rien</b> d’anglais »	“ <b>there was nothing</b> English”	
29.	P1	« <b>je devais me forcer à quitter</b> la cité ou <b>pour être parmi</b> les francophones mêmes »	<b>I have to force myself to leave</b> the hostel or <b>to be amongst</b> the francophones”	
30.	P4	« ... <b>j’étais pas très fort</b> dans la langue française... »	“... <b>I wasn’t very strong</b> in the French language...”	
31.	P7	« ...donc <b>ils sont va dire non</b> ... »	“therefore <b>they are going to say no</b> ”	

From examples 28 to 31 above, there are indications of direct translations from English. Learners formed these unacceptable sentences in French after they translated their ideas word for word from the English language.

### Phonological Interference

Phonological interferences manifest in the difficulty in pronouncing certain sounds in the foreign language due to the influence from previously acquired languages. “When we speak a foreign language we tend to attempt to do so using the familiar sounds and sound patterns of our mother tongue. We make it sound, objectively, rather differently from how it sounds when spoken by native speakers”. (Wells, 2000: p. 1). This phenomenon is known as phonological interference (Crystal, 1987). The phonological interference that manifested in this study was the wrong pronunciation of the sounds /y/ and /e/.

**Table 10: Wrong Pronunciation of Sounds**

N.	Code Name	Excerpts in French	English pronunciation	Appropriate pronunciation
32.	P9	/resɔlta/	/resɔlt/	/resylta/
33.	P5	/lityratur/	/lituruchur/	/literatyr/

P9 pronounced /resylta/ as /resɔlta/. We believe this pronunciation is influenced by her knowledge of the word ‘result’ in English. She therefore transferred the same sound /ɔ/ when pronouncing the sound /y/ in French. Also, P5 pronounced /literatyr/ as /lityratur/. We believe this pronunciation is influenced by her knowledge of the word ‘literature’ in English. She therefore transferred the same sound /y/ when pronouncing the sound /e/ in French.

### Conclusion and Recommendations

The principal concern of this study was to examine the on-line production of advanced learners to determine whether English interfered in their discourses in French and by extension, explain how these interferences manifest themselves in the oral production of students. The study provided an overview of language systems that learners produced especially in their online productions. It also exposed evidences of structures, expressions and words depicting deviations from the norms governing the use of the French language. The analysis of the data showed transposition of words, ideas and structures of the English language in their productions.

From the findings in this study, it is noted that majority of these advanced learners’ reflect in English before they translate their ideas into French. In fact, some words or expressions used by these learners reveal their language of thought to be English. Where there are similarities between the English language and the French language, learners borrowed these words directly into French, assuming that they have the same meaning in both languages. The findings also reveal that, despite the number of years these learners have been exposed to the French language, their discourses are still influenced by

English. A feature of effective second or foreign language learning is the ability to cope adequately with native language interference (Naiman et al., 1978). Therefore, these language learners have to resist the overpowering influence of a firmly entrenched English language system. The English language has, in fact, become a highly overlearned set. As a result, learners must be flexible enough to break away from this language and the learning set associated with it, and attend to the aspects of the French language independently.

The following recommendations may be considered to lessen the effect of previously acquired languages on the production of learners of French as a Foreign Language. First of all, with regards to lexical interferences, language instructors should present to learners fixed expressions and their equivalences in both languages as well as grammatical rules that vary from one language to the other. In so doing, learners' awareness is sharpened on the forms to select when dealing with any of the language systems. This will help reduce slippages and malapropism (or inappropriate use of words and expressions) by learners. It is also important for instructors to contextualize their teaching when introducing new sets of vocabulary to learners of French.

Thus, it is highly recommended to adopt texts as source materials for the teaching of vocabulary and grammar so that learners can appreciate the meaning of new words, expressions, and grammatical rules in their specific contexts of production. As was noted in the data, most occurrences of lexical interferences (faux-amis; semantic; wrong use of words; wrong use of prepositions) can be attributed to the lack of appreciation of the contexts of words used by learners. Finally, even though less phonological interferences were recorded in the data, they somewhat constitute obstacles to the reception of the message by native speakers of the language when the foreign language learner realizes words using the phonological system of the source language. The verbotonal method (Guberina, P. 1972; Asp, C. W., & Guberina, P. 1981; Asp, C.W., 2005) could serve as a remedial measure to phonological errors identified with foreign language learners.



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## CHAPTER EIGHTEEN

### A NEW CRITICISM OF GABRIEL GARCIA MARQUEZ'S "NO ONE WRITES TO THE COLONEL"

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#### Introduction

Critics, among them, Dhanabal (2011), Forero-Ucros (2014) and Giuffrida (2014) agree that Garcia Marquez's "No One Writes to the Colonel" is a classic but are divided on how to categorize it as a work of fiction. The work was originally published in Spanish and titled *El Coronel no tiene quien le escriba* but as a classic has since been translated into the English language and has continued to enjoy wide criticism. In the opinion of Forero-Ucros (2014), the work is a short story; to Dhanabal (2011) it is a novel while Giuffrida (2014) is categorical that "No One Writes to the Colonel" is a short novel. Howe (1986) is, however, divided between describing the work as a 'short novel' and a 'novel'. In an anthology, Howe (1986) introduces "No One Writes to the Colonel" and eleven other works in the title as 'Twelve Short Novels' but goes on later in the collection to describe Marquez's work subsequently in the introduction to the piece especially as a novella. Howe's use of 'short novels' in the title of the anthology appears driven by the understanding that the stories in the anthology are various in lengths. In the anthology are stories that are more voluminous than Garcia Marquez's piece and Howe feels 'short novels' as a term serves in the circumstance for all the stories in the collection. Though a story like Saul Bellow's 'Seize the Day' is more voluminous than Garcia Marquez's "No One Writes to the Colonel", and present in the same anthology, the term more serves and is safe, for Howe, to describe the two works, and of course the other pieces in the collection as novellas.

"No One Writes to the Colonel" is a novella by almost all standards. Whatever the good deal of debate and theory about the novella, it is agreed that it is a middle-distance category between the short story and the novel (Cuddon, 2013: p. 481). According to Cuddon, 'novella' or its German variant, 'novelle', is often used to distinguish a long short story from a short story and a short novel from a full-dress novel (p. 481). About the nature of the novella, Cuddons observes that it is 'a fictional narrative of indeterminate length (a few pages to two or three hundred) restricted to a single event, situation or conflict which produces an element of suspense and leads to an unexpected turning point' (p. 480). Going by the description of the novella above, there is little debate, if any, that "No One Writes to the Colonel" fits well into the above description. The work is less than fifty pages in length and so definitely longer than a short story. "No One Writes to the Colonel" is clearly not a 'full-dress novel' but a slim fiction; it has to do with a single event, situation and conflict. The piece focuses on only the Colonel with

his family and describes his hopes and frustrations. As a work of fiction, therefore, the piece is best categorized as a novella.

There is no debate however about the place of “No One Writes to the Colonel” among Garcia Marquez’s works or in literary scholarship generally. It is settled and widely agreed among critics that the novella is a classic. The classical nature of the novella is established by the attention and discussion it has continued to receive in scholarship. Several decades after its publication, the work is still anthologized or commended by critics (Howe, 1986; Akujobi, 2009: p. 41; Martin, 2009: p. 213; Giuffrida, 2011; Forero – Ucros, 2014: p. 2; Aghaei, 2015) as a masterpiece and recommended for its brilliant form. Howe (1986) lists it as one of the classics of modern fictions and Forero - Ucros (2014) describes it as a jewel among the works of Marquez.

The admission by the critics above that “No One Writes to the Colonel” is a masterpiece with brilliant form suggests that the study of the novella will be enriched by Formalism. The appeal of the novella to the theory is evident in the references the critics make to the form of the work and the strong point of each of its narrative elements. Howe (1986) Martin (2009) and Forero-Ucro (2014) agree and observe, for example, that concision is one major strength of the novella. According to Forero-Ucro (2014), the strength of the novella is evident in its ‘narrative technique, its concision and in my own point of view due to the unforgettable and universal meaning of its main character’ (p. 2). Martin states that the novella ‘is almost perfect in its self-contained intensity, it’s [sic] perfectly punctuated plot and its brilliantly prepared conclusion (p. 213) while Howe (1986) observes of “No One Writes to the Colonel” that Garcia Marquez writes with ‘extreme economy and control’ and that his style is ‘terse, dry, understated’ (p. 699).

Despite the suggestions in the above studies that “No One Writes to the Colonel” strongly appeals to Formalism, the theory has hardly been applied to study the novella. Formalism will serve to examine the novella’s concision and the element(s) which novelist has deployed to achieve this, and as well to study other elements like the plot, characterization, motifs, setting and symbolism deployed by the author in the novella. The theory best serves to look at both how these elements are interrelated and the significance for meaning in the work. New Criticism, a type of Formalism is thus proposed for the study of the novella since studies on the novella, as shall be revealed in the following literature review, point to the dearth of scholarship on the application of Formalism to study the novella.

### **Background Study on the Criticism of “No One Writes to the Colonel”**

As a novella from a postcolony, “No One Writes to the Colonel” naturally attracts postcolonial criticism and has continued to be studied within political, cultural and historical theoretical frameworks. Akujobi (2009) Martin (2009) Dhanabal (2011, 2013) and Forero-Ucros (2014) represent postcolonial and cultural studies, ancillary or main, done on the work. The critics examined the novella in the light of the realities of late-colonial and postcolonial history and cultures in South America, especially Colombia and

agreed that its theme is political persecution and the postcolonial experience of a colonel waiting for his rights. The focus of their criticism is on the waiting of the Colonel and can be summarized thus: The Colonel has been waiting fifteen years for something to come in the mail: word of the pension to which he is entitled and which might keep him and his wife from starving. It does not come, of course. Each Friday he goes to the post office but receives no mail and sings the same tune, 'No one writes to me.'

The critics agree that no one writes the Colonel because he is neglected and forgotten and they are of the same mind that by the tone of the story the situation will remain so to the end. The critics focus on the waiting of the Colonel for the mail and his visit to the post office for his pension documents and neglect the concern of the novella with other things the Colonel had either waited for or is waiting for. This neglect and approach by the critics has at least two implications. One is that it takes away from the aesthetic details of the novella and the other is that it leads to certain over simplifications about the waiting, especially in the comparison which some critics often draw between the novella and Samuel Beckett's *Waiting for Godot*. Akujobi (2009), Martin (2009) and Forero-Ucros (2014), for example, advance the novella's universal meaning and draw some parallels between the novella and Beckett's play in this regard. The critics compare waiting in both works and treat the protagonist of "No One Writes to the Colonel" and the major characters in Beckett's play as belonging to the same mould.

While one admits that some similarities exist between these characters, as discussed by the critics, the comparison drawn between the waiting done by the Colonel in the novella and the waiting in Beckett's the play appears often exaggerated. The exaggeration occurs where waiting as presented in the novella is slighted to make it have the temper of the waiting in the play. The slight suggests itself whereby the critics overlook several other things about the Colonel in the novella. The characters in Beckett's play are presented as waiting for only Godot but the Colonel is presented as waiting for not only the letter but for at least one other thing. Martin (2009) acknowledges this by speaking of the cockfights which the Colonel is waiting for in January but the critic still overlooks other important things which the Colonel has either waited for, or is waiting for. Even though waiting for the mail is a pervasive phenomenon in the story, the Colonel is presented as waiting also for the cockfights coming up in January and some colored birds and as having waited for other things since the end of the Civil War. The result of waiting in each case is not necessarily the same and as such each one deserves attention in the criticism of the novella.

Political and cultural approaches in criticism have their strength but are not also without their limitations, one of which is the failure to recognize the artistic integrity of literature. Garcia Marquez himself seems to be aware of this and therefore strives to separate art from politics. To appreciate this for instance, Amy's words on Garcia Marquez's philosophy regarding art and politics are helpful. The critic observes that: "Though Garcia Marquez is a social critic in his fiction and assertively leftist in his politics, his

fiction is not didactic or overtly political. Turning to journalism instead of fiction, to deal directly with political and social issues, Garcia Marquez rejects social-protest literature, believing it limits artistic expression and freedom” (p. 9).

The point is made in the philosophy of Garcia Marquez therefore that a theory that fully appreciates his art best suits his work. In the circumstance, therefore, Formalism best recommends itself for the study of “No One Writes to the Colonel”. Applying political and cultural theories to “No One Writes to the Colonel”, serves its use but the studies evaluate the elements of the novella that appear most to do with its political or cultural nature and neglect those ones which appear tangential to political or cultural issues but incidentally are very significant to the form of the work. Political and cultural studies of the novella thus slight the depth of the work and also discount from the nature of the novella as an artistic expression. To remedy the scant or none attention paid to the form of the novella, it is required that the work be studied first as a literary work, an approach which may of course also deepen one’s understanding of the novella as a political or cultural expression. This study adopts New Criticism to examine the novella. The adoption of the theory to study the novella, it is hoped, will also highlight issues that will be helpful to the study of the novella within other frameworks.

#### **A New Criticism of “No One Writes to the Colonel”**

This study treats “No One Writes to the Colonel” as a self-sufficient work, complete in itself, without referring to the history of South America or Colombia, or to Garcia Marquez’s other writings. It examines closely most of the elements employed by Garcia Marquez and how these contribute to the overall meaning of the novella. Pun is intended in ‘New Criticism...’ the title this study. Therefore, this study of “No One Writes to the Colonel” is first, a new criticism and different from the usual old, political and cultural perspectives to the novella, and secondly, it is ‘new’ as it adopts a theory by that name, ‘New Criticism’.

Defining the New Criticism by its response to what a work is ultimately ‘about’, Culler speaks of the theory as having to do with the possibility of ‘unifying experience’ (Culler, p. 64). Cuddon is perhaps more forthcoming regarding New Criticism, albeit in relation to poetry: “The New Critics advocated ‘close reading’ and detailed textual analysis of poetry rather than an interest in the mind and personality of the poet, sources, the history of ideas and political and social implications” (Cuddon, p. 468). Though “No One Writes to the Colonel” is not a poem it shares with poetry a compact form. The nature of the work in this respect makes its close reading practicable. The compact form of the novella is admitted by critics, (Howe, 1986; Martin, 2009: p. 213, Forero – Ucros, 2014: p. 2 ) as stated earlier in this study, in their reference to the novella’s ‘concision’, ‘brevity’ and ‘self-contained intensity’, and its being ‘short and deftly executed’, and ‘written with extreme economy and control’.

### **“No One Writes to the Colonel”: A New Critical Approach**

“No One Writes to the Colonel” is without doubt a postcolonial work and it in this spirit that the work has been discussed by earlier critics. This treatment limits the possibilities in the work and overlooks how its political concern is related to other issues and linked with the unifying experience which the novella describes. Meaning in the work suffers an impossible limitation if one fails, for instance, to both observe how or the extent to which the Colonel conducts himself in spite of the political climate, and examine other issues thrown up by the conduct. The three major issues pervasive in the work and which are linked with the political situation presented in the work are waiting, poverty and death. Poverty as presented in the family of the Colonel is as a result of the failure of the state to pay the man’s pensions while the pervasive nature of death appears to be largely as a consequence of the political climate in the state. It is noted also that the question of poverty is tied in several instances in the work to the corrosion of certain human virtues. In the novella therefore, Garcia Marquez presents a political climate, the poverty and death that it breeds and how the Colonel responds to these. Consequently, how the Colonel conducts himself in the face of all these is the central preoccupation around which other elements of the novella converge.

“No One Writes to the Colonel” can thus be described as preoccupied with the conduct of a seventy-five year old war veteran and revolutionist now being controlled by the bureaucracy of a very unstable government, and about his travails and, of course, triumphs in the circumstance. The story is set in an unnamed town and spans October, the beginning of winter, to the first week in December, when winter is winding up. The veteran, simply called the Colonel, had fought along with others in the Civil War and broke his back for the country. After the war, an association of veterans was created to defend the rights of the soldiers to receive, by law, pensions as an acknowledgement of the services they rendered to the nation, succeeded in that bid, and the Colonel is placed on the pension roll. It is proper to state here that Akujobi (2009) misses the point by stating that the Colonel is ‘expecting a reward from the authority (p. 41). To the contrary, the pension the veteran is waiting for has been granted by law. Unfortunately, decades after the matter has been signed into law, the Colonel is still waiting to receive his pensions. The matter cannot be helped because he is the only surviving war veteran, does not belong to the ruling political party and is at the fringe of the state political power structure. But against all the odds, the Colonel forges steadily onwards.

The Colonel lives with only his wife, having lost his only son, Agustin. The son, about thirty-four years old, was shot during a political raid nine months before but left the family a sewing machine and a rooster. Because the pension is not paid, the household economy is under a heavy disrepair and the man and his wife have to sell their things, borrow or take things on credit to support themselves and the rooster. One of the things sold is the sewing machine and the proceeds from it are parceled to meet the need of the family and the rooster’s. The only two things left that they have to sell are the clock and a picture which people will not buy. The clock is outdated and people prefer the clock with

luminous numbers that could be seen even in the dark and almost every home in the town already has the type of picture they want to sell.

The only other thing that could bring money to the house is the rooster. The fighting cock, if he wins at the January cockfights, is sure to bring in money. Even though the family has no money to bet on the rooster its owner is entitled to twenty percent of the betting won by it. But January is a long way from October when the story begins. So, in November, to meet the immediate need of the family, the Colonel's wife proposes that the rooster be sold to Sabas to which the Colonel reluctantly agrees. The rooster is praised for its worth in the town. Sabas initially says the rooster will go for nine hundred pesos but the Doctor thinks it should sell for more. On November twenty ninth when Sabas eventually discovers that the Colonel is very hard up for money Sabas offers less for the bird but the Colonel declines the offer and is offered a loan of sixty pesos by Sabas who is hopeful that when the Colonel makes up his mind and eventually sells the rooster they will square up their accounts.

The Colonel ultimately refuses to sell the rooster and resolves to wait for the cockfights in January. Then, when the rooster wins and brings in money, he hopes to pay his creditors. In the mean time the Colonel takes the decision to change his lawyer and writes a petition to the capital on the matter of the pension. But in the course of all these, the Colonel and his wife go through hard times and struggle for the three basic necessities of life – food, clothing and shelter. Their condition in this regards is variously presented and obtains in snatches throughout the novella.

### **The Motif of Poverty in “No One Writes to the Colonel”**

The concern of the novella with the poverty of the Colonel and his family is a major motif in the novella and is repeatedly treated and varied. One thing which the author emphasizes in each case is the Colonel's good conduct in the face of their lacks. So, Garcia Marquez requires the reader to focus simultaneously on the hardship of the man and his attitude to it. The novella explores the poor state of the economy of the Colonel's family and their lack or insufficiency of basic necessities of life like food, clothing and shelter. The motif, especially as it relates to their lack of food is introduced by Garcia Marquez in the first paragraph of the novella: “The colonel took the top off the coffee can and saw that there was only one little spoonful left. He removed the pot from the fire, poured half the water onto the earthen floor, and scraped the inside of the can with a knife until the last scraping of the ground coffee, mixed with bits of rust, fell into the pot” (p. 703).

The abject poverty of the family is marked in the reference to the coffee above and needs a little or no gloss except that it is to be understood that the drink that morning is one little spoonful of ground coffee mixed with bits of rust. But how much or long the family lacks food in this regard is reinforced in other ways in the novella. An instance that develops this is the Colonel's wife's lament: “I'm tired,” the woman said. “Men don't understand problems of the household. Several times I've had to put stones on to boil so



the neighbors wouldn't know that we often go for many days without putting on the pot" (p. 733).

How pitiable the Colonel's family is in matters of clothing is revealed about their wardrobe, clothes and dressing. Two or three references in this regard to his trousers, shirt and shoes should suffice: "His trousers, almost as tight on his legs as long underwear, closed at the ankles with slip-knotted drawstrings, were held up at the waist by two straps of the same material.... His shirt... fastened with a copper stud which served at the same time to hold the detachable collar. But the detachable collar was torn, so the Colonel gave up the idea of a tie" (p. 705).

And about his shoes, the Colonel has only two pairs and both are very old; one pair are ready to throw out (p. 709) and the other pair are his wedding shoes, forty years old (p. 727). Much is also said about the extremely poor condition of the house of the Colonel and his wife. "They lived at the edge of the town, in a house with a palm-thatched roof and walls whose whitewash was flaking off" (p. 706). When it rains the Colonel's house leaks and the husband and the wife are reminded of the need of the house for a repair that has to wait until when the mortgage on the house falls due in two years. Consider how the matter is set in the novella: "This [repair] should have been done a long time ago," the woman said.... "May be all this will be settled when the mortgage on the house falls due." "In two years," the woman said. He lit the lamp to locate the leak in the living room. He put the rooster's can underneath it and returned to the bedroom, pursued by the metallic noise of the water in the empty can" (p. 722).

Also at different points in the story, the narrator returns the reader to the conditions of the Colonel's house by comparing it with Sabas's house, a mansion. Sabas is the Colonel's friend and his son's god father. In the reference to Sabas's house, the author paints in bold relief the conditions of the Colonel's house. The intention for contrasting the two is evident because of a number of factors, the most significant of which is that the narrator describes the two houses and focuses on the effect of the rain on both. Garcia Marquez intends that the Colonel's observation about the rain while in Sabas's house be evaluated against the effect of the rain on the house of the Colonel: "The rain is different from this window," he said. "It is as if it were raining in another town." "Rain is rain from whatever point," replies Sabas... The Colonel shrugged his shoulders. (p. 728).

The Colonel's statement above is philosophical and clearly reminds one that he is, as at that time in Sabas's house, thinking about the conditions of his own house under the rain. Who feels it knows it. While the Colonel knows it, he takes it all with a philosophical calmness.

Garcia Marquez doubly focuses on both the hardship that the family of the Colonel is going through and the way the man is going through it. As the instances above reveal, the man is presented as facing every difficulty or challenge with either cheerful equanimity

or philosophical stoicism. It suffices to observe his spirit in Sabas's house when it is raining. In Sabas's house at that time, the Colonel understands that his house must also be leaking with rain but he chooses to respond to it in a laconic manner. It is, however, significant to observe further that Garcia Marquez explores, in addition to the material poverty of the Colonel's family, their spiritual condition in the face of the hard times and also treats the spirit of the Colonel despite their deprivation. He does so through his deployment of the motif of lying and the pattern deserves to be examined in this study especially as it sharpens the character of the Colonel further as a philosopher.

### **The Motif of Lying in “No One Writes to the Colonel”**

The motif of lying is central to the novella as lying is presented as the warp and woof of life in the Colonel's family. The whirligig of fashion, lying takes many forms and dots the novella, mapping the Colonel's life, his wife's and the man's relationships with other characters such as the postmaster, the doctor and Hernan. Lies are spun and take different forms involving minor issues such as coffee or clock or a very important and sacred issue like the marriage ring. Lying as a theme is introduced early in the novella when the Colonel lies to the wife that he has had his own cup of coffee and that there was still a big spoonful left, when actually the only one little spoonful left was what he has made for her (p. 703). In different instances, some of which the Colonel himself acknowledges as childish, he lies to the doctor and the postman (p. 710) and Hernan (p. 726). Garcia Marquez presents many instances when the Colonel lies and the episodes in the event climax, for a critical reader, in the Colonel's epigrammatic, paradoxical and philosophical statement: 'The worst of a bad situation is that it makes us tell lies' (p. 732). By the statement, the Colonel, it appears, has come to understand that getting oneself out of a bad situation by lying is the worst situation.

The Colonel's wife also is caught up in lying herself out of situations. The epigram about lying, referred to earlier above, appears to serve as only a preface to her involvement in lying but it, simultaneously and paradoxically too, brings her involvement in the act only to a climax. The epigram comes up when the Colonel suspects that his wife is deliberately evading the simple question, 'Where were you?'. The event is worth examining. It has to do with the night the Colonel accompanies her to visit the family of the deceased, two months after the death, and when thereafter, he heads for the movie theatre. That night, the narrator observes that the Colonel 'had the impression that this time it had been her (his wife's) turn to lie' (p. 731). He does not know that she has been lying all along. Some precise details on the matter below make the discussion clear.

After parting ways with his wife at the house of the family of the deceased, the Colonel wanders around the neighborhood until distant thunder and lightning makes him to go back for her. But he does not find her there and so he goes home. Surprisingly, she is neither there. He waits, and feeling the storm advance on the town, he gets ready to go out again and look for her but then his wife arrives. Then the following discussion takes place:

‘You haven’t answered my question,’ the colonel said.  
‘What?’  
‘Where were you?’ ‘I stayed around there talking,’ she said. ‘It had been long since I’d been out of the house’ (p. 732).

Thereafter, his wife, with no way of escaping any longer, pours out her mind and details how she had gone to ask Father Angel for a loan on their wedding ring but failed to secure any. She adds too how days before she had failed in her efforts at selling the clock and the picture of the young girl they hang in their living room. The wife also speaks of how she had been lying to her neighbours by putting ‘stones on to boil so the neighbors wouldn’t know that we often go many days without putting on the pot’ (p. 733).

In the epigram, ‘The worst of a bad situation is that it makes us tell lies’ (p. 732), therefore, the Colonel recognizes that the position in which he and his family have been placed by the failure of the state to pay his pension is not just one but three. The first is the poor material condition and, according to him and as the analysis done above has shown, this situation is bad. The second situation is the poorer material condition, their having to depend on selling their things or on credit facilities, perhaps. The third situation is the spiritual condition and, as the epigram suggests and as explained in this study, that condition is the worst, because both the husband and the wife now lie themselves either into or out of situations. The understanding one gets of the Colonel’s philosophy is that getting oneself into or out of a situation by lying is a form of spiritual poverty. The man suggests that material poverty is bad, living on credit facilities is worse but that spiritual poverty is the worst. Through the epigram, the Colonel laments the corrosion or erosion of truth by hard times and suggests how the values of his family have degenerated. On the issue, the Colonel clearly laments that the situation warps their response and causes each of them to behave in a manner he or she finds unacceptable and shocking.

### **The Motif of Death in “No One Writes to the Colonel”**

Intensely significant to the art of Garcia Marquez in “No One Writes to the Colonel” is the preoccupation with death which is central to the overall meaning of the novella. Its centrality is inherent in the fact that the preoccupation reveals itself in many narrative elements in the novella. Death is a pervasive phenomenon in the work and is presented as largely motivated by unnatural forces while life is suggested as a very cheap commodity, two for a cent perhaps, on the landscape. This perception of death is variously sustained in, symbolism, epigrams and humor deployed by some characters in the work. The list is long of dead people alluded to in the novella. The people who died and are listed in the novella include Agustin, the trumpeter and the Colonel’s co-partisans. Agustin was killed for political reasons and apparently so are other people, among them the Colonel’s co-partisans, who, according to narrator, had been killed (p. 714). The trumpeter’s death, according to the Colonel, ‘is the first death from natural causes which we’ve had in many years’ (p.706). Other numerous deaths are alluded to and mentioned as the advertisements in the newspaper show.

The motif of death in the novella endures in other regards but death is demystified in most of the circumstances. Death is treated as pervasive in the world of the characters whether they are sleeping or are awake and is often deconstructed. Sabas's wife complains to the Colonel how her dreams are dogged by the dead but the dead are not dignified in their discussion. The doctor makes a joke of death out of the invitation by the Colonel's wife to him to have a cup of coffee with the family. He says "I absolutely refuse to give you the chance to poison me" (p. 714). After barbing the hair of the Colonel and giving him a new look, the woman seizes the opportunity to make light of the way death is perceived and tells her husband: "When I'm well, I can bring back the dead".

It is pertinent to examine at this point critics' (Akujobi, 2009: p. 41; Giuffrida 2011; Forero-Ucros, 2014: p. 2; Aghaei, 2015) general claim that the Colonel is only waiting for his death, arguing the note of pessimism pervasive in the novella based on this premise. While it is not debatable that the man may be waiting for his death it is arguable to base the pessimistic note in the novella on it. If the Colonel dies waiting for his pension, the pervasive nature of death in the milieu clearly allows his death to be looked at from only two possible angles. The first is that, if for anything else, his death will make little or no difference since death is very common in the environment. By his death, the state will only be adding just another number to her victims. Secondly and more importantly, the death of the Colonel, to himself and the people who believe in the cause he serves, will only make him a martyr in view of the fact that he would have paid the supreme price for his convictions and died honorably.

There is suggestion in the work of a leaning towards this second view and this philosophy is supported clearly first by the manner in which the death of Agustin is treated in the story, and implicitly and secondly by the philosophy inherent in the Colonel's statement that 'Humanity doesn't progress without paying a price' (p. 716). The Colonel represents a popular cause and is fighting for the cause of the common man and for humanity and so, in the epigram, he anticipates his death philosophically and the death would have been a price for the cause.

Death in "No One Writes to the Colonel" may be tinged with sorrow as it is always as a phenomenon but it is also paradoxically celebrated in the novella. According to the narrative, advertisements are taken to mark deaths, and fanfares attend funeral ceremonies. Political death is apparently celebrated more in the face of the political violence in the country. As Agustin's death testifies, death for a political cause is counted life and celebrated. He was shot and killed for distributing clandestine literature. Agustin's mother takes the death of her son stoically. According to the story, the death of her son had not wrung a single tear out of her (p. 746). Despite the fact that Agustin died in January he is treated ten months after his death as still living and the political message is carried on on his behalf by his companions and his father. The afternoon the Colonel

intends selling the clock in Alvaro's shop the Colonel is told that Agustin wrote. One of Agustin's companion leans towards the Colonel, tells him in a barely audible voice, 'Agustin wrote' and gives him the clandestine sheet of paper (p. 725). In another context, Alvaro gives a sheet of paper to the Colonel and says 'It's from Agustin' (p. 740).

### **The Motif of Waiting in “No One Writes to the Colonel”**

Earlier critics focus mainly on the waiting of the Colonel for the letter from the pension board but neglect or slight the author's allusion to the man's having waited for some other things or the treatment of the Colonel's waiting for other things. All the events about the Colonel's waiting for one thing or another must be taken into consideration in evaluating the preoccupation of the novella with waiting, especially in drawing a line of difference between the motifs of waiting in Garcia Marquez's novella and the waiting in Beckett's play, *Waiting for Godot*, which critics like Akujobi (2009) and Forero-Ucros (2014) have failed to evaluate holistically. About waiting in the play, the mood is very dark but in the novella the gloom produced by the waiting of the Colonel for the letter is tempered by his waiting regarding some other issues, as this study shall reveal. Therefore, the pessimism in “No One Writes to the Colonel” requires be qualifying and distinguishing from the pessimism pervasive in *Waiting for Godot*.

Waiting in *Waiting for Godot* is waiting for only Godot but waiting in “No One Writes to the Colonel” is not about waiting for only the letter. Take for instance, the Colonel has waited earlier to prove that he took part in the war and for that he got his name on the payroll; he is also waiting for the cockfights. Martin (2009) suggests something positive about waiting in the novella by recognizing the role of the rooster and cockfights which the Colonel is waiting for in January. The critic suggests the glimmer of light in the situation that the economy of the Colonel's family will improve in January.

The utter gloom which earlier critics like (Akujobi, 2009; Forero-Ucros, 2014) read into the novella is because they focus solely and largely on the waiting of the Colonel for the mail and his visit to the post office for his pension documents. The reading fails in balance of things especially when that waiting is set against the other situations, especially one, when the Colonel waited and indeed got results. Garcia Marquez intends that some comparison be drawn in the circumstance, between one waiting and another, hence the positive note in the statement of the Colonel to his lawyer: 'If you wait for the big things, you can wait for the little ones' (p. 721). Taking all of the above into consideration gives the big picture that Garcia Marquez intends the reader to see. This big picture is to celebrate the Colonel's undaunted spirit in the face of all the odds against him.

The Colonel has been waiting for fifteen years as the earlier critics of the work recognize and make most about in their study of “No One Writes to the Colonel”. Their approach is understandably so because the novella states explicitly and repeatedly that the Colonel has been waiting for his pension for fifteen years. Two of the instances where the issue is

stated are considered in this study because of their significance. Early in the story, the issue is raised by the narrator thus: ‘The last one was the mail launch. The Colonel saw it dock with an anguished uneasiness. On the roof, tied to the boat’s smokestacks and protected by an oilcloth, he spied the mailbag. Fifteen years of waiting had sharpened his intuition (p. 710 - the words in italics, my emphasis). The issue of waiting for fifteen years is raised later in the story by the wife in a way that helps advance this study and so there is the need to quote here at length.

“We’ve waited long enough,” his wife told him that night. “One must have the patience of an ox, as you do, to wait for a letter for fifteen years.” The Colonel got into his hammock to read the newspapers .... During his reading, he thought about his veteran’s pension. Nineteen years before, when Congress pass the law, it took him eight years to prove his claim. Then it took him six more years to get himself included on the rolls. That was the last letter the colonel had received (p.718).

In the passage quoted above, two points are made which are very significant to the waiting by the Colonel. The first point has to do with the fact that the passage suggests how the fifteen years of waiting by the Colonel is arrived at. The second point is also suggested in the passage which assists the reader to appreciate the man’s philosophical approach to the issue of waiting and see something positive about it. The fifteen years of waiting includes the years the Colonel had waited to both prove his claim and get himself included on the pay rolls. It took him eight years to prove his claim and six years to get his name on the payroll, all together making fourteen years. By simple arithmetic therefore, waiting for the pension actually started counting only from the year when the story is set and has only lasted a year. By simple logic, proving his claim and getting himself included on the rolls are the big things, which the Colonel had waited for and succeeded in. Getting the word on the pension is, therefore, only an icing on the cake. In this context, the Colonel’s philosophical statement to his lawyer, ‘If you wait for the big things, you can wait for the little ones’ (p. 721) makes more sense.

The above philosophical approach to the theme of waiting is strengthened by another waiting by the Colonel which has to do with the story of the colored birds promised the Colonel by his party. Garcia Marquez develops this theme of waiting and links it with some other issues in a context where drama is created through sudden pressures placed upon the Colonel. The exchange is on waiting and tense, and is between the Colonel and the wife: “Her voice began to darken with rage. ‘I am fed up with resignation and dignity.’ The colonel didn’t move a muscle. ‘Twenty years of waiting for the colored birds which they promised you after every election, and all we’ve got out of it is a dead son,’ she went on. ‘Nothing but a dead son.’ ‘We did our duty’ (p. 733).

The outburst and response of the Colonel to it help to develop, according to the wife, the husband’s concern, as well as Marquez’s, with the question of dignity and commitment to duty. These two issues are more important to the Colonel than the question of waiting and

its effects. In the circumstance, the outburst of the Colonel's wife does not therefore signify a lack of underlying solidarity with his husband but reveals, by indirection, the principles that the husband stand for in spite of all the odds against he faces.

### **Symbolism and Characterization in “No One Writes to the Colonel”**

Garcia Marquez's "No One Writes to the Colonel" is very rich in symbols. Symbolism in the novella is developed through narrative devices like characterization and the setting. Central to the symbolism is the rooster, the fighting cock owned by the Colonel's family. The rooster evolves both as a character and a symbol. The rooster is presented in a breath as a member of the family and its prospective bread winner. It is portrayed as invaluable; the Colonel hopes to win some money betting on a cockfight a few months from now. The rooster is described as a companion: 'Life is tough, pal' (p. 724), said the Colonel to the rooster. The animal also helps occasionally to bring out the Colonel and the wife's humorous critical outlook on life at different points in the story. Take for example the man's address to Agustin's friends before the rooster: 'Stop looking at that animal', said the Colonel. 'Roosters wear out if you look at them so much' (p. 704). There is a sardonic note behind this humor, for if the rooster were to 'wear out' what hope would be left for the Colonel and the wife. The Colonel's remark here is pointed enough to give us a clear indication of how he sees the state of things

With this characterization develops the symbolism of the rooster as earlier critics such as Howe (1986: p. 700), Forero-Ucros (2014: p. 5, p. 11) and Akujobi (2009: p. 40) have observed. The symbol of the rooster in the novella is however open to several interpretations and is certainly more elaborate than it has been discussed by these critics. Forero-Ucros interprets the rooster as a symbol and associates it with the future rather than the present: 'The rooster will become the symbol of hope, political rebellion and dignity (p. 5)... and the possible victory of the rooster becomes a symbol of personal dignity, and even of collective vindication for the whole town' (p. 11). Associating the symbol with the future appears a leap in the dark since the future does not lie in the novella.

The portrayal of the rooster is more significant in other respects as it has links with other aspects of the narrative clearly meant to strengthen its symbolic overtones. The rooster represents the colonel's last hope of escaping starvation; it is an emotionally-laden tie with the mourned son; it has become a kind of totem for the young people, both personal and political allies who gather in the tailor shop. Howe (1986) formulates the issues raised first and last above about the rooster thus: "Toward the end of this novella, we come to realize that the rooster symbolizes the Colonel's last-ditch struggle for independence. Sell it to Sabas? That means physical survival for a while longer, a low eking out of life by survival by carefully-measured pesos; but it would mean also mean a kind of surrender" (p. 700).

Above, Howe recognizes the symbolic overtone in the characterization of the rooster and is near the mark in his interpretation of the symbol. The mark is that the rooster is clearly associated with the personality of the Colonel and is a symbol of his person and profession. The symbolic link between the rooster and the Colonel is established on many levels; one of these Howe (1986) mentions but fails to properly develop. In his final note on the character of the rooster, the critic makes the point about the link between the Colonel and the rooster thus: "Close to the end of the story, the Colonel says to his wife, 'the rooster is not for sale.' It's as if he were also saying, and neither am I for sale. At this point Garcia Marquez permits himself one of the few departures from his severe detachment: the Colonel's remark, he remarks, was made with 'a sort of bottomless sweetness' (p. 700).

Though the rooster is presented as a character on a level, Garcia leaves many cues that point to it as a symbol. There are certain parallels in the character of the rooster and that of the Colonel in many instances. For instance, when the Colonel is depicted as hale and hearty the rooster is also so presented; when the man's health shows some decline, the bird's health suffers same. Consider the Colonel's state of health and the rooster's in the week the trumpeter is buried. In the eyes of the wife and the narrator when the Colonel prepares to set out for the burial, the novella reveals that: "The woman examined him. She thought he didn't. The Colonel didn't look like a parrot. He was a dry man, with solid bones articulated as if nuts and bolts. Because of the vitality in his eyes it didn't seem as if he were preserved in formalin" (p. 706). In the course of that same week Agustin's companions take their time to examine the rooster and return a verdict: 'He was in good shape' (p. 709).

In the last week of October the Colonel falls sick. He has a fever. His bones ache from sleeplessness and he cannot attend to his need and the rooster's at the same time. When in the second week of November he thinks the bird will die and so decides to give it up for the Agustin's companions to keep, it becomes clear that the rooster also has been sick like the Colonel. On the matter, one of Agustin's companions speaks: 'Don't worry about it, Colonel,' Alfonso said 'The trouble is that the rooster is moulting now. He's got a fever in his quills' (p.727). It is significant to note that the statement by another of Agustin's companion add up on the connection between the Colonel and the rooster. 'He'll be better next month,' Hernan said (p. 727). December, 'the next month' proposed for the good health of the rooster is for the Colonel a very positive, bright and vibrant month: He felt well. 'December had shriveled the flora in his gut' (p. 742). A very coolness had taken the place of the viscous air of October. The colonel recognized December again in the timetable of the plovers (pp. 745-6).

The link between the Colonel and the rooster is developed further still in both how the members of the community treat the man and how they relate to the rooster. The community invests almost in equal measure in both the Colonel and the rooster. Members of the community act responsible to both and treat each one as belonging to the town.



The rooster is considered as belonging to the community. Agustin's friends confront the Colonel's wife with this fact and she tells her husband. According to her, 'They said the rooster didn't belong to us but to the whole town' (p. 744). The Colonel himself affirms it in a way, and according to him, Agustin's friends 'did the right thing' (p. 744). The incident decides for the Colonel not to sell the rooster and to add with a sort of bottomless sweetness: 'The rooster's not for sale' (p. 745).

The community takes up the responsibilities for the Colonel as they do for the rooster. This is evident in how the doctor treats the Colonel's wife and how Hernan 'repairs' the clock. How both issues are presented at different times in the story point to the fact that the Colonel is seen as the responsibility of the community. How the doctor relates to the Colonel on the matter is set in the following way: 'How much do we owe you, Doctor?' Nothing for now, 'the doctor said, and he gave him a pat on the shoulder.' 'I'll send you a fat bill when the cock wins' (p. 714). The story presents how Herman and the Colonel conclude about the charges on the repair of the clock in a similar manner: 'How much do I owe you?' 'Don't worry about it, Colonel,' replied Hernan, taking his place in the group. 'In January, the rooster will pay for it' (p. 727). It is significant to note that in both the response of the doctor and Hernan's the figure of Colonel is hardly distinguished from that of the rooster. The payment in each case will be made when the cock wins.

On a final note, the rooster and the Colonel are linked by the fact that both are presented as soldiers. The rooster is a trained fighting cock; the Colonel is a soldier and a military officer. The above connection between the bird and the man is sustained in the argument between the Colonel and his wife at the end of the novella. In the argument, both the Colonel and the rooster are portrayed as invincible and only the future is left to prove it otherwise. The Colonel tells his wife: 'He's one rooster that can't lose' (p. 748) and when the wife says supposes he loses the Colonel replies: 'There are still forty-four days left to begin to think about that' (p. 748). It is apparent that the Colonel's wife loses out in the argument and cannot prove otherwise in the circumstance. This loss is understated by the narrator thus: 'The woman lost her impatience (p. 749). In the narrator's words at the end of the story, the fighting spirit of both the Colonel and the rooster and their invincibility are established. About the Colonel and his reply to his wife on what they will eat before the cockfight, the narrator says the Colonel feels 'pure, explicit, invincible' (*italics mine*).

### **Setting, Symbolism and the Preoccupation with Death in "No One Writes to the Colonel"**

"No One Writes to the Colonel" is set during winter with the events in the story running from October to December. This time setting has some significance for meaning in the story which can only be understood only within the context of the general interpretation of winter. Cirlot (1981) is helpful on how the season is generally interpreted. According to him, winter is one of the four 'phases' of the sun's orbit and hence corresponds to a phase of the moon as well as to a stage of a man's life. The Greeks represented the season by the figure of a woman bare-headed, beside leafless trees. The season has also been

represented by the figure of a salamander (Cirlot, p. 282). The salamander is a mythological fire-spirit, a kind of lizard which was supposed to inhabit the Element of fire-which in fact constitutes its general significance (p. 277). The connection between winter, the salamander and fire symbolism is not opposing but complementary. Fire is ultra-life. It embraces both good (vital heat) and bad (destruction and conflagration). It implies the desire to annihilate time and bring all things to their end. So, winter is associated with dearth and death.

Winter is a symbol in the novella and it accentuates both the funereal atmosphere of the story and the marked dearth in Colonel's family. As discussed earlier in this study, death is pervasive in the story. On the issue of dearth in the story, it only needs to be stated that there is a correspondence between the degree of economic hardship in the Colonel's family and the phase of winter portrayed in the story. As the winter loses its bites so does the economic hardship loses its grip on the Colonel's family. At the beginning of the narrative and the onset of winter, the Colonel and his family are going through an abject lack. As the story winds up and the winter ends, the Colonel's household economy improves, albeit it, with the loan from Sabas.

### **Epigrams and Meaning in "No One Writes to the Colonel"**

Any criticism of "No One Writes to the Colonel" has to recognize Garcia Marquez's deployment of epigrams in the novella because the work is embroidery of epigrams. The element is extensively deployed by the protagonist and spreads across the work. The approach demonstrates the reflective nature of the Colonel and reveals the philosophical dimension which the author intends for certain issues reflected upon by the protagonist. Each epigram has a context and is also like a paratext either of its immediate context or a remote one, or a capsule for the two. Each one encapsulates an issue whose elaboration in the novella is sometimes explicitly stated or fairly suggested. On the list of epigrams in the novella are 'Humanity doesn't progress without paying a price' (p.716), 'If you wait for the big things, you can wait for the little ones' (p. 721), 'The worst of a bad situation is that it makes us tell lies' (p.732), 'Life is the best thing that's ever been invented' (p. 731), 'Human ingratitude knows no limits' p.719).

The epigram, 'Humanity doesn't progress without paying a price' illuminates the central concern of the novella with the need and readiness to pay a price for one's conviction. It is said by the Colonel and in response to the progress that man has made by inventing the airplane. In the epigram, the Colonel marvels at the speed of airplane and counts it a progress but adds that the invention has its dangers. The man's comment is meant however to be interpreted in a universal sense and related especially to the political experience in the novella because he is a man given almost always to a holistic evaluation of issues. The Colonel's holistic approach to matters is also attested to, for example, by the comparison he establishes between material poverty and spiritual poverty. The comparison as explained earlier in this study, gives birth to the statement by him that 'The worst of a bad situation is that it makes us tell lies (p. 732)'. The Colonel is,

therefore, aware that there is a price to be paid for one's political conviction and change. He is conscious that he has to make some sacrifice for the cause for which he is fighting and is mindful of the price exacted from him in this regard. Part of the price he has paid is the death of Agustin, his only son, who was killed for distributing clandestine literature. Another price he is paying is that he has to live at the edge of the town rather than in the town. Yet another is his being deprived of his pension.

The epigram, 'If you wait for the big things, you can wait for the little ones' (p. 721), develops the focus of the story on waiting and on endurance. The much discussed earlier in this study about the various ways waiting has been depicted in the work helps in evaluating the significance of this epigram and so only a little gloss on the epigram will be required here. The Colonel employs the epigram at the point when he decides to change his lawyer and when he requests for his documents, which according to the lawyer are presently in one department in the War Ministry. The Colonel insists that he wants the documents retrieved for him but is warned by the lawyer that the removal of the proof of claim from there will mean their having to wait for a new place on the rolls which may take long. The epigram is the Colonel's response to the caution and it summarizes his spirit as well as his drawing comparisons between waiting for one thing and waiting for another one.

The epigram, 'If you wait for the big things, you can wait for the little ones' (p.721) reinforces the idea that waiting in the novella is not just one but many. By the axiom, the Colonel categorizes things one has to wait for into two: big things and little ones. By the same token, he puts the word on the pensions in the category of waiting for little things and leaves the reader to hazard what the big ones are. The big ones are not easy to conclude on but can be anything the Colonel has waited for in the past and the claim that he is entitled to pension counts definitely among the big things the Colonel has in mind here.

### **Humour and Meaning in "No One Writes to the Colonel"**

Humour is an elaborate device that contributes to meaning in "No One Writes to the Colonel" in many ways. Through the element Garcia Marquez introduces comic episodes and interludes aimed at relieving tensions or reducing the tragic notes at some points in the story. The relief takes the form of remarks, observations or some form of actions which help to lower the emotional temperature in the novella. Humour in the novella can be categorized into at least two. There are those that appear alterably light and those that are inalterably so. In the first category are the humorous statements like "Stop looking at that animal... . Roosters wear out if you look at them so much" (p. 704) ; "The only thing [the umbrella] is good for now is to count the stars" (p. 705) ; "Those shoes are ready to throw out, keep wearing your patent-leather shoes" (p. 709), "I absolutely refuse to give you the chance to poison me" (p. 714) ; "When I'm well, I can bring back the dead". The other humorous moments are inalterably dark.

The humours in the first category above are considered apparently alterably light because they have nothing to do with any immediate life-threatening situation. The only dark thing about the joke regarding the rooster is that were the fowl to wear out by merely looking at it there would be no hope left out for the Colonel and his family. The humour is there and inalterably light because roosters do not wear out if looked at too much. The joke about the umbrella is dark because an umbrella is not meant for counting the stars but for a covering against the sun or rain. So, the humour is sardonic, cutting and mordant and about the abject poverty of the Colonel's family, which cannot afford a new umbrella for over two decades when Sabas, by comparison, has 'half a dozen umbrellas' (p. 727). Much the same applies to the humour about the shoes. The humour hones the poverty of the Colonel to a high point because the shoes are apparently more than forty years old.

### **Characterisation, Contrast and the Political Nature of "No One Writes to the Colonel"**

"No One Writes to the Colonel" is a political novella. The concern of the brief fiction with politics is detailed and sprinkled through the several pages. The country is under a martial law and apparently has been for some time. In the arbitrary way of police states, the funeral procession is not allowed to pass in front of the police barracks. Suggested in this prohibition are some possibilities. One is the fear of the state that some action might be taken by the mourners against the police. Another is the love by a dictatorship to demonstrate its power through arbitrary means.

The country has two political parties. One of these is the Colonel's party. The party, according to the narrative, had a raffle held twenty-four years ago in 1930, where the Colonel's wife won an umbrella. The other party is apparently the one in power and with whom Sabas has made his 'famous patriotic pact'. The cause for which the Colonel is suffering persecution is clearly a political one and is suggestively a good one and some sort of liberal or populist. It is easy to hazard the nature of the cause through the story's biases of language. It is the cause for which the Colonel fought sixty years ago, that which appears to have survived and for which his son has become a martyr.

Sabas is thus offered as a foil to the Colonel. According to the story he is 'the only leader of [the Colonel's party] who had escaped political persecution....' Therefore, Sabas evolves as the moral opposite of the Colonel. He is a turn-coat; he has betrayed the cause. He represents the all-too-common temptation to give up, to live comfortably, to care more about one's digestion than the hunger of other human beings. Through a series of interactions with Sabas, the Colonel defines himself all the more vividly and much about Sabas's character is suggested in the response of the Doctor to the Colonel in their discussion about Sabas: 'My friend made that pact to save his skin,' he said 'That's how he could stay in town.' 'And that's how he could buy the property of his fellow-partisans whom the Mayor kicked out at half the price' (p. 739).

### **Conclusion and Summary**

Though Garcia Marquez's "No One Writes to the Colonel" is a political novella and clearly appeals to a postcolonial consciousness it more certainly celebrates integrity, the need for endurance, and the readiness to pay a price for one's convictions. The novella essentially composes a portrait of a single character, shown in his strength and unyielding despite his suffering. Garcia Marquez presents in the story a man who really belongs to an earlier era, that of populist nationalism, and who will not yield but remains firm into old age and will not allow the atmosphere of violence and death which surrounds him to break his spirit. Not even the death of his only son breaks his will. In the novella, there is too much suggested about the Colonel's moral values and philosophy to either discount their significance or balance it out on pessimism and make Garcia Marquez's concern with the Colonel's strength of character and will pale beside the political themes in the work.

"No One Writes to the Colonel" may be palpably about unfulfilled expectations but it is also strongly on endurance and hope. The hope is suggested subtly in at least two ways in the work. The two ways are interestingly linked with the treatment of the symbolism of the rooster and the rhythm of the season in the novella. More interesting perhaps is the fact that the two symbols are treated as presenting some hope. It is significant to note that while the story begins in winter and with it the suffering of the Colonel, it ends with him surviving the season and with the season giving way to a better one. This rhythm suggests hope. At the end of the story, the family is not exactly where it was at the beginning of October. The poor state of the family's economy in October has, by December, improved. The Colonel shaves now before a mirror and not by touch as presented in October. By December the family has some food at home to sustain itself till January when the cockfights take place, and if the rooster wins then their economy will further improve.

In "No One Writes to the Colonel", Garcia Marquez's develops the preoccupation with integrity, the need for endurance, and the readiness to pay a price for one's convictions. To develop these he deploys the motifs of poverty, waiting, lying and death and other elements such as contrast, symbolism setting, characterization, epigram and humour. He deploys the various motifs to paint the Colonel's ordeal by focusing on the various hardships he and his family face and by comparing the conditions in the man's family with Sabas's. But the story ends on a note that the Colonel and the wife survive all these. To show that a dark phase in the life of the family is over the author couples symbolism with both characterization and setting, and to develop the character of the Colonel, his philosophy as well as the spirit of the milieu, he deploys epigrams and humor.

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## CHAPTER NINETEEN

### DISCOURS LITTÉRAIRE ET ENJEU POLITIQUE DANS *LE ROMAN DE PAULINE DE CALIXTHE BEYALA*

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#### **Introduction**

S'éloignant de la phase de dévoilement de la période coloniale et de celle du désenchantement après les indépendances, (Chevrier, 1984) les romans africains de nos jours se fondent sur une description de la misère et du drame sociopolitique et culturel que vivent les Africains. Parlant de ces romans, Kesterlout, (2001: p. 272) écrit :

ces romans ont en effet une portée métaphysique qui dépasse leur argument et que l'on mesure au malaise profond qu'ils dégagent. Ils provoquent l'interrogation angoissée non seulement sur l'actuelle situation politico sociale de l'Afrique, (où sur l'aventure des peuples noirs) mais aussi sur l'humanité en général, en voie de détérioration.

A travers cette assertion, Kesterlout rappelle qu'écrire en Afrique revient essentiellement à émettre un message clé, encore mieux soutenir une thèse. Ainsi l'activité de création chez l'écrivain africain est sous-tendue par le désir de dénoncer les perturbations d'ordre identitaire, physique, psychique... dont il est constamment victime. Dès lors à côté de tout discours littéraire africain se trouverait certainement un enjeu politique qu'il faut décrypter. C'est ce que se propose de faire cet article. Notre problématique y consiste à établir le lien entre politique et littérature.

Il s'agit d'évaluer la place du politique, c'est-à-dire d'observer comment *Le roman de Pauline* Beyala négocie la relation avec le pouvoir en place en vue d'un changement positif de la condition des sujets objectivés. Autrement dit, il s'agit de déterminer la nature et la forme de l'engagement de Beyala dans le contexte postcolonial à travers le dit roman. Comme méthode d'approche, la théorie postcoloniale qui a pour but d'analyser les effets durables de la colonisation sur les peuples colonisés est adoptée. L'article conclut que Beyala prend dans *Le roman de Pauline* la posture d'une écrivaine jugeant son époque en proie à la détérioration.

## **Encadrement théorique**

Elaborée dans le monde anglo-saxon, la théorie postcoloniale voit le jour autour des années 1970s avec la parution de l'ouvrage *Orientalisme* d'Edward Saïd. Les théoriciens de cette approche littéraire sont Edward Saïd, Gayatri Chahravoty Spivak, Homi Bhabba, Helen Tiffin, Bill Ashcroft (Moore, 1997) qui ont, grâce à leur réflexion sur le passé coloniale et leur expérience d'immigrant, déconstruit le canon occidental ethnocentriste. Moore (1997: p. 193) définit le postcolonialisme comme suit:

Postcolonial criticism can be seen as a more or less distinct set of reading practices if it is understood as preoccupied principally with the analysis of cultural forms which mediate, challenge or reflect upon relations of domination and subordination-economic, cultural and political-between (and often within) nation and races or cultures, which characteristically have their roots in the history of modern European colonialism and imperialism and which equally characteristically, continue to be apparent in the present of neo-colonialism.

La théorie postcoloniale est donc une méthode d'approche qui permet d'analyser des textes littéraires issus des anciennes colonies. Elle vise à situer ces textes dans leur contexte sociohistorique et culturel marqué par l'impérialisme occidental. Pour Mongo Mboussa (2000, p. 5) « le postcolonialisme désigne les thèmes et stratégies littéraires que les écrivains ressortissants des pays du Sud mettent en scène pour résister à la perspective coloniale, voire eurocentriste de l'histoire ». Elle entend prendre pour objet d'étude le lien qu'entretiennent les ex-colonisés avec leur passé traumatique vécu comme histoire et/ou mémoire. Allant dans le même sens, Moura (1999 : p. 6) estime que :

La critique postcoloniale se caractérise par sa pluridisciplinarité, étudiant non seulement la littérature mais interrogeant l'histoire coloniale et ses traces jusque dans le monde contemporain : multiculturalisme, identité diasporas, relation centre/ périphérie, nationalismes constituent des objets offerts aux recherches.

Cette théorie sied bien à l'analyse de l'œuvre *Le Roman de Pauline* dans la mesure où elle permet de faire ressortir les spécificités de ce texte littéraire qui sont les réalités politiques sociohistoriques et culturelles des habitants de Pantin.

### **Résumé de *Le Roman de Pauline* : mise en scène du mode de vie des pantinois**

Beyala situe l'action de *Le Roman de Pauline* dans une banlieue parisienne appelée Pantin. Ce roman, divisé en 17 parties fait la description de Pantin, une banlieue du nord de la France en mettant en relief les différentes occupations de ses habitants qui sont des immigrés venus d'Afrique, de l'Inde et du monde arabe. « A Pantin, on vit comme dans un village » assure Pauline, la narratrice (p. 22). Cette narratrice fait comprendre qu'à Pantin rien ne change. « Quand je suis venue au monde, à Paris, la porte de Pantin était déjà ce qu'elle est encore aujourd'hui, un endroit où les ambitions, comme les illuminations de Noël, tiennent dans une main » (p. 15). Pauline va sur ses quinze ans, et est toujours en sixième alors qu'elle aurait dû intégrer la seconde (p. 93). Elle ne va plus à l'école et passe ses journées dans la rue, du fait qu'elle est née dans un environnement



où le chômage pousse les gens à concevoir des enfants sans affection (p. 10) et les femmes à se battre en travaillant dur pour attirer la convoitise des hommes qui ne pensent qu'à les exploiter.

Pauline, la narratrice se lamentant sur la situation des immigrés de Pantin affirme : « Je vis dans cette jungle qu'est la rue... alors que je suis encore trop jeune pour me défendre toute seule » (pp. 70-71). En effet, Pantin est une banlieue où règne la promiscuité, où les hommes vivent « collés les uns aux autres » comme dans les boîtes de sardines. Les parents pour n'avoir pas donné les moyens nécessaires pour assurer l'éducation scolaire et morale des enfants, sont impuissants devant la délinquance des jeunes. « Nous sommes une plaie sociale ! Des psychopathes refoulés et bien d'autres choses encore que la décence m'oblige à taire » déclare sans ambages Pauline (p. 40). Il convient de signaler que malgré des études faites, les habitants de Pantin sont balayeurs s'ils ne sont pas purement et simplement chômeurs. « Notre père était un grand avocat qui a réussi ses études de droit à un moment où tous les Noirs de France étaient tous des balayeurs » (p. 10). Toutefois, Pauline croit que c'est possible de quitter cet endroit, (p. 111) ce monde de désespoir si on refuse de croupir et ose rêver d'un lendemain meilleur. Suite à sa rencontre avec son professeur de français, mademoiselle Mathilde sa bienfaitrice qui l'accommode et la remet sur les rails, elle quitte la rue et rentre à l'école (p. 121). C'est ainsi que sa vie de fille ordinaire a commencé, à la grande surprise des gens de Pantin, d'où ce grand conseil de Pauline qu'elle prodigue à sa génération, à chaque jeune qui serait perdu dans les méandres de la vie : « devient... quelqu'un de bien...je te prédis un avenir si tu contrôles tes pulsions. » (p. 133).

### **Enjeux politique du discours littéraire dans *Le Roman de Pauline***

Le choix politique du cadre géopolitique de *Le Roman de Pauline* n'est pas le fait d'un hasard. Beyala fait un tableau sans concession de Pantin. Les habitants de Pantin sont stigmatisés, ils sont appelés des « Sans –Papier » malgré le fait qu'ils payent leurs impôts depuis trente ans (p. 9). Ce quartier de Pantin est un univers étouffant dans lequel il est difficile de trouver des raisons d'espérer. Une déconstruction postcoloniale montre un désarroi ; c'est à ce point que l'on retrouve la thèse de Beyala dans son discours littéraire.

La cartographie textuelle de *Le Roman de Pauline* montre les oppositions binaires qui dénoncent le caractère eurocentrique des blancs qui habitent Paris. La description de l'habitat de la narratrice montre une certaine altérité. Pauline habite Pantin et plus précisément à Fort-Mardyck. Fort-Mardyck, décrit la narratrice, est « une petite bourgade du nord de la France [où] les femmes cultivent des bouts de terrain et élèvent des poules; les hommes travaillent chez Usinor et rouspètent contre la pollution engendrée par leur gagne-pain » (pp. 9-10).

Cette description de Pantin, une banlieue parisienne n'est pas le fruit du hasard. Beyala met la lumière sur les problèmes raciaux qui affectent les Noirs dans leur élan de réhabilitation et de redynamisation dans la métropole parisienne. Ce roman met en

exergue les rapports conflictuels entre les immigrés pantinois et l'administration et par extension les tensions qui existent entre les Noirs et les Blancs. Ces tensions sont accentuées par un rapport de force en faveur de l'administration blanche détentrice du pouvoir économique et politique.

Les Blancs ... ils réfutent nos arguments les plus valables pour nous soumettre à leur suprématie intellectuelle ... Je me demande ce qu'on serait devenus à Pantin, où nous en serions si nous n'avions pas la possibilité de ressasser les insultes, les violences, les sournoiseries et les complots dont nous sommes convaincus d'avoir été les dignes victimes (p. 87).

Les Pantinois croupissent sous le poids du néocolonialisme quand bien même ils vivent sur le sol français. Ils ne sont pas libres car leurs idées les plus plausibles sont remises en cause et remplacées par la volonté de l'ancien colonisateur. Ces Noirs de Pantin qui constituent « l'autre » sont traités sans égard. Ils sont victimes des « violences, des complots, des insultes » autrement dit, ils sont opprimés tout juste parce qu'ils sont Noirs. La description des activités de ces pauvres Noirs montre qu'ils pouvaient s'en sortir si les Blancs, décideurs politiques leur donnaient la possibilité de se définir. En réfutant « les arguments les plus plausibles pour leur soumettre à leur suprématie intellectuelle », les Noirs de Pantin perdent leur autonomie et leur subjectivité. Pantin est le côté opposé de Paris. C'est un quartier qui éteint les ambitions (p. 15) à la manière d'un cimetière qui emprisonne à jamais tous les rêves du défunt. Parlant de la ville de Pantin, la narratrice écrit:

Ses rues semblent endormies, son église en briques est si délabrée qu'elle penche vers la place du Marché et le marché lui-même est silencieux : des colonies de chats s'y déplacent sans émettre le moindre bruit; des hommes y font des messes basses et seuls les mouvements de leurs bouches donnent à penser qu'ils bavardent. Il y fait le même temps qu'à Paris, et curieusement, on ne s'y presse pas pour fuir les vents froids. Ses habitants relèvent leur col, c'est tout...Les étés y sont chauds, mais on ne transpire pas vraiment. Des fleurs poussent le long de la chaussée sans réussir à sortir les gens de la nostalgie, car à Pantin les vrais héros n'existent pas (p. 15).

L'instance narratologique ci-dessus a un caractère symbolique et révèle un discours politique explicite. Il est bien vrai que l'intrigue ne tourne pas autour d'un fait politique mais la déconstruction du passage montre des faits politiques voilés. L'atmosphère de Pantin n'est pas attrayante à cause de l'état psychologique de ses habitants victimes de la politique raciale. Les marchés qui sont par nature bruyants sont silencieux à Pantin. Les pantinois sont amorphes car ils vivent dans la peur et la nostalgie du pays natal. Les climats et les saisons ne disent plus rien aux habitants de Pantin qui y sont stigmatisés par les Blancs qui ne savent même plus se vouer à Dieu. La narratrice rappelle que l'église de Pantin est en brique alors que Pantin n'est pas loin de Paris qui est la capitale française. Malgré le délabrement de Pantin, les Noirs de Pantin sont taxés de « sans-papiers pourtant ils payent les impôts depuis trente ans » (p. 9).

A travers cette mise en scène, Beyala dénonce la stigmatisation des Noirs qui affecte les Noirs indépendamment de leur sexe et constitue un handicap à l'autodétermination de ces derniers de manière générale et de la femme noire en particulier qui est « une colonisée au second degré. » Chevrier (2004 : p. 156). Beyala pointe également la cruauté et les imbécilités des dirigeants européens qui continuent de faire de la race-noire une sous race. En effet, le traitement des ex-colonisés expatriés à la recherche des meilleures conditions de vie est diamétralement opposé au traitement des Français de peau blanche. A titre d'illustration, la journaliste qualifie de bavure policière le meurtre d'un jeune Noir de six ans à travers son annonce : « un jeune noir de six ans a été tué par balle. Il n'y a pas de doute quant-à l'identité du tueur, un flic Blanc - quant-au motif, une bavure policière » (p. 58). Une bavure est par définition une erreur. Logiquement, on pourrait se demander si à l'âge de six ans un jeune Noir peut ressembler à un délinquant car la délinquance juvénile ne touche en principe que les adolescents. La narratrice qui connaît mieux les sournoiseries des policiers blancs, dénonce le racisme qui affecte sans cesse la population noire de Pantin:

Connerie, connerie! C'est pas une bavure, mais de l'élimination planifiée! Ces gens-là sont en quête de la race pure... C'est une stratégie figolée par les renseignements généraux pour détruire les Noirs. Accidents, mes fesses, Ouais! C'est pas un accident. Il ne leur suffit pas qu'en Afrique ils nous arrachent nos matières premières, qu'ils aient mis en place des régimes sanguinaires qu'ils nous persécutent avec leurs contrôles policiers, ils veulent maintenant nous faire disparaître de la surface de la terre (p. 58).

Le langage au degré zéro du passage ci-dessus permet au lecteur de saisir la quintessence du message. « Une élimination planifiée » est par essence le contraire d'un acte commis par erreur. Autrement dit la métropole en a marre de cette race noire qu'il faut broyer par tous les moyens. La déconstruction postcoloniale permet de comprendre que le Blanc est un meurtrier, un raciste, un exploitant, par conséquent le Noir ne doit point se fier à ses discours flatteurs. Beyala rejoint ainsi Ahmadou Kourouma (1976: p. 164) qui mettait déjà ses lecteurs en garde contre les propos mensongères des politiciens en ces termes : « le politique n'a ni yeux ni oreille, ni cœur ; en politique le vrai et le mensonge portent le même pagne, le juste et l'injuste marchent de pair le bien et le mal s'achètent et se vendent au même prix. »

### **Force de transformation sociale**

Dans le roman en étude Beyala prend la posture d'une écrivaine engagée dans la recherche des solutions aux problèmes qui entravent l'épanouissement des hommes de sa génération. Elle rejoint ainsi Sartre (1985, p. 84) qui écrit : « je dirai qu'un écrivain est engagé lorsqu'il tâche de prendre la conscience la plus lucide, et la plus entière d'être embarqué, c'est - à - dire lorsqu'il fait passer pour lui et pour les autres l'engagement de la spontanéité immédiate ou réfléchie. »

Au-delà des désarrois de Pauline et du monde qui l'entoure, provoqués par le refus de l'administration française à créer un cadre de vie viable, mis en scène par la romancière, se lit un discours social au sens plus ou moins optimiste. Pour montrer la place incommensurable de l'éducation formelle dans la vie, Beyala met sur scène deux types de famille : la famille de Lou qui est lettrée et celle de Pauline qui est illettrée. En mettant en exergue ces deux familles, toutes monoparentales, Beyala montre que l'éducation formelle permet de se débarrasser de la barbarie, de la délinquance juvénile au sein de la famille voire de la société entière.

Madame Moundimbe Thérèse, la mère de Pauline par analepse raconte sa vie d'enfance. A travers la narration de l'histoire de sa vie, (pp. 81-82) on comprend que Thérèse n'a reçu aucune éducation formelle sérieuse parce que dès l'âge de 14 ans, elle était tenue de faire le ménage à la place de sa mère, nettoyer la maison, nourrir les poules et même travailler chez les gens pour de l'argent. N'ayant pas eu le temps pour elle-même (p. 82) pour s'approprier la connaissance intellectuelle, à l'âge adulte, elle devient une simple coiffeuse (p. 12). « Tu vas quand même pas me dire que tu voulais faire des études, Thérèse ? ... Ton père a vite compris que ... » (p. 82). Vocifère la mère de Thérèse lorsque la pauvre Thérèse devenue adulte, se trouvant dans le pétrin se plaint. En effet, n'ayant aucun bagage intellectuel, la pauvre et misérable Thérèse se retrouve à l'âge adulte sans mari et mère de cinq enfants, ayant des géniteurs différents qui ne font que l'enceinter et disparaître dans la nature. Elle vit dans un environnement très sale, sa maison n'est qu'une « baraque » (p. 77) et son salon de coiffure « pue tout ce que l'univers a déjecté de toxique » (p. 102).

Par contre les frères de Thérèse, Samuel et Didier qui ont bénéficié d'une éducation scolaire ; ont une vie économique et sociale réussie. A titre d'illustration, Samuel est contremaître dans un chantier à Laval et ses deux enfants s'en sortent bien à l'école. L'aîné des enfants est d'ailleurs à l'université, (p. 80) ajoute la narratrice. Didier, le cadet est plombier et fait aussi la joie de sa famille. Comme la plus belle fille du monde ne peut donner que ce qu'elle a, pour reprendre la sagesse proverbiale, Thérèse à son tour n'a pas pu offrir une éducation formelle à ses enfants. En effet, Fabien et Pauline sont des enfants ratés. Ils désertent les deux les bancs scolaires (p. 12). D'ailleurs Fabien à l'âge de 16 ans est encore en classe de quatrième et se demande ce qu'on peut bien faire avec l'éducation formelle quand il est si facile de se faire de l'argent en maniant tout simplement un pistolet (p. 13). Pauline quant à elle est une prostituée. A l'âge de 14 ans, elle ne sait pas lire et passe son temps à sillonner les rues. D'ailleurs, son voisin ne cesse de lui faire des remontrances eu égard à sa conduite : « Il ferait mieux ton petit doigt de te conseiller d'aller à l'école. T'auras de sérieux problèmes, si tu continues à glander comme tu le fais. Tu veux devenir une femme respectable, oui ou non ? » (p. 43).

Autrement dit la respectabilité d'un être humain est fonction de son niveau d'éducation. Beyala le prouve par la mise sur scène de la famille de Lou. Cette dernière est noble et respectable. La maman de Lou pour avoir été à l'université est écrivaine, vit dans une très

belle et propre maison qu'elle s'est construite. A l'âge de douze ans, sa fille Lou est déjà en classe de sixième et est très douée (pp. 92-93). La famille de Lou vit à Pantin comme celle de Pauline mais Lou n'est aucunement affecté par le virus de la délinquance qui s'y sévit.

A travers *Le roman de Pauline*, on peut relever des multiples oppositions binaires dans la vie des personnages en fonction du type d'éducation reçue. Ces oppositions binaires sont au profit de la famille de Lou qui a reçu l'éducation formelle. Riche/ pauvre, civilisé/barbare, poli/impoli, propre/sale, ordonné/désordonné, raisonnable/irrationnel, lettré/illettré, posé/délinquant social. Cette famille est dirigée par une femme éduquée qui est propre, riche, civilisée, ordonnée, attentionnée, polie tandis que celle de Pauline qui a à sa tête une femme illettrée est pauvre, sale, malpolie, barbare, désordonnée, irrationnelle. Par cette mise en scène, Beyala montre que le succès social restera à jamais un rêve si le gouvernement et tous les ayants ne font pas tous les efforts possibles pour assurer l'éducation formelle pour tous.

### **Lieu d'énonciation des valeurs esthétiques et culturelles**

Le discours littéraire de Beyala dans le roman subvisé est certes un discours d'engagement mais il reste avant tout un lieu où s'énoncent des valeurs esthétiques qui concernent le fonctionnement du roman en tant que genre monologique. Dans *Le Roman de Pauline*, la narratrice porte le nom patronymique Moundimbé. Elle est par ricochet descendante d'un roi Mandingue du Mali (p. 9). A travers le patronyme Moundimbé, la narratrice et sa famille se rattachent à la culture malienne quand bien même ils sont nés et habitent Fort-Mardyck de père en fils (p. 9). Beyala met en scène une narratrice postmoderne qui décrit sans aucune pudeur des actes sexuels auxquels elle se livre. Ayeleru, (1987). De même, on reconnaît une certaine indissociabilité de la langue et de la culture dans le discours de Beyala qui fait de sa production un véritable objet d'art. Dans *Le Roman de Pauline*, la narratrice décrit la cérémonie du veuvage chez les Maliennes où les veuves jettent les cauris en buvant le thé entre copines (p. 11) plongeant par-là, le lecteur au sein de la culture malienne.

On note également une alternance de codes. *Le Roman de Pauline* contient de nombreux collages lexicaux relevant d'une langue autre que le français. On a des mots tels que « ma ding woa » (p. 109), « damlesé », « yé aquapé », (p. 164) « ti amo », « la gô », (p. 176) « squats », (p. 91) « haschich », (p. 22) ... qui sont utilisés sans aucune explication ou note infrapaginale. Le but poursuivi par Beyala est manifestement une protestation contre la condition de minorisation des langues locales face au français, langue métropolitaine. (Ngal, 1999 : p. 58). On peut dire que pour comprendre, de manière optimale, les romans de Beyala, il faut être culturellement informé et linguistiquement parfait. On peut y relever également des interjections qui rendent très émouvant le discours par le fait qu'ils laissent entrevoir l'indignation ou l'énervement selon le cas. « Connerie, connerie! C'est pas une bavure, mais de l'élimination planifiée! Ces gens-là... Ouais! C'est pas un accident. » (p. 58). L'oralité se traduit par l'usage des formes de la littérature

traditionnelle. En reprenant ces formes héritées de la tradition orale, Calixthe Beyala témoigne de son attachement à sa culture africaine qu'elle parvient à adapter à la forme du roman, éloignant ainsi sa production d'un simple discours politique. Chez Beyala, le discours oral est reconstitué dans le texte par de nombreux tours exclamatifs (p. 175) et interrogatifs (p. 176) qui recréent l'ambiance de la familiarité et complicité affective de la situation orale comme s'il s'agissait d'un conte. (pp. 180-181) Le caractère parlé du récit se manifeste aussi à travers les autocorrections, (p. 78) les approximations (p. 78) comme le montre le dialogue ci-dessous entre Pauline et sa grand-mère, une Blanche:

- Pauline, ma petite Pauline, que tu as grandi !
- Grand-mère ! J'ignorais que tu venais. Je suis contente de te revoir. Ça fait longtemps !
- C'est vous qui m'avez abandonnée, fillette. Vous n'êtes plus jamais revenus me voir.
- C'était pas drôle d'aller chez toi, grand-mère. Tu nous demandais de nous cacher quand tes voisins te rendaient visite, t'en souviens-tu ?
- Je croyais que vous trouviez la situation drôle moi !
- Nous croyions que tu avais honte de nous parce qu'on est noirs. (p. 78)

Ainsi, dans *Le Roman de Pauline*, Beyala à travers la peinture d'une banlieue parisienne s'interroge davantage sur le sort et l'avenir des Noirs qui sont très souvent privés d'éducation formelle à cause du fait qu'ils n'ont pas seulement eu la chance d'être nés Blancs. En mettant en évidence les carcans sociaux de l'immigration et les difficultés d'intégration, Beyala montre le mode de vie des victimes de la ségrégation raciale et le poids de la société qui pèse sur eux. Dans cette jungle, la fille est doublement victime lorsqu'elle n'a pas eu accès à l'éducation formelle pour atténuer le choc de la double oppression. Au niveau de la forme, la structure reste l'écriture postmoderniste. Beyala, adepte du verbe direct, déballe tout ce qui est très souvent caché et s'emploie à créer des mots pour mieux exprimer ce que le commun des mortels aurait bien voulu reléguer aux oubliettes tels que le sexe. D'ailleurs dans son entretien avec Tir Thankar (2003 : p. 28) Beyala déclare:

Dans mes romans. Le sexe n'est qu'un décor, le fond du problème, c'est la non gestion politique de la cité. C'est cette incurie qui conduit à une grande misère psychologique, morale, spirituelle. Ce n'est pas moi qui ai inventé la sexualité. Elle fait partie de notre vie. Je ne fais que la nommer, montrer l'importance stratégique qu'elle a acquise dans les sociétés...

L'écriture chez Beyala reste dans ce roman un acte d'accusation de l'homme blanc, une arme de dénonciation d'un certain nombre d'oppressions et d'injustices endurées par l'immigrant en France quoi que soit son origine. Ecrire pour Beyala est un acte d'engagement au sens existentialiste du terme. Consacrant un livre à l'œuvre romanesque de Beyala, Rangina Gallimore (1997 : p. 26) écrit: « C'est une écriture iconoclaste qui s'élève contre les préjugés sexuels, contre les injustices socio-politiques. Dans ses

œuvres, Beyala semble nous avertir que si la condition de la femme ... est ce qu'elle est aujourd'hui, c'est à cause de la situation socio-politique ambiguë ».

Justement l'écriture beyalienne est iconoclaste, c'est-à-dire que Beyala à travers ses romans est celle-là qui s'attaque aux croyances établies, idées reçues sans autres formes de procès. Réformatrice, elle fait comprendre que la société humaine aurait été un paradis pour tous si les décideurs politiques agissaient en faisant de la personne en chaque individu une fin en soi.

### **Conclusion**

Le discours littéraire de Beyala dans *Le Roman d Pauline* a un enjeu politique bien précis. C'est un discours qui dénonce le néocolonialisme français et la prétendue supériorité de la race blanche qui, malgré les effets de la modernité continue d'étendre leur politique raciale. C'est un roman perçut plus comme « un message » plutôt comme un « spectacle » pour reprendre la distinction faite par Genette (1966 : p. 146).

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## CHAPTER TWENTY

### “RUIN THE BODY”: A DISCOURSE ON DEATH AND ANNIHILATION IN RŪMĪ’S *MATHNAWĪ*

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**“For lovers, there is a dying at every moment: verily, the dying of lovers is not of one sort. –Rūmī”.**

#### Introduction

Sūfism is a very complex difficult concept to define. The terms “Sūfī” or “*Taṣawwuf*” in Arabic are said to have originated from the word *ṣūf* (wool) which early practitioners of Sūfism used to wear as a practical manifestation of their aversion for ostentation and the pursuit of earthly pleasures. But the two terms, namely “Sūfism” or “*Taṣawwuf*”, have however continued to occasion scholarly interest and attention largely because reference to the wearing of wool by Sufi devotees is deemed to be inadequate as a marker for the whole idea of mysticism (Davis, 2009). Thus, classical Islamic scholars (of Sūfism) have proposed different definitions for the concept. For example, Sūfism has been described as “freedom and generosity and absence of self-constraint” (Schimmel, 1975: p. 15), in the devotee or Sufi practitioner; it is “to sacrifice one’s soul” and annihilate oneself in the cause of the Divine (Ad-Daylamī, 1955). It has further been suggested that “Sūfism is not (achieved) by much praying and fasting. Rather, it is attained through “the security of the heart and generosity of the soul” ( Schimmel, 1975: p. 14); it is “to possess nothing and to be possessed by nothing” (Schimmel, 1975: p. 15).

This definition describes the irrelevance of worldly materials to a Sūfī. In addition, Massignon (1913) also made a poignant remark about what Sufism aims at when he noted that the mystic call is a rule of an inward rebellion of the conscience against social injustices, not only those of others but primarily and particularly against one's own deficiencies with a longing strengthened by internal refinement to discover God at any cost.

However, without prejudice to the above and other themes in Sūfī epistemology, if as such they may be described, the inevitability and certainty of death appears to be the most important. Early Ṣūfī literature, which is largely circumscribed by the idea of death in Islam, is full of interesting discussions on the experience of dying and annihilation. Preoccupation with death is so deep that all references to the experience is not usually to physical death, but to a transformation that gives “real life” and supports “real living”. That is, one can begin to experience the essence of life and will be able to maintain a purposeful living. In other words, the idea of death or dying in Sūfism is an experience

that gives life. But despite this huge patronage of the idea of death and dying in Sufi thought and practices, there seems to be a dearth of scholarly works on Rūmī's position on this subject. This paper therefore provides an intervention. It re-reads Rumi's *magnus opus*, the *Mathnawi*, which is seen as probably the best exemplification of the whole idea of Sufism in general and notions of death and dying in Sufi thought and practice in particular. In doing this rereading however, this paper situates Rumi's thought within the general Sufi intellectual tradition in which notion of death and dying find patronage. It is my argument that whatever might be the identifiable strength in Rumi's approach to the subject; such is a product of an antecedent which must be explored for this analysis to be valid.

This paper explores the idea of death and annihilation in Rumi's thought more closely as probably the best exemplification of such trends in Sufi thought. It argues that annihilation as expressed through death in the *Mathnawi* can help one emerge stronger and be better equipped in one's determination to arrive at a higher spiritual state. It brings to the fore many noteworthy views of Rūmī on the idea of annihilation based on the concept of dying in the *Mathnawi* through the explication of selected couplets and lines. It is also important to state here that Ṣūfis' understanding and thoughts on this idea are deeply steeped in the Qur'ān which has further led them to develop the doctrines of spiritual stations and stages that culminate in Death.

### **Death and Annihilation in Pre-Rumi Thought**

The idea of dying in Sūfi ideology is synonymous with the concept of annihilation (*fanā*). *Fanā'* in Arabic is derived from the verb *faniya* which means annihilation or passing away. It is an extinction of individual consciousness, recedence of the ego and obliteration of the self. According to Imam Qushayri, annihilation refers to that station of the mystic in which "the glory of reality overwhelms to such an extent that he observes neither in itself, nor in its effects, nor in the form of its traces and tracks, anything other than reality, is described as one who has achieved annihilation (*fanā'*), in respect of things created" (Hamiduddin, 1963: p. 332). Qushayri explains further that:

So far as his evil actions and conditions are concerned, *fanā'* of the mortal self means he is getting rid of all traces of these as completely as possible; while in respect of his own self and other persons and things, *fanā'* means just the loss by him of his consciousness of his own self and that of other persons and things as the frame of reference for his actions.....for when he said to have achieved *fanā'* with regard to his self and other persons and things, it is still recognized that his self exists and other persons and things too; only he has lost consciousness of his self, on the one hand, and of the other persons and things on the other.

Al-Kalabadhi expounds further on Qushayri's position on the notion of passing-away and persistence, when he says:

Passing-away is a state in which all passions pass away [we find it quite interesting that in English language a tongue in cheek manner of describing someone that has just died is to say “he or she passed away”], so that the mystic experiences no feelings towards anything whatsoever, and loses all sense of discrimination: he has passed away from all things, and is wholly absorbed with that through which he has passed away (Arberry, p. 120).

It is clear from this statement that the idea of dying to the Sūfīs is not a physical death, but yet it is something that one has to experience. What makes it even more interesting is the fact that this kind of dying leads to something noble. This can be seen in the station that subsequently follows that of passing away, which is that of persistence (*Baqā*). Kalabadhi describes "the state of persistence" thus: “Persistence, which follows passing-away, means that the mystic passes away from what belongs to himself, and persists through what is God’s” (Arberry, 1977: p. 120).

In furthering his explanation on this persistence, he calls it the passing away of the self because the Sūfī “does what he does not to derive personal advantage or to ward off from himself any harm, but simply without any intention by his act either to derive advantage or to ward off harm” (Arberry, 1977: p. 121).

Kalabadhi also mentions other examples of passing away and persistence. The “passing away from the very consciousness of disaccord (with God), and from all motions deliberately aimed at disaccord, and in persisting consciously in accord (with God), deliberately and actually aiming at this in all motions.” And, “a passing-away from respecting what is other than God, and persistence in respecting God” (Arberry, 1977: p. 121).

Also, Kalabadhi points out that some Sūfīs regard this state of passing away and persistence as a single state which also involves concentration and separation, absence and presence, intoxication and sobriety, all of which he discusses in the book (Arberry, 1977: pp. 125-126). Many Sūfī scholars who have discussed the idea of death according to the way of the Sūfīs often speak of annihilation and persistence. *Fanā*’ is taken to mean “passing away”, or annihilation, and “*Baqā*” is defined as “persistence”.

Al-Junayd, another early Sūfī scholar and mystic, also supports the idea that the goal of the mystical journey is the passing away or annihilation of the self, but he also added that the survival or subsistence, in God (*baqā*) is of great importance. Al-Junayd and his supporters discussed both annihilation and subsistence as complimentary and antithetical to one another (Knysh, 2000: p. 309); this is why they easily relate these terms to other pairs of the “dialectic of the mystical vision of God and world” (Knysh, 2000: p. 309), such as intoxication (*sukr*) and sobriety (*saḥw*), unity (*jam* ) and separation (*tafriqa*), negation (*nafy*) and affirmation (*ithbāt*), amongst others. It can be said that the treatment of the issues of annihilation and subsistence by al-Junayd were the result of the ecstatic

utterances of Abu Yazid al-Bīstāmī and al-Ḥallāj, both of whom emphasized the importance of annihilation rather than subsistence.

After al-Junayd, later Sūfī scholars, such as Farid al-Dīn Muhammad ‘Aṭṭār, have attempted to show that the identification of the human self with God is but a transient state that can be suppressed by a more noble experience that involves the vision of God and the world as well (Knysh, 2000: p. 309). Farid al-Dīn Muhammad ‘Aṭṭār’s (1976: p. 2017) works in particular have dealt with a number of Sūfī topics and motifs such as “the underlying unity of all being, the knowledge of one’s self as the key to vital mysteries of God and of the universe” (Knysh, 2000: p. 309). Some of his works where these thoughts are prominent are *Manṭiq al-tayr* (The Conference of the Birds), *Ilāhī-nāma* (The Book of God) and *Muṣibatnāma* (The Book of the Mystical Goal).

### **Rumi’s *Mathnawī* and His Engagement with Death and Annihilation**

The *Mathnawī* was written in verse. One of the first insights into the idea of death and annihilation of the body are evident in the following lines:

The spiritual way ruins the body and after having ruined it, restores it to prosperity: Ruined the house for the sake of the golden treasure, and with the same treasure builds it better (than before); Cut off the water and cleansed the river-bed, then caused drinking water to flow in the river-bed; Cleft the skin and drew out the iron point (of the arrow or spear)- then fresh skin grew over it (the wound); Razed the fortress and took it from the infidel, then reared thereon a hundred towers and ramparts (p. 29).

The idea of ruining the body in order to gain a higher spiritual state which can only be bestowed by the Beloved (God) is the main point behind the above quotation, but beyond that we also see the point that death is life-giving and resuscitating. It is life-giving because after the body has been ruined you gain a treasure that lasts forever. The attainment of the ‘spiritual sense’ demands sacrifice, just like destroying a house to gain access to a treasure hidden beneath it, or cutting off a water source in order to cleanse the river-bed, or clefting the skin to remove the arrow that pierced it. The images that Rūmī brings to mind in order to explain his point is the genius of Rūmī. Elsewhere, Rūmī describes the person who has “ruined the body” as “the shadow of God” who is “dead to this world and living through God” (Rūmī, 2002: p. 38).

The idea of the body being seen as a house is also mentioned by Rūmī in his *Mathnawī*. It emphasizes the fact that it (the body) should not just be seen as a house but as a house that needs to be ruined in order to uncover the treasure. He urges that we should, “take a pick-axe and smite upon the house without any care” (Rūmī, 2002: p. 1203). This is because the ‘house’ is a barrier to the treasure that we seek, just like, a single grain becoming an obstacle to a hundred corn stacks (Rūmī, 2002: p. 1203). He further urges that this grain that is becoming a big hindrance should be cast into the fire or destroyed,

so that the individual can “adopt the (only) profession that is worthy of a man” (Rūmī, 2002: p. 1203). According to Nicholson, what Rūmī means by the word ‘profession’ was the “practice of the faith as taught by the prophets and saints” (Rūmī, 2002: p. 1203).

Rūmī also compares the body to a carcass, when he says “when the Spirit displays its beauty without this carcass, I cannot express the loveliness of that union” (Rūmī, 2002: p. 1341). He goes further to describe the loveliness of such a display as radiance of the Moon without the clouds or a kitchen full of honey and sugar of which world monarchs are like platters (Rūmī, 2002: p. 1341). This is to show that even monarchs who are proud and do not invite ordinary people to join them at their dining tables will readily submit to the person who has gone beyond ‘body’ or detached himself from the body.

It is important to mention here that the use of things from daily life has no boundary in Rumi’s poetry. Rūmī does not hesitate to talk of kitchen and stable, onions and garlic, urine and a donkey’s back-side. This is because he was able to perceive a symbolic aspect in every noticeable thing, and also because he knows that the lofty and the transcendent need their contraries in order to appear all (Schimmel, 1993). Furthermore, Rūmī speaks the language of the masses, and quite a number of his nominal terminologies can be said to have been derived from everyday discourse. Therefore, there is no need for any special educational or intellectual training to appreciate his message (Bürgel, 1994).

Rūmī further emphasised the idea of detaching ourselves from the pleasures of the body. He says: “do not make your home in (other) men’s land...” (p. 342). The body does not belong to the individual sooner or later it will be left here on earth, of what benefit will it be if one assert oneself to it more than necessary. That is why the issue of a stranger is raised. Who is the stranger? Rūmī informed us that it is the “earthen body” which brings along with itself all sorrows:

So long as you are giving your body greasy (rich) and sweet (food), you will not see fatness in your (spiritual) essence. If the body be set in the midst of musk, (yet) on the day of death its stench will become manifest. Do not put musk on your body, rub it on your heart. What is musk? The Holy Name of the Glorious (God). The hypocrite puts musk on his body and puts his spirit at the bottom of ash-pit. On his tongue the Name of God, and in his soul stench (arising) from his infidel thought (pp. 265-269).

Here, Rūmī makes an explicit comparison of the body to the earth, due to its (the body) ephemeral nature. It is this nature of the body that should not allow us to focus on it alone but we should give more consideration to our spiritual essence and “rub musk on it”. Since musk is used to enhance the beauty and attraction of a particular thing, what is needed to be beautified and enhanced is our spiritual being rather than our bodily being. How should we rub musk to the spiritual being? Rūmī informed us it is by dedication, devotion and mentioning the holy name of the Glorious God. If we can do this we will

have been delivered from the “idol within” (p. 350), for our “currish (fleshly) soul” is the enemy of our spirit since the creation of human (p. 358).

In likening the body to earth, Rūmī develops a beautiful image when he says, “If thou art a man, dig earth, like a well-digger, from this earthen body, that thou mayst reach some water” (p. 1478). He further says that “...keep scraping away the earth of the (bodily) well little by little” (p. 2046). The body needs to be scratched repeatedly so it can be cleansed from all scum, and by scum we mean all sensual and material affections. It clears the body of all obscurity and rubbish and leaves in it a praiseworthy character.

Rūmī further observes that a sensual man who is in the habit of pampering his body may at times suspect someone else of hatred and enmity towards him, where, in fact, the real foe and envious one is that body of his. That is to say that the first and one of the most dangerous enemies of a human being is the body (p. 2046). Rūmī emphasizes that: “That mother of bad character, whose wickedness is in every quarter, is your fleshly soul. Come, kill it, for on account of that vile (creature) you are every moment assailing one who is venerable” (p. 380).

This is a clear statement of the need to kill the body in order to save oneself from the trouble that emanates thereof, such as the persistent striving that occurs between one and one’s fellow human and between one and one’s God. If one takes Rūmī’s advice he will have freed himself from making unnecessary excuses and will be free from his enemies or become ‘enemy-less’. Rūmī also went a bit further to describe what he meant by the word enemy. He states that an enemy “is one who attempts (another’s) life” (Rūmī, 2002: p. 381), but “he that is himself destroying his own life is not an enemy (to others)”. Then he went on to give the similitude of abat: “is not an enemy to the sun: it is an enemy to itself in the veil (of its own blindness). The glow of the sun kills it; how should the sun ever suffer annoyance from it?” (Rūmī, 2002: p. 381).

### **Detachment from the Body**

Even though Rūmī views plotting, imagination, cunning or contriving in a bad light, when it comes to detaching oneself from the body, contriving is alright. Rūmī states, “contrive that you may become the meanest slave (of God): if you enter into (the state of) meanness (self-abasement), you will become lordly” (p. 1349). What is understood from Rūmī’s urgings and promptings about the body is that we should be a devoted slave of God who is willing to give himself to the bounteous and munificent God (p. 1350).

In addressing the issue of the detachment from the body, a call was made to the ‘devotee of the heart’ to scorn the world and the ‘devotee of the body’ to not eat sugar but taste poison. Rūmī believes that one should punish rather than pamper the body, since the body is fuel for Hell what is the point of placing emphasis upon it. If the body is weakened, Rūmī explained, “It produce[s] a (new) growth of fuel” (p. 1400). Therefore, we are urged to go ahead and destroy it.

Rūmī also narrated the story of a slave who wrote to the king complaining about the reduction of his allowance. He notes that “The body is (like) a letter: look into it (and see) whether it is worthy of the king; then take it (to Him)” (p. 1125). However, he cautions that “...do not think it is easy to open the letter which is the body; otherwise everyone would plainly see the secret of the heart” (p. 1567). Rūmī in comparing the body to a letter explains to us that to open the body and see the heart clearly, is not like opening a letter and reading its contents. Opening the body is not the job of children but rather it is the job of men, as Rūmī informs us (p. 1126).

### **Death of the Body**

In another verse in his *Mathnawī*, Rūmī mentions that the death of the body is something welcomed by the adepts of the mystery. This is because they know the value and mysteries contained in it. In order to deepen our understanding, he gave an illustration of how the amount of damage that a scissor can make on pure gold has no effect on the purity of the gold; so also, the effect of “death” on the body has no negative effects on the Spiritual adepts (p. 1135). In some places, the body is likened to the carnal soul and an enemy that should not be given candy so it does not become like Pharaoh, “blind and blind-hearted: complaisant to your enemy and treating the guiltless with ignominy” (p. 1154). This is why Dabashi observes that Rūmī appears to have generated and sustained three logically connected normative ideas, directly related to the problems of theodicy: there are inner realities, or numina, that differ from their outer appearance, or phenomena; the reason one is blind to the inner realities of things is that mortal beings are prey to their own carnal souls, which are the origins of evil; and it is only by a final annihilation of this carnal soul or self, and a total resurrection in the divinely bestowed spirit, which is the origin of good, that salvation in this and the other world is attainable (Dabashi, 1994: pp. 120-121).

The message of Rūmī is to get rid of the body to attain a higher level of life in felicity. Rūmī told the story of a child thrown into fire by a tyrant Jewish King who wanted to convert people to idol worship by force. The child began to speak whilst in the fire, urging the mother as well as others to join in the banquet. This is a banquet because it appears to the child as what can be likened to a King spreading a festal table within the fire. The child called on those who truly believe, to come in and taste the sweetness of their faith. The child wanted the people to fill up the fire just like moths dancing around light, due to what Rūmī calls, “fortune which hath a hundred springtimes” (p. 67). The people later yield to the call of the child, as they were all witnesses to the miracle in front of them. They decided to cast themselves, both male and female, unwittingly into the fire without being forced, for love of the benefit they were about to rip. Since God is the one who puts sweetness to everything we humans might consider bitter (pp. 800-805).

The moral of this story seems to be that not all deaths should be seen in a bad light especially when the death is for a noble purpose; if the death is for the right cause people

should be willing to throw themselves into the fire. In the end, the king's guards began holding the people back from the fire, saying, "Do not enter the fire!" In describing these people who threw themselves into the fire and their states, Rūmī says, "the people grew more loving (ardent) in their faith and more firm in mortification (*fanā'*) of the body" and He who was busy rending the garment (honour and integrity) of the people-his own (garment) was rent, (while) they were unhurt" (p. 68).

This is to show clearly that there is an immense gain to be acquired by willingly giving up the body in order to attain a higher life; this is the reasoning for, "one must be dead in the presence of the decree of God, so that no blow may come from *the lord of the daybreak*" - The words in italics refer to *Surah Al-Falaq* (Chapter of Daybreak), chapter 113 of the Qur'ān (76). Since in our eyesight (foresight) there is much defect, there is need to let our sight pass away (*fanā'*) in the sight of the Friend (God). Using His sight for ours – will be a goodly recompense. This is because in His sight one will find the whole object of one's desire. Rumi explains this by giving the example of a child and his father. So long as the child could neither grasp (exert strength) nor run, he had nothing to ride on but his father's neck; but when he becomes somebody who can exert himself, the child will begin to fall into trouble and wretchedness (p. 77).

### **Useless Body**

In another accusation levelled against the body in the *Mathnawī*, Rūmī calls the body 'wrong-thinking perversely-acting', and enjoined it (the body) to "abandon this guileful plotting for a time: live free a few moments ere thou die" (pp. 2010-2011). The deep spirituality couched in Rūmī's thoughts on death of the body or dying to self in *Mathnawī* is further illustrated in the following line: "Life depends on dying (to self) and on suffering tribulation: the Water of Life is in the (Land of) Darkness" (pp. 2002- 2039).

In furtherance to his discussion on the body, the body is addressed by Rūmī as 'O nut-like body' - this simile was used to show that the body is like the kernel and shell of a nut. The kernel and shell are at the end of the day useless. Rūmī also adds that the 'skin' of this 'nut' is nothing but fuel for the fire that is why Allah talks about *badalnākhūludan* (We will give them [other] skins in exchange) (Rūmī, 2002: p. 1469). Therefore, Rūmī advised, "Do not, then, increase (pamper) thy body; increase (cherish and cultivate) thy spiritual principle, in order that thou mayst be the fire's sovereign, like Malik" (p. 1937).

### **Abandoning Sensuality through the Body**

This led us to the point that the idea of experiencing what Rūmī is saying is also important. The concept of getting rid of the body cannot be understood by words alone, "If your knowledge of fire has been turned to certainty by words (alone), seek to be cooked (by the fire itself), and do not abide in the certainty (of knowledge derived from others)" (Rūmī, 2002: p. 386). Rūmī asks us to burn; if we desire certainty, we need to be really burned and gain deliverance from this early body. In talking about the body he bade us to listen to his admonition: "...the body is a strong bond: put off the old, if you



have desire for newness. Shut the lips and open the palm filled with gold: leave off being a miser with the body, exhibit munificence” (p. 416).

Here, Rūmī links the body to sensuality, and the abandoning of sensuality is synonymous to abandoning the body; this Rūmī calls the *‘uruwatulwuthqa*, the firmest handle that can liberate us just like Prophet Yusuf (Joseph) was freed by the rope that was thrown into the well by his brothers. For, according to him, a sincere worshipper (*mukhlis*) is in danger of the snare until he is completely purged of the self (p. 419). Further explanation was given on who a *mukhlis* is and his status. It was said, “if he has not become (selfless, like) a pure mirror, he is (no more than) mukhlis; (if) he has not caught the bird, he is (still) hunting” (p. 1310). The *mukhlis* become a *mukhlas* when “he is delivered: he has reached the place of safety and has won the victory” (p. 419). When this *mukhlis* becomes a *mukhlas*, then he is a king because the slavery in him has been naughted through his escape from self (p. 1315). In addition, the *mukhlis* is said to be the person who worships devotedly, but regards his devotion as his own, while the *mukhlas* is someone, whom God has purged of self and attributes all his actions to God.

In order to be straight and righteous like the *mukhlas*, Rūmī informs us that sacrifice is the only way. He calls it creeping forward to the Presence of Him because “in the presence of Kings there can be danger to life, yet they that aspire cannot refrain from (presence with) Him” (p. 1365). This experience according to Rūmī is sweeter than sugar. Therefore, it is better that life should be sacrificed in order to taste this sweetness. One has gained a provision that gives everlasting life and bids death goodbye. Once the “gross body is killed, the essence that knows (spiritual) secrets is brought to life” (p. 428); because the bodily world is deceptive, there is the need to throw dust on the “sense-perceiving eye” or the “sensuous eye”, for it is a clear enemy of intellect and religion. Rūmī declares that God Himself: “...has called the sensuous eye blind; He has said that it is an idolater and our foe, because it sees the foam and not the sea, because it sees the present and not to-morrow. The master of to-morrow and of the present (is) before it; (yet) of a (whole) treasure it sees not (even) a groat” (p. 440).

From this we can deduce that the sensuous eye is something we need to do away with in order to attain Reality. It is one of the ways of redeeming ourselves from the “filthy self” whose effect has reached our bone. Rūmī calls us to use a knife in beheading the fleshy soul in the holy (spiritual) war because it is always calling to earn that which “passeth away” and vile (p. 514). It is only those who have gotten rid of vain desires whose spiritual eye will be familiar with the secret. Furthermore, “fleshy soul” used above can be understood as a reference to the body as an expression of the soul. It can also be explained as something despicable, of the flesh rather than the spirit, or something lowly or not so noble.

The idea of shutting the ‘sensual eye’ is not uncommon in the *Mathnawī*. The ‘sensual eye’ is the eye of the body; in other words, the eye of the physical sense. This ‘eye’

according to Rūmī cannot perceive reality, meaning, the way things truly are. In another verse, death of the body is seen as a way of attaining to reality: “that which has reality is made manifest (after death), and that which is rotten is put to shame. Go; strive after reality, O worshipper of form, in as much as reality is the wing on form’s body” (pp. 709-710). By dying, we see everything in its true form and we see the uselessness of the body. The aim of man should be to experience the reality. Why should he waste his time with what will become rotten and then end up in disgrace. Rūmī asserts: “Consort with the followers of reality, that you may both win the gift and be generous (in giving yourself up to God). Beyond dispute, in this body the spirit devoid of reality is even as a wooden sword in the sheath: Whilst it remains in the sheath, it is (apparently) valuable, (but) when it came forth it is an implement (only fit) for burning” (pp. 60-61).

In the above quotation, Rūmī shows the numerous advantages of being in pursuit of reality. He gives the similitude of a body devoid of reality as a wooden sword which is useless during ‘real battles’; he notes that such a body or wood is only fit for burning (again bringing up the idea of dying), in order to make it beneficial. He goes further by giving the example of a pomegranate - you know the good from the bad after it has been split open, which he referred to as ‘laughing’, to show the joy derived in splitting open or in the manner one opens his or her mouth when laughing. Rūmī is saying that even the pomegranate knows the advantage in the clefting of its body, or making sacrifices in order to show its pearl-like heart whose root is from the treasury of the spirit.

This was why Rūmī narrates the story of the Shaykh who excused himself for not weeping on the death of his sons. He (the shaykh) told his wife: “In as much as I see them distinct before me, for what reason should I rend my face as thou doest? Although they are outside of Time’s revolution, they are with me and playing around me. Weeping is caused by severance or by parting; I am united with my dear ones and embracing them” (p. 758). This further shows the high status achieved by the Shaykh who has escaped from self. He becomes more heavenly and less earthly. He is able to shake off the attributes of sense-perception and physical perception. The Shaykhs can achieve this because their faith is held for the sake of doing God’s will and not because they want Paradise and its fruits and streams. They also abandon all forbidden things not out of fear of Fire, but for God’s sake only. Rūmī further clarifies that the death of the Shaykh and the death of his children is to the Shaykh like “sweet meat in the gullet” or like “honey-cakes to a destitute old man” (p. 766). Such a Shaykh has been able to painstakingly overcome the attributes that can bring him to the lowest of the low.

### **The Slaughter**

Rūmī also comments on the four birds that Prophet Ibrahim was asked to kill in the Qur’ān, *khuz ‘arba’atan mina l-ṭayrfaṣuruna ‘ilayka* (Take four birds and turn them towards thee). Rūmī explains that this is because the four bodily qualities resemble the birds of Khalil (Prophet Ibrāhīm), by killing [actually the word is slaughter – saying

*bismillah*] the four bodily qualities, the soul makes ascension towards the heavens. This is a reference to the Prophet Ibrahim story in the Qur'an (*Al Baqarah* 2: 260).

The body is seen as the abode or nest of these four lowly dispositions, or better still, four mischief-seeking birds. It must be slaughtered to have an ever-lasting life. The four birds according to Rūmī are the duck, the peacock, the crow and the cock and each is used as a parable for the human soul. The duck represents greediness, the cock represents lust, the peacock represents eminence, and the crow represents worldly desire. Since these four qualities affect the body and makes it an impediment for the soul to rise towards heaven, Rūmī says that “the leafage (flourishing state) of the body is the leaflessness (unprovidedness) of the soul. Be quick! You must let this (body) dwindle and that (soul) increase”. Therefore, Rūmī urges: “Lend unto God, give a loan of this leafage of the body, that in exchange a garden may grow in your heart” (pp. 145-146).

These four lowly qualities are like the dung of the body, when the body empties itself of dung, He (God) fills it with musk and glorious pearls (Rūmī, 2002: p. 1322). Such a person is giving of filth and gets purity in return. This is why Rūmī could talk of a mystic who was granted an inner light as a result of going beyond the paleness of the body and as such was filled with a radiance that is enough to illuminate the deserts and plains (p. 352).

To stay on the subject of birds, Rūmī observes that mystics are “neither birds of the air nor domestic (fowls)” because their “grain is the grain of grainlessness” (Rūmī, 2002: p. 1339), their substance is so ample because our stitching the coat (of bodily existence) has become the tearing (of it to pieces) (p. 353). Rūmī goes further by noting that death is a source of Life: “Ease is accompanied by difficulty: come, do not despair: through this death thou hast the way into Life. (If) thou desirest (spiritual) peace, rend thy jubba, O son, that immediately thou mayst emerge pure” (p. 1340).

## **Conclusion**

This paper has discussed the concept of annihilation through the idea of dying in the *Mathnawī* of Jalal ad-Din Rumi. The work focused on the insightful ways in which Rūmī expresses annihilation through death. It can be deduced that dying (physical, metaphorical or both) can be seen in a positive way. In addition, dying that leads to a higher or a more lofty state is desirable. Thus, the idea of death in Rūmī's *Mathnawī* can help with more depth and appreciative understanding of annihilation through dying. Rumi in his *Mathnawī* highlights the concept of annihilation through death when he charges us to “ruin the body”, detach ourselves from the body, in “death of the body”, in uselessness of the body, in “abandoning sensuality through the body”, in “inconsequentiality of the bodily form”, and finally to be “the slaughter”. Therefore, it can be stated that by understanding Rūmī's approach to death, one can emerge stronger and be better equipped in one determination to arrive at a higher spiritual state. The idea of dying presents an

interesting way of living Life. It is our hope that this effort, which seeks to highlight Mawlanā Rūmī's teachings on the concept of death and annihilation, and the importance of this idea to spiritual development and self-purification, will enrich the existing materials on this great mystic as well as motivate people to increase their own spiritual awareness.

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## CHAPTER TWENTY-ONE

### A CLOSE SECURITY OF LANGUAGE AND IDENTITY IN JUNOT DÍAZ'S THIS IS HOW YOU LOSE HER

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#### Introduction

This paper contains a detailed and in-depth analysis of the main text under study: *This is How You Lose Her* by Junot Díaz. In this analysis, the nine stories of the text have been divided into four groups to enable a concise analysis. The grouping of the stories has been done according to shared characteristics among the stories, which will be elaborated on in the main analysis. There has also been an attempt at arranging the events that the stories detail in chronological order, which Díaz does not do in the collection. A chronological order will give clearer insight into the life story of the main character and narrator, Yunior, and in turn show the development of his linguistic and cultural identity. In order to accurately portray Díaz's style, the Spanish words in this analysis are not italicized, in keeping with Díaz's non-italicization of Spanish in his text. However, translations of the words are offered in footnotes at the bottom of the pages on which they appear.

#### “Otravida, Otravez” and “Invierno”.

“Otravida, Otravez” and “Invierno” are the only stories in the collection which feature Ramón de Las Casas Snr, Yunior's father. It cannot be mere coincidence then, that these are also the only stories that bear Spanish titles, as Spanish is Ramón's dominant language. These two stories also prominently feature the use of the harsh weather conditions of winter as a symbol of the struggles which the characters face in the dislocation they feel from their homeland of the Dominican Republic, and their simultaneous attempts to assimilate into the American culture.

“Otravida, Otravez” is the fourth story in *This is how you lose her*. Its title literally translates to “another life, another time”, although many translations hold it as “Another Life, Once Again”. This story is unique in several ways: it is the only story in the collection that does not feature Yunior either as a narrator or as a character; it is also the only story in the collection that is narrated by a woman. “Otravida, Otravez” is narrated by Yasmin, a 28-year-old Dominican immigrant who has been living and working in the United States for five years. Yasmin is in a relationship with a man named Ramón, who is later revealed to be the father of Yunior de Las Casas. Ramón has a wife, Virta, who he left behind in the Dominican Republic when he immigrated to the United States eight years prior. Virta writes long, imploring letters to her husband, letters which Yasmin reads fearfully, because she thinks they will compel Ramón to leave her and go back to

his wife. Yasmin works in the laundry room of St. Peter's Hospital, and lives in a cramped house with several housemates, her favorite of which is her roommate and closest friend, Ana Iris. Ramón, on the other hand, has finally saved up enough money to buy a house. However, his long and careful searching yields nothing, as many homeowners are not willing to sell to los hispanos. After several false starts, Yasmin and Ramón finally find a dilapidated old house, whose owner agrees to sell to them because he fought in the Dominican Civil War and has a liking for Dominicans. Yasmin and Ramón move into the house and begin to fix it up, while Yasmin tries to quell her ever-growing fears of losing Ramón. However this proves to be a futile attempt, as a last letter arrives from Virta while Yasmin discovers she is pregnant. As Yasmin hands the letter over to Ramón, she understands that the relationship has come to an end, as he will no doubt return to his family.

"Otravida, Otravez" offers a view into the experiences of first-generation Dominican immigrants, such as Ramón and Yasmin. Yasmin, Ramón and other characters in the text find it difficult in acclimatizing, both to the harsh weather conditions of the American winter, and the unfamiliar terrain of the American culture. However, they are determined to brave the harsh winter of their immigrant status and enter into the summer of assimilating into the American culture. This is clearly evinced by the language in the story, particularly Yasmin's narrative voice, and the speech of the characters. Most of the narration of the story is done in English, although it is later revealed that Spanish is Yasmin's primary language, as she cannot read a book written in English which she poses with for a picture. Yasmin includes only a handful of Spanish words and phrases in her narration, such as: 'fábrica' (p. 56), 'fotos' (p. 58), 'morenas' (p. 60), 'Nueva York' (p. 60), 'veterana', 'Guerra Civil' (p. 69), 'amorcito' (p. 74), 'mi amor' (p. 77). Much of Yasmin's insertion of Spanish is reminiscent of Torres' (2007) 'easily accessed, transparent or cushioned Spanish' elaborated on in the second chapter of this study: it features simple Spanish words and phrases, whose meanings are decipherable either from their appearance, or from the context in which they are used.

Other Spanish words and phrases, as well as the code-switching techniques in the story are more difficult to understand, and they usually occur in conversations between the characters. Some of these include: 'mata dictador' (p. 66), 'bien cómoda' (p. 70), 'una jeva buena' (p. 74), 'zángano' (p. 74), 'a maldito corpse' (p.75), 'casa de campo' (p. 78), 'que desgraciada' (p. 79). The use of more complex Spanish in conversation between Dominican characters, as compared to the dominant use of English in the narration as well as in conversation with non-Dominican characters (such as the old man who sells Ramón the house, to whom Ramón speaks careful English) is of great significance in understanding the identities of the characters in the text. The use of Spanish between the Dominican characters such as Yasmin, Ramón and Ana Iris suggests a slipping back into the familiar Dominican identity, while adrift in a foreign land. Their careful use of English on the other hand, seems to reflect their determination to seamlessly assimilate into the American life, and take on American identities, which they equate to prosperity

and life itself. This is also the reason for which Ramón is desperate to purchase a house in America. For him, “to own a house in this country is to begin to live” (p. 75). This sentiment is echoed throughout the story in the language of the narration and of the characters. Speaking the English language is the first step in assimilating into the American culture; it is the first rung on the ladder towards the hybrid Dominican-American identity.

In “Invierno”, Yasmin’s fears have been realized: Ramón has indeed been reunited with his wife Virta, and his young sons Rafa and Yuniór. “Invierno” which translates to ‘winter’, is narrated by Yuniór. He recounts the experience of his first few weeks in America, after his father brings him, his mother and his brother Rafa from Santo Domingo to New Jersey. Upon their arrival in New Jersey, Ramón drives them straight to their apartment in London Terrace, where they remain locked up for the duration of the blistering winter. Neither the boys nor their mother can speak a word of English, although Virta attempts to facilitate their learning it by making them watch American television programs all day. However, the difficulty they experience in trying to learn English, coupled with their seclusion in the house and Ramón’s increasing heavy-handedness, combine to put an enormous pressure on the psyche of the boys and their mother, who suffers a severe depression as she has been cut off from all her family and friends back in the Dominican Republic. This pressure erupts in the final scene of the story, during a severe winter storm, where the three enact a jailbreak from their apartment and brave their way across Westminster, through the snow and ice, in the wake of Ramón’s absence.

“Invierno” has been lauded as a poignant portrayal of the difficulties of the immigrant experience. The prominence of the harsh winter conditions highlights the dislocation Yuniór, Rafa and their mother feel at being away from their homeland, as well as the disoriented nature of their attempts to negotiate this unfamiliar country, particularly its language. The importance of language in negotiating identity is shown in “Invierno”, as Yuniór, Rafa and their mother are effectively silenced and oppressed by their inability to speak English.

The choice of language in the narration of “Invierno” is a tactical one by Díaz. Having already established in the first pages of the story that neither Yuniór, nor his brother nor their mother can speak English, the narration of the story in English now seems out of place. It seems to suggest that a much older Yuniór, who has learned to speak English, is the one narrating the story and consequently translating it from Spanish to English, for the benefit of the reader. There is little insertion of Spanish words and phrases in the story: ‘guapo’ (p. 133), ‘negras’ (p. 134), ‘Dios mio’ (p. 134), ‘mojón’ (p. 136), ‘señora’ (p. 139), ‘muchacho bueno’ (p. 142), ‘vaina’ (p. 150). Though the use of Spanish in the story is infrequent, it serves a symbolic purpose. By suspending these few and seemingly inconsequential Spanish words and phrases in the sea of predominantly English narration, Díaz illustrates the isolation that Yuniór, Rafa and their mother feel at being set adrift in



the unfamiliar cultural landscape of America, where they understand nothing and fit in nowhere.

Rather than these few words fading into the background, they stand out to clearly demarcate the Self/Other divide which new Dominican immigrants acutely feel upon entry into the United States. The longest stretch of Spanish use in the story comes first from Yuniór, after he is pummeled with snowballs by the American children he attempts to befriend. “Hijo de la gran puta”, he tells Rafa. This seems to suggest that Yuniór is only able to articulate his annoyance and hurt feelings in the language most familiar to him, Spanish. The next long stretch of Spanish exemplifies intrasentential code-switching and comes from Ramón in a conversation with Virta: “Me da vergüenza to see them slouching around like that” (p. 139). Presumably, this sentence was originally said entirely in Spanish, but Yuniór, in narrating, has retained the first half of it and translated the rest to English. From this, it can be drawn that Yuniór is already starting to realize the Dominican-American identity that he will embody in future, that which his father currently embodies. Also, ‘me da vergüenza’ roughly translates to ‘I am ashamed’. Such a heavy emotion as shame can only be accurately expressed in the comfort of the mother tongue. “Invierno” portrays the beginning of the lifelong tensions between Spanish and English, Dominican and American, that Yuniór and the rest of his family will face in the construction of their new hybrid identities.

In “Otravida, Otravez” and “Invierno”, the winter of the beginning of the immigrant experience is on full display. In these two stories, Díaz attempts to illustrate to his readers the difficulties faced by new Dominican immigrants in trying to assimilate to the American culture. This he does not just through his plot, but also by the tactical choices he makes in deploying the language. The predominant use of proper English and the sparse insertion of Spanish reflect the determination of the new immigrants to fit in, even at the cost of losing their own language. It also reflects the position of the Spanish-speakers in the new and unfamiliar English-speaking world: alone and linguistically isolated, they must master the new tongue to properly construct a new identity for themselves in America.

### **“Nilda”, “The Pura Principle” and “Miss Lora”**

These three stories have been grouped together because they share certain similarities. In the order that they have been arranged, they detail almost chronologically, Yuniór’s life as a Dominican-American teenager in the ghettos of New Jersey, which is predominantly occupied by the Dominican diaspora. Each of these three stories also center on a particular woman, who Díaz uses as a device to show Yuniór’s negotiation of his identity. Finally, these three stories portray the life of the de Las Casas family, without Ramón, and in “Miss Lora”, without Rafa.

“Nilda”, the second story in the collection, is narrated in the first person by Yuniór. The story is told in the past tense and has a reflective tone; it creates the impression that an older Yuniór is recounting and reflecting on events from his teenage years. The plot of “Nilda” is palimpsestic: underneath the major narrative of the relationship between Rafa and the eponymous Nilda lies a portrayal of what it means to be a Dominican-American teenager, living in an urbanized and culturally segregated New Jersey. This story traces the relationship between Rafa and Nilda, with a sharp focus on Nilda’s background. Nilda, as Yuniór describes her, was “Dominican, from here” where ‘here’ refers to New Jersey, the United States. From this, it is clear that Nilda is Dominican-American, just like Yuniór and Rafa. Like Yuniór, Nilda has an interest in comic books, and she often visits Yuniór on Thursdays, “comic-book day” to see what new issues he has acquired. It is on one of these visits that Nilda meets Rafa, Yuniór’s older, crueller, more handsome brother. Yuniór is interested in Nilda, but lacks the courage to tell her. Nilda who, at fifteen has already run away from home, dated several older men and gotten a reputation as a ‘cuero’, takes to Rafa almost immediately. Nilda spends all her time in the basement of Yuniór and Rafa’s apartment, and the boys take care not to alert their mother to her presence. The relationship between Rafa and Nilda lasts the entire summer and then ends abruptly, when Rafa starts to get ill. Two years later, Yuniór runs into Nilda at a laundromat. By then, Rafa is dead and this has taken a heavy toll on both Nilda and Yuniór. Together, they reminisce about that summer and Rafa. Eventually they go their separate ways, and Yuniór never sees Nilda again.

In “Nilda” Díaz employs an adroit handle on language in order to effectively tell the story through Yuniór’s eyes. The language used by Yuniór in the narration is particularly striking. A blend of both English and Spanish slang, slurs and profanity, the voice that Díaz gives Yuniór is realistic of a teenager from the kind of neighborhood in which Yuniór and his family live. This ghetto register is also adopted by Rafa as well as Yuniór’s friends. In fact, Díaz gives life to the characters of this story through their vernacular language. Gone is the *Sesame Street* English the boys were attempting to learn in “Invierno”; in its place they have adopted a seamless blend of African-American Vernacular English (consequently referred to as AAVE) and Dominican Spanish slang to create a dialect that is entirely theirs. This can be evinced by portions from Yuniór’s narration:

She was Dominican, from here, and had super-long hair, like those Pentecostal girls, and a chest you wouldn’t believe- I’m talking world-class. Rafa would sneak her down into our basement bedroom after our mother went to bed and do her to whatever was on the radio right then. The two of them had to let me stay, because if my mother heard me upstairs on the couch everybody’s ass would have been fried. (p. 29).

“He kept her on his dick for almost four months, and I used to see them driving around in his fucked-up rust-eaten Sunbird while I delivered my papers. Motherfucker was like

three hundred years old, but because he had a car and a record collection and foto albums from his Vietnam days and because he bought her clothes to replace the old shit she was wearing, Nilda was all lost on him.” (p. 32).

Other examples of excerpts which feature the use of Spanish slang alongside AAVE include: “She crashed over at our apartment a lot because she hated her moms who was the neighborhood borracha.”(p.30). “A lot of the Dominican girls in town were on some serious lockdown- we saw them on the bus and at school and maybe at the Pathmark but since most families knew exactly what kind of tígueres were roaming the neighborhood these girls weren’t allowed to hang out.” (p. 32).

This unique register also features in the speech of the characters: “You a guest here. You should be earning your fucking keep.” – Rafa to Nilda. (p. 33). “I used to say, look at you, white boy, and he used to say, look at you, you ugly black nigger.” – Yunior. (p. 35). “Man she’s so fine I’d lick her asshole *and* tell you niggers about it.” – Joe Black (José Negrón), one of Yunior’s friends (p. 36). “Cheer me up some more, you fucking bastard.” – Rafa to Yunior (p. 37).

The language is reflective of the neighborhood they live in, as well as the general social status of the Dominican diaspora. To understand this, reference must be made to “Otravida, Otravez”, where Yasmin says: “the houses are in terrible condition; they are homes for ghosts and cockroaches and for us, los hispanos.” (p. 68). Here, Yasmin describes the kind of houses which Dominican-Americans typically live in, and she is corroborated by Yunior in “Invierno”, when he describes their neighborhood: “London Terrace itself was a mess; half the buildings still needed their wiring...mud followed gravel everywhere and the grass, planted late in fall, poked out of the snow in dead tufts” (p. 121). These two descriptions illustrate the kind of rundown neighborhood in which Yunior and his family and friends live. This neighborhood influences the language that the characters speak, and as such it plays a vital role in the construction of the Dominican-American identity in “Nilda”. In this neighborhood, it is the language of slang and profanity that is most understood. According to Fennell (2015), Spanish is used among young Dominican-Americans in an attempt to make speech more casual. The use of Spanish in “Nilda” is a mode through which Díaz connects the realities of all the young Dominican-American characters in the story, and makes them relatable to those who they represent: teens who are members of the Dominican diaspora in America.

“The Pura Principle” is in many ways a continuation of “Nilda”. The story details the last few months of Rafa’s life, as the illness that had just begun to show in “Nilda” has reached critical status and takes center stage in the story. Rafa’s leukemia takes its toll on the de Las Casas family, and each member tries to come to terms with it in “The Pura Principle”. Yunior, who narrates the story, finds it especially difficult. He spends more time out of school than in, smoking and getting high. Their mother, just as reticent as her sons, throws herself into a new found religious fervor, and she spends more time with her prayer group who Yunior refers to as “the Four Horsefaces of the Apocalypse”. Rafa,

when he comes home from a long hospital stay, acts as if nothing has changed. He still gets into fights, brings a series of girls back to the apartment and sometimes disappears for days. Rafa shocks Yuniór and their mother by getting a job at a local store, where he meets Pura. They enter into a relationship which upsets their already delicate family dynamics. Pura is “*Dominican Dominican*” as Yuniór puts it, and their mother does not like her. In the end, her suspicions turn out to be true, as Pura takes nearly everything from Rafa and leaves him at the point of death.

In this story, as in most of Díaz’s work, the most interesting features are the narrative voice as well as the voices of the characters. Yuniór’s narration of this story is similar to that of “Nilda” but there is a subtle shift that marks Yuniór’s voice as more polyphonic than before. He still uses a mostly colloquial register, but it now includes a) the insertion of more Spanish and the consequent increase in code-switching and b) the use of sesquipedalian words which suggest a more advanced vocabulary. The latter, at first seems out of place in Yuniór’s predominantly ghetto diction, but later in the story, he reveals that he is an honors student, and this accounts for the inconsistencies in his diction. An example of the first feature illustrated in the text is:

“Dude was figureando *hard*. Had always been a papi chulo, so of course he dove right back into the grips of his old sucias, snuck them down into the basement whether my mother was home or not. Once, right in the middle of Mami’s prayer sessions, he strolled in with this Parkwood girl who had the hugest donkey on the planet, and later I said, Rafa, un chin de respeto. He’d shrugged.” (p. 94).

Examples of the second feature include: “My mom wasn’t the effusive type anyway, had one of those event-horizon personalities – shit just fell into her and you never really knew how she felt about it.” (p. 91). “Yo, shouldn’t you be convalescing or something?” (p. 94).

A phrase in which both features are combined: “She was a hell of a lot better than most of the ho’s my brother had brought around. Guapísima as hell: tall and indiecita, with huge feet and an incredibly soulful face, but unlike your average hood hottie Pura seemed not to know what to do with her fineness, was sincerely lost in all the pulchritude.” (p. 101).

As Yuniór’s voice evolves to include a new register as well as more Spanish, it seems to suggest that he is doing a much better job at balancing both halves of his identity. The frequency of intrasentential code-switching, particularly in situations of heightened emotions is an indication of Yuniór’s instinctive need to articulate charged emotions in his mother tongue.

The other interesting character in this story is Pura. As described by Yuniór. She is “*Dominican Dominican*. As in, fresh-off-the-boat-didn’t-have-no-papers Dominican”. It is no coincidence that her name is Pura, as she embodies the pure Dominican identity, and thus serves as a contrast which highlights the hybridity of Yuniór and Rafa’s

Dominican-American identity. Pura uses a thick Spanish vocabulary that is unintelligible even to Yuniór. Such terms include: ‘deguabinao’, ‘estribao’, the Dominican ‘Nueba Yol’ as opposed to the standard Spanish ‘Nueva York’ which Yuniór, Rafa and their mother typically use. Díaz’s use of the character Pura serves to illustrate the dislocation of Dominican-Americans from the Dominican culture and the ‘pure’ Dominican identity.

“Miss Lora” tells the story of the teenaged Yuniór’s relationship with an older woman, the eponymous Miss Lora. In this story, Rafa is dead, and Yuniór struggles to come to terms with life without him. In addition to this, he battles nightmares about the world coming to an end. His girlfriend Paloma pays little attention to Yuniór’s concerns about the “coming Doomsday”. As such he talks about it to anyone that will listen and it is this topic that connects him to his around-the-corner neighbor, Miss Lora. Yuniór finds himself powerfully attracted to her, and the two enters into a long, clandestine relationship that ends when Yuniór leaves for college. Yuniór attempts to find her years after graduating, but his efforts are in vain.

“Miss Lora” is a unique story, as it is narrated from the second person point of view. As Díaz himself notes in a 2012 interview for the *New Yorker*, this choice is deliberate: the second person point of view has the distinction of being both intimate and repellent at the same time, and this feature is necessary in the telling of this particular story. In “Miss Lora” Yuniór’s voice has evolved yet again. Without the presence of his brother Rafa, Yuniór’s voice loses some of its profanity and instead takes on a more advanced lexicon, and he is able to blend both seamlessly. For example: “Your brother. Dead now a year and sometimes you still feel a fulgurating sadness over it even though he really was a super asshole at the end.” (p. 149).

The juxtaposition of the phrases ‘fulgurating sadness’ and ‘super asshole’ in the same sentence is a testament to the evolution of Yuniór’s voice. Slowly, he is transcending the low social status of the Dominican diaspora in the United States. In addition, the use of Spanish in this story takes on a particular significance. It seems to be the mode of communicating in situations of heightened emotions, such as Yuniór’s mother angrily berating him: “who in carajo do you think you’re talking to? Say hello, coño, to la profesora.” (p.155). Another example is Miss Lora trying to calm Yuniór’s jealousy: “Ay mi pobre. No seas celoso.” (p. 167). The toggling between languages is representative of the hybridity of cultural identities which many of the characters in this story embody. It is also illustrative of what Mikhail Bakhtin refers to as ‘unconscious’ linguistic hybridity, which is to say that the code-switching from English to Spanish by the characters in the story is not intentional, but as a natural result of their cultural hybridity.

With “Nilda”, “The Pura Principle” and “Miss Lora”, Díaz carefully dramatizes the negotiation of the hybrid Dominican-American identity by Yuniór and some other characters such as Rafa and their mother, by emphasizing language nuances, code-switching to Spanish and an intentional non-translation of any of the Spanish terms used.

He pays particular attention to the other factors that influence the teenage Yuniór's identity, most notably the cultural segregation and consequently low social status of the Dominican diaspora in the United States, which is evinced by their dwelling in many of the poorest areas of the country. These factors contribute greatly to Yuniór's self-identification, as a Dominican and an American.

### **“Alma” and “Flaca”**

“Alma” and “Flaca” are remarkably similar stories. Both stories are short and poignant snapshots of the life of Yuniór, now a young adult. Through the vivid pictures they each paint of Yuniór's failed romances, they offer the reader a glimpse into the ways in which Yuniór's identity affects his relationships.

“Alma” is the shortest story in the collection. Narrated in the second person, it traces the relationship between Yuniór and the eponymous Alma. Alma is an extremely attractive Dominican-American, an ‘alternatina’ as Yuniór describes her. Despite their many differences, the relationship persists, until Alma discovers, through reading Yuniór's journal that Yuniór has been cheating on her. She accuses him, and Yuniór, rather than owning up to his mistakes, tells Alma that what she's read is actually a part of his novel. The novel closes on the single line that signifies the end of the relationship and also gives the collection its title: “this is how you lose her” (p. 48).

In this story, there are pointed references to the authenticity of Yuniór's Dominicaness. While the relationship between Alma and Yuniór is going well, she calls Yuniór a “real Dominican” and she attempts to learn Spanish in order to reclaim her Dominican heritage. However when the relationship goes downhill, Alma calls Yuniór “a fake-ass Dominican”. These instances in the story show how much influence Yuniór's identity carries in his relationship with Alma. His Dominican identity (or lack thereof) becomes a tool to either praise him or berate him. In this story, there is also a shift in Yuniór's voice. Present still are undertones of street slang, slurs and profanity: “You, Yuniór, have a girlfriend named Alma, who has a long tender horse neck and a big Dominican ass that seems to exist in a fourth dimension beyond jeans.” (p. 51). However, the glimpses of a highbrow lexicon that begun to show in “Miss Lora” have become more pronounced in “Alma”: “You are overwhelmed by a pelagic sadness. Sadness at being caught, at the incontrovertible knowledge that she will never forgive you.” (p. 53).

Also, there are only a few instances of code-switching within the story, but perhaps this can be attributed to the length of the story. These instances include: “incredible pópola” (p. 47), “your outrageous sinvergüencería” (p. 48), “hey, muñeca, you say, prevaricating to the end.” (p. 48). These three instances occur towards the emotionally charged ending of the story, where Yuniór has to come to terms with the ramifications of his actions and face the ending of his relationship. This suggests once again that Spanish is Yuniór's instinctive language for navigating painful situations. All these features combine to create a voice that is more mature yet still conscious of its urban origins.

“Flaca” continues the use of the second person point of view, but unlike “Alma”, the narration is directed not at Yuniór himself, but at Flaca. Flaca is a nickname which Yuniór gives to his casual girlfriend, Veronica. Veronica is white and this singular fact puts a cultural gulf between her and Yuniór. This gulf is increasingly widened by Yuniór’s reluctance to define the relationship. The story takes a retrospective turn, with Yuniór looking back on his memories of Flaca, which suggest that she would have been the perfect girl for him: she shares his interests in books and literature, she made an effort to speak Spanish to Yuniór and she’d visited his hometown in the Dominican Republic. However, their relationship is doomed to fail, in part because Flaca is Caucasian, and Yuniór’s friends do not approve of her, and also because Yuniór is unwilling to commit to the relationship. Yuniór remembers a last ditch effort to save the relationship: a return trip to Spruce Run, the place where Flaca first told Yuniór that she loved him. On this second visit, they fight and make up when they return home. However when Yuniór wakes up in the morning, Flaca is gone, forever.

“Flaca” is a unique story because it reveals how Yuniór’s identity impinges on his romantic relationship. Despite the fact that he and Flaca share many things in common, Yuniór is unable to cross the cultural gulf between them. In “Flaca”, Yuniór’s narration is almost completely stripped of Spanish insertions and code-switching. Perhaps this can be explained by the fact that Yuniór is careful about his vocabulary choice, given that he is essentially narrating the story to Flaca, who is Caucasian and as such might not understand. Also, ironically, it could be said that Yuniór is at his most honest by deliberately narrating the story in English, without shrouding the truth in bilingualism or slang. Furthermore, Yuniór’s switching to Spanish usually occurs in emotionally charged scenes, none of which are present in “Flaca”. Rather, the story is told in a reflective mode, where all the emotions of the actions in the story have already been exhausted.

“Alma” and “Flaca” are snapshots of a twenty-something year old Yuniór, living in urban New Jersey while trying to navigate romantic relationships made complex by his hybrid identity. While “Alma” shows Yuniór’s relationship with a Dominicana, “Flaca” shows his relationship with a white girl. Neither work out, for differing reasons which boil down to the same origin: Yuniór’s identity. Though these stories do not give much by way of language, they are still powerful enough to show how the Dominican-American subject negotiates the borders of his hybrid identity, particularly in intimate situations.

#### **“The Sun, the Moon and the Stars” and “The Cheater’s Guide to Love”**

The first and the last stories in the collection, “The Sun, The Moon and The Stars” and “The Cheater’s Guide to Love” tackle a curious aspect of the diasporic experience: returning to the homeland. In both of these stories, Yuniór, now a somewhat jaded thirty-something year old man, returns to the Dominican Republic, driven by failures in his romantic life. In the other seven stories of the collection, a return to the DR is never mentioned, so this feature is unique to these two stories. As is expected, such a great

event – a return to the homeland, the birthplace of one half of the hybrid identity – has a notable effect on Yuniór’s language.

In “The Sun, The Moon and The Stars”, Yuniór attempts to convince the reader that he is in fact, “not a bad guy”, as he relates the story of his failing relationship with Magda. Infidelity is a recurring theme in the latter part of Yuniór’s narrated life, and this story is a prime example. In this story, Magda, Yuniór’s girlfriend, discovers his affair with another woman, through a letter the other woman sent to her. Magda promptly breaks up with Yuniór, and her friends and family essentially cut him off. Yuniór, unready to let go of the relationship, pleads with Magda until she takes him back. Then in a bold move, he plans a trip to The Dominican Republic for the both of them, in the hopes that it will restore the vitality to their relationship. However his hopes come to naught, as the trip only reveals the frays in the relationship and leads to its inevitable end.

“The Sun, The Moon and The Stars” offers a glimpse into the condition of the diasporic subject through the lens of an intimate experience. It tells the story of Yuniór’s return to the Dominican Republic. This – a return to the homeland - is a monumental event in the life of any immigrant. One important scene in this story reveals the significance of Spanish in interaction among Dominican immigrants. When Yuniór calls Magda’s house, Magda’s father picks up the call and berates him. Yuniór narrates: “her father, who used to treat me like his hijo, calls me an asshole on the phone, sounds like he’s strangling himself with the cord. You no deserve I speak to you in Spanish, he says” (p. 4). With this statement, Díaz reveals, through Magda’s father, the intimacy attached to the Spanish language. Once Yuniór breaks the bonds of this intimacy by cheating on Magda, he is effectively cast out, excluded, spoken to in the cold exclusive mode of English.

The emotionally explosive tone of this story directly impacts Yuniór’s language. Between his failing relationship and a return to the Dominican Republic, Yuniór’s language reflects a frequent insertion of street slang as well as more frequent code-switching. Apart from the easily accessible and understood terms reminiscent of Torres (2007) first code-switching strategy, such as ‘hijo’ (p. 4), ‘m’ija’ (p. 9), ‘abuelo’ (p. 10), ‘campo’ (p. 10), ‘compadre’ (p. 18), et cetera, also present are certain Spanish words and phrases that do not easily lend themselves to translation such as: ‘pendeja’ (p. 5), ‘gavilleros’ (p. 11), ‘trigueña’ (p. 17) ‘chupabarrío’ (p. 18), as well as longer stretches of narration in untranslated Spanish, for example:

“This is the endgame, and instead of pulling out all the stops, instead of pongándome más chivo que un chivo, I’m feeling sorry for myself, como un parigüayo sin suerte” (p. 21).

These features in the story are illustrative of Torres’ (2007) second strategy of code-switching: gratifying the bilingual reader. As explained in the second chapter of this study, this strategy involves the use of more complex Spanish words or phrases, which are easily understood by a speaker of Spanish but less known by a monolingual English speaker, and there is no demarcation of their insertions through the use of italics. It is



curious that these features should appear in a story in which Yunior returns to his homeland, where he reveals in his narration, a desperation to prove his belonging to the Dominican culture. It seems to indicate that by including longer stretches of untranslated Spanish, Yunior tries to prove his authenticity as a Dominican (by showing his ability to speak the language), and Díaz, the author succeeds in alerting the monolingual reader to the issues of duality which hybrids such as Yunior face, particularly upon a return to the home country.

“The Cheater’s Guide to Love” is remarkably similar to “The Sun, The Moon and The Stars” in terms of general subject matter. Yet again, Yunior has destroyed another relationship through his infidelity, and this time he must face the devastation which this breakup wreaks on his emotions. Yunior tries everything to distract himself from the grief of losing his fiancé: habitual drinking, smoking, sporadic dating, but none of it works. Instead he falls into a deep depression from which he attempts to recover by running and exercise. However, he hurts his foot and can no longer run, so he turns to yoga instead, where he meets a married Dominican woman with whom he has an affair. None of these things helps to restore Yunior. Finally, he takes a trip back to the Dominican Republic with his friend Elvis, and when he returns, he is able to let go of some of the heaviness that plagues him, and he begins to write the novel he’s always wanted to write.

Díaz uses the emotionally charged tone of “The Cheater’s Guide to Love” to depict an authentic picture of the diasporic subject and the struggles they face. In this story, Yunior is forced to move to Boston, a city where he experiences several racist events. In addition to this, Yunior battles depression which is a result of his breakup. As a way of battling this depression, Yunior tries yoga, where he meets an unnamed married Dominican woman with whom he has an affair. This woman tries to prove to Yunior that he is not Dominican, citing his inability to fully speak the language as proof. With the inclusion of this character, Díaz illustrates the opposition which Dominican-Americans face from purists or nationalists from their homeland who try to exclude them from the Dominican culture, claiming their identity has been diluted by the American culture.

Despite this opposition that Yunior faces, his voice still shows his naturally occurring hybridity through an increase in intersentential and intrasentential code-switching, while retaining the old ghetto register of slang and slurs and the highbrow lexicon. There is also the inclusion of a few bilingual neologisms. The code-switching in this text paints an authentic portrait of a Dominican-American who is able to articulate his pain in two languages, thereby retaining the authenticity of the hybrid character. For instance: “I’m dandy, you say. Mejor que nunca” (p. 179). “Nothing sacas nothing” (p. 181).

An example of a bilingual neologism in this story is ‘berserkería’ (p. 193). This word is neither fully Spanish nor English, but it seems to be a product of a merging of the two languages. Translated, it means ‘beserkery’ which appears to be a permutation of the English word ‘berserk’, and it can be taken to mean ‘a crazy state of affairs’. The inclusion of this word is Díaz’s tactical way of illustrating how inseparable the

Dominican has become from the American in a hybrid identity such as Yuniór's. By placing this world boldly in a sea of English and Spanish words, he validates its presence, essentially validating the hybrid identity as just as authentic as any other.

Like in "The Sun, The Moon and The Stars", the trip to the Dominican Republic seems to draw out the denser aspects of Yuniór's Spanish vocabulary, including words and phrases such as: 'abrazo' (p. 203), 'ronca campesina' (p. 203), 'que tan mas buena que el diablo' (p. 204), 'carajito' (p. 205). However, their appearance in this story is much less frequent than in the previous.

In both of these stories, Yuniór's relationships with wonderful women have failed – or are failing – and he seeks comfort from his home country. This comfort comes to him through the language, which he deploys much more expertly in these two stories than in any of the rest. The skillful maneuvering of language which Díaz employs in the telling of these two stories does justice in presenting to the reader a flawed but authentic portrait of life as a Dominican-American person, constantly negotiating the double consciousness of the hybrid identity, both in the diaspora abroad, and back in the homeland.

### **Summary**

This study has conducted an in-depth exploration of the interaction of language and identity in *This is How You Lose Her*, a short story collection authored by Junot Díaz. Díaz's writing typically centers on the experience of members of the Dominican diaspora in America: the multiplicity of ways through which they negotiate their hybrid Dominican-American identity both in the United States and in the Dominican Republic. To accurately illustrate the condition of these diasporic subjects, Díaz employs a mosaic language which is an irreverent composition of Standard English, Standard Spanish, street slang as well as Dominican Spanish vernacular with which he draws the readers into the liminal reality of the Dominican-American subject. The study particularly focused on the interaction between language and cultural identity in the chosen text; the ways in which the author uses his unique language to accurately depict the peculiar cultural identities of his characters.

The study is an analysis of the text under study. The text, which is a collection of nine stories, was partitioned into four groups based on shared characteristics among the stories. Each story was then summarized and analyzed, with particular attention paid to the language style in each story and how this reflected certain aspects of the hybrid cultural identities of the characters in the text. This analysis was carried out using information detailed in the second chapter, as well as the framework of the theories detailed in the third.

### **Recommendations**

In exploring the language and identity in Díaz's *This is How You Lose Her*, this study has discovered certain peculiarities in the text and in Díaz's writing in general which

ordinarily should immediately restrict him to the periphery of mainstream acclaim in the field of literature. Such peculiarities include, primarily, his deviation from the norms of Standard English in his writing in favor of his irreverent mix of languages and registers fondly referred to as the 'Díaz Dialect'. Yet Díaz has achieved widespread critical acclaim and awards (including the prestigious Pulitzer Prize) for his work.

Considering this as well as the work done on language and identity in this essay, this study offers the following recommendations:

- a) More authors from non-European or Caucasian origins should follow in Díaz's footsteps and comprehensively depict the unique cultural and social context of their countries, without conforming to the rules and strictures of mainstream Western literature. African authors in particular, would benefit from following the exemplary model which Díaz has set, and be able to more authentically depict the realities of the African condition. This can be achieved by the inclusion of African indigenous languages and pidgins in the texts without demarcation by italicization, which naturally points to their perceived inferiority.
- b) Future studies within the field of language and identity can explore other facets of identity which are equally prominent in Díaz's texts, such as gender constructs and hegemonic masculinity. Future studies can also explore a multiplicity of identities in the literature which will be produced by non-European (particularly African) authors who may choose to follow Díaz's example.

### **Conclusion**

The condition of the diasporic life of immigrants is not immediately visible in mainstream literature today. The ramifications of this are direly reflected in the social and psychological condition of the migrants themselves, particularly those physically situated outside their countries of origins, and those culturally situated in the liminal space between the cultures of their home countries and the countries they have settled in. The struggle of not being visible in literature (and consequently feeling as though one's identity is invalidated) is one that Junot Díaz knows well, having felt it himself as a young Dominican child trying to assimilate into the foreign American culture. He attempts to correct this oversight by writing literature that authentically depicts the experience of the migrants in diaspora, experiences which are founded on hybridity. Díaz's literature actively resists singular placement, in the contexts of genre and of language. His language is striking because he seamlessly fuses Spanish and English, slang and highbrow lexicon to fully depict the diversity of the Dominican-American identity.

This study began with the simple observation that there is a constant interaction between language and identity in Díaz's *This is How You Lose Her*. In this text, the constant search for, and negotiation of identity is enunciated through the unique language. Using the framework of Bhabha's concepts of hybridity and the Third Space, this study

emphasized the double consciousness which characterizes the hybrid identities of Dominican-Americans who must constantly find ways to live out this identity. Bhabha's Third Space serves as a space where these identities can be fashioned, and from which they can be enunciated through language. The primary narrator of this Third Space in Díaz's text is Yuniors, through whom Díaz illustrates the realities of the migrant experience in the diaspora. As a Dominican-American himself, Yuniors uses frank and biting narration to depict the truth of the hybrid diasporic condition. Yuniors narrates – and Díaz writes – predominantly in English, but both shun being labelled as purely American.

This study explored the language use in each of the stories in the collection, particularly focusing on drawing out the significance of the features of the language on the cultural identity of the Dominican-American characters in the text. The overall conclusion drawn from the analysis is that the insertion of Spanish in the speech of characters and the narration of Yuniors is instinctive on their part, occurring as a natural result of their culturally hybrid identity; and it is intentional on Díaz's part, as he attempts to recreate the diasporic experience for monolingual readers: by submerging them in his Spanish suffused text which they do not fully understand, he alerts them to the struggles which immigrants face when they enter into the United States with little or no knowledge of English. Furthermore, he preserves the sanctity of the Spanish language by refusing to italicize or otherwise demarcate its inclusion in the text. By so doing, Díaz pushes for the acceptance of linguistic and cultural diversity, and legitimizes both the language and the identity of those who are represented in his works.

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## CHAPTER TWENTY-TWO

### LE FONCTIONNEMENT DE L'ABSURDE DANS LE NOUVEAU ROMAN AFRICAÏN: UNE ANALYSE DE *RUE FELIX-FAURE* DE KEN BUGUL

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#### Introduction

*Mes hommes à moi* de Ken Bugul est un roman bouleversant fondé sur l'intime, la sexualité, la liberté et la construction de soi. La diégèse est présentée sous forme d'une introspection et d'une confession. La narratrice africaine Dior raconte l'histoire de sa vie et celle de certains habitués du bistrot parisien Chez Max. Avec une franchise étonnante, Dior décrit sa vie qui se construit entre la révolte et l'aliénation. Le nom du bar évoque immédiatement les pensées du Cap-verdien Monsieur Tonio et son salon de coiffure « Chez Tonio » dans *Rue Félix-Faure*. De même, on pourrait faire une comparaison entre Dior et la chanteuse Drianké de *Rue Félix-Faure*. Dans tous les deux romans, les espaces publics permettent à l'auteur de focaliser sur le monde extérieur. Quant à nous, nous sommes persuadés que c'est dans l'ouvrage antérieur *Rue Félix-Faure*, paru trois ans avant *Mes hommes à moi*, que Ken Bugul pose les bases de la thématique de l'absurde. C'est le besoin de systématiser notre travail dans ce domaine qui nous incite à débiter avec *Rue Félix-Faure*.

L'absurde, comme courant de pensée en littérature a des origines anciennes et il constitue un vaste champ d'étude traversant le théâtre tout comme le roman. Grâce à Bénac (1988), nous pouvons en répertorier les caractéristiques essentielles et des textes représentatifs, notamment dans la littérature française et européenne : Malraux (1933), *La condition humaine* ; Ionesco (1950), *La cantatrice chauve* ; Beckett (1953), *En attendant Godot* ; Camus (1942), *L'Étranger* et *Le mythe de Sisyphe* pour ne citer que quelques exemples. L'absurde met en évidence le sentiment que ressent l'homme confronté au non-sens de son existence. En d'autres termes, c'est l'état d'oppression et de souffrance morale découlant de « l'angoisse existentielle » (Bénac, p. 5) de l'être humain. À la différence des philosophies qui donnent une image idéalisée de l'homme, l'absurde peint une image tragique de l'univers dans lequel la monotonie règne.

L'assujettissement de l'homme au temps et à la mort assigne à notre aventure une fin définitive et dégressive. Essentiellement la lassitude ou « la nausée » naît de « la coexistence antinomique de l'homme et du monde » (Bénac, 1988 : p. 5). La maladie, les catastrophes naturelles ainsi que les ravages de la guerre renchérissent le pessimisme de l'homme. Inévitablement, le théâtre et le roman absurdes ont fleuri après la seconde



guerre mondiale. Face aux multiples déboires et à son impuissance dans un monde suffoquant, l'homme absurde n'a qu'une arme contre la résignation ; il relève le défi pour découvrir la valeur profonde de la nature humaine. Cette prise de conscience pourrait déclencher plusieurs réactions chez la personne absurde ; une attitude d'évasion, la révolte, le suicide ou comme nous venons de signaler, la recherche des solutions durables. Quelles que soient les circonstances de sa vie, l'homme absurde tente de vivre sans faire appel à des règles communes. Or la doctrine personnelle, la liberté et la passion prennent le dessus car l'homme est sa propre fin et il est sa seule fin. Il refuse de diviniser l'irrationnel et il donne des chances sans remords à l'impossible. Si l'homme absurde a du mal à communiquer avec le monde extérieur, il jette son langage et recourt aux actes sans parole ou le silence. En tout cas, il doit surmonter son désarroi. Peu importe si ses actes servent ou desservent l'humanité car l'individualisme prime la doctrine collective, sans forcément s'opposer à l'humanisme.

A ce stade, nous voulons lier nos revendications opératoires à l'absurde en littérature négro-africaine. L'absurde, en d'autres termes la thématique de l'anomie et l'antinomie dans ce domaine, a des origines modestes et il existe une littérature relativement modique sur le sujet. Chevrier (1990), l'un des pionniers qui a fait allusion à la naissance de l'absurde dans la littérature négro-africaine a inventorié plusieurs œuvres y compris *La Vie et demie* de Sony Labou Tansi (1979), *La carte d'identité* de Jean-Marie Adiaffi (1980), *Le Pleurer-rire* d'Henri Lopès (1982) et *Le jeune Homme de sable* de William Sassine (1979). Dans les textes précités, on n'observe que les éléments fondamentaux de l'absurde, car la production romanesque africaine ainsi que les thèmes étaient moins développés à l'époque. « Ce renouvellement du discours romanesque peut s'observer à plusieurs niveaux que nous nous efforçons de dégager et d'explicitier en nous appuyant sur des exemples précis empruntés aux textes appartenant à la période concernée » (Chevrier 1990: p. 148). De sa part, Kesteloot (1992) a mis le doigt sur « le roman absurde africain » (p. 480) avec beaucoup plus de certitude. On y trouve des titres tels qu'*État honteux* et *L'Ante-peuple* de Lorsa Lopez (1981) et (1983), *Les Cancrelats* de Tchicaya U Tam'si (1980), *Toiles d'araignée* de Ly Ibrahima (1982), et *Le bal des caïmans* de Yode Karone (1980). Dès lors, absurde africain a fait son entrée vigoureuse dans le nouveau roman africain et cette pensée est en développement rapide. Avant de plonger dans l'absurde dans Rue Félix-Faure, il serait utile de souligner quelques innovations littéraires favorisant l'essor de l'absurde africain dans la littérature du vingt-et-unième siècle.

Tout comme Chevrier, Kibedi (1990) affirme volontiers que le nouveau roman africain remontant à la seconde moitié du vingtième siècle a des formes et des thématiques qui sont beaucoup plus complexes que l'écriture des générations précédentes. Les nouveaux romanciers ont montré un goût remarquable pour la création des formes narratives et stylistiques originales. En conséquence, la psychologie des personnages est fort profonde et diverse, d'où des thèmes dits modernes ou postmodernes comme l'errance intérieure, la redéfinition du mariage, les crises politiques, les crises migratoires, la déconstruction et

ainsi de suite. Le nouveau roman est alors ouvert à toutes les recherches et à toutes les réalités d'un monde fragmenté ou fragilisé. Désormais, nous allons voir que conformément aux concepts littéraires et historiques mentionnées dans la partie introductive, le fonctionnement de l'absurde dans *Rue Félix-Faure* se réalise tant à travers des procédés techniques qu'à travers d'innovations philosophiques.

### **Les innovations romanesques et stylistiques : un contexte historique et socioprofessionnel**

Dans *Rue Félix-Faure*, Bugul s'efforce visiblement d'insuffler au récit un réalisme convaincant à travers la spatialité. La spatialité qui est bien contextualisée est également colorée par l'historique, notamment le titre de l'ouvrage. Outre le paratexte, il y a une toile de fond de poétique et de mythe liée implicitement ou explicitement à l'absurde et à la déconstruction. En tant que nouveau roman, *Rue Félix-Faure* abonde en des détails qui reflètent des réalités socioprofessionnelles au Sénégal. Sans un œil attentif, on pourrait facilement se perdre dans les descriptions minutieuses. Le nom Félix-Faure est un nom historique français et il existe une rue Félix-Faure dans la capitale du Sénégal.

Nantet (2006) confirme qu'en raison de l'extension de la ville, Dakar a intégré des communes environnantes et finit par se confondre avec la presqu'île du Cap-Vert. Alors les rapports socio-économiques entre les Dakarais et les Cap-Verdiens que décrit le roman sont historiquement et géographiquement soutenables, mais pas obligatoirement véridiques. Aux détails socioprofessionnels s'ajoutent la présence de nombreuses institutions nationales et internationales. Toutefois, l'entassement des descriptions concernant la fameuse rue Félix-Faure nous mène à croire que l'espace est une astuce créée par Bugul pour intensifier l'image de la vie dakaroise au quotidien. « La rue se trouvait à deux pas de la Grande Église, pourtant. La Grande Église était une bâtisse blanche où à Noël tous les croyants et les non-croyants se retrouvaient » (p. 121). On y trouvait des musulmans, des chrétiens, des juifs, des animistes, des fétichistes et des athées ; en fait toutes les races du monde. Et à ce qu'il semblerait, tous les jours devaient être Noël dans la Grande Église! De cette effervescence religieuse, plus ou moins répandue, découle le cadre socioprofessionnel qui se trouve aussi au cœur du texte et de notre analyse. En plus, le narrateur nous apprend que la rue Félix-Faure « coupait l'avenue Maginot » (p. 127). Elle n'est pas loin de la mer et elle se trouve aussi près du « grand hôpital » et du commissariat de police (p. 213).

Le code d'honneur particulier sur rue Félix-Faure fait que tout le monde vit en parfaite harmonie. Le crime et la violence sont inconnus dans cette partie de la capitale et la présence des bars et des filles faciles entraînent régulièrement une circulation dense. Chose curieuse, les habitants de rue Félix-Faure détiennent le droit d'élire leurs propres responsables pour assurer le respect et l'acceptation de tout le monde ; les munis ainsi que les démunis sans discrimination. Le code de vertu singulier fait que rue Félix-Faure est « une rue illuminée » (p. 98) et c'est là que la plupart des événements se déroulent dans le roman. Malgré la culture panoramique de rue Félix-Faure, il est important de ne

pas créer l'impression erronée que toute la diégèse se limite à cette localité. Il y a un contexte socio-économique et socioprofessionnel plus large; un contexte étendu, mais morne et miséreux. Le manque d'établissements scolaires et d'équipements collectifs ne fait que la plupart des gens « mouraient dans l'anonymat », (p. 96). Sans développement économique durable, il n'y a ni emplois ni possibilités d'évoluer pour les masses populaires.

Entre autres, c'est le contraste entre rue Félix-Faure, dite « la rue du rêve » (p. 152) et le contexte socio-économique large qui contribue à la réussite des innovations romanesques, techniques et philosophiques de Bugul. En bref, rue Félix-Faure est une rue divine, une rue de lumière où l'on trouve « l'espérance doublée de patience (p. 18). C'est l'âme de la ville de Dakar et également celle du roman. Pour compléter le contexte spatio-temporel du roman, Bugul nous donne des indications claires sur l'ère des événements. « Le quartier était appelé le Plateau » (p. 61). Plateau n'est pas pour le petit peuple. C'est le quartier des occupants, des nantis et des bourgeois. La mention à plusieurs reprises du quartier huppé de Plateau et des arrivistes qui y habitent conclut de façon irrévocable que le roman se situe à Dakar au lendemain de l'indépendance du Sénégal. Et les activités se déroulent en temps réel. Maintenant nous allons lier l'espace de l'ouvrage à une autre innovation technique, à savoir la narratologie.

### **La complexité de la diégèse**

L'innovation à l'égard de la narratologie se manifeste au niveau de la complexité de la diégèse. Cela fait penser encore au nouveau roman où il y a souvent un narrateur omniscient qui allie plusieurs intrigues avec dextérité et qui est capable de lire le cœur de tous les personnages. Lorsque Bugul recourt périodiquement à la première personne, c'est pour renforcer la crédibilité et la voix persuasive de la narratologie. Par exemple les conversations entre le cinéaste *Djib* et son amie sont présentées souvent sous formes de passages longs ou de petits textes narratifs à la première personne.

C'était au mois de novembre, je ne me rappelle plus la date exacte, que j'avais fait la connaissance de cet homme. Nous nous étions connus par l'intermédiaire d'un homme-animal qui avait une terrible histoire dans sa vie. L'histoire d'un homme-animal à raconter aussi un autre jour. L'homme-animal avait peur des femmes, n'en avait pas et n'avait pas d'enfants. L'homme-animal vivait seul mais aimait présenter les uns les autres. L'homme-animal aimait faire l'intermédiaire. Il aimait faire le maquereau. J'étais en mission pour le compte de mon gouvernement et un jour à l'hôtel, l'homme-animal que j'avais connu dans mon pays m'avait présentée à cet homme. L'homme était grand, de teint noir, et avait l'air gentil. Il avait aussitôt commencé à me faire la cour. C'était un séducteur et il m'avait séduite (p. 137).

Les différentes perspectives sous lesquelles le récit est présenté permettent au narrateur omniscient de surmonter les limitations qui s'imposent en utilisant uniquement la

première personne ou une seule voix narrative; la fusion des deux styles est beaucoup plus avantageuse.

Dans *Rue Félix-Faure* alors, le narrateur est en position non-seulement de faire le bilan des personnages, mais encore de commenter les péripéties, leurs causes et effets. Les personnages en conséquence sont bien dimensionnés. Nous allons revisiter cet aspect de la diégèse plus tard dans la partie concernant l'absurde. Pour l'instant, il suffit d'expliquer que la non-linéarité des événements fait que Bugul ne peut pas s'empêcher de recourir à plusieurs prolepses et analepses et le récit s'écosse jusqu'au point où il devient un labyrinthe d'événements. Bouetoumoussa (2010) jette une nouvelle lumière sur notre travail en précisant que la pratique consistant à truffer le récit principal d'autres histoires secondaires, de passages poétiques et d'autres éléments de la littérature orale compte parmi « les innovations conceptuelles du roman africain » de l'écriture contemporaine. Dans la partie suivante, nous allons tenter d'explicitier la perturbation de la structure narrative résultant des intrigues parallèles et de l'enchaînement des prolepses et des analepses.

Principalement nous reconnaissons dans *Rue Félix-Faure* une collection massive de dix histoires navrantes dont sept reposent sur des femmes. L'intrigue principale tourne autour de Drianké, actrice, chanteuse, restauratrice et habitante de rue Félix-Faure. Drianké est une mère célibataire séparée de son mari. Son restaurant est bien connu et elle connaît pas mal des habitants et des habitués du macadam. *Muñ*, la jeune femme venue d'Hogbo trouve un abri chez Drianké. Cette dernière ouvre sa porte à la jeune étrangère par générosité et les deux femmes dirigent le restaurant ensemble. C'est à travers *Mun* que la vie malchanceuse de sa mère s'expose. La quatrième histoire misérable est celle de la jeune belle du cinéaste *Djib*. Il est difficile de dissocier les aventures de *Djib* et son amante car la belle est habituellement aux côtés du cinéaste, à l'hôtel ou loge le couple, en ville et chez Drianké. De même, l'histoire de l'amie de *Djib* et celle de sa collègue, c'est-à-dire la femme-cadre prospère sont indissociables parce-que les deux récits, relatés par une seule personne, se ressemblent jusqu'à se confondre. On pourrait dire que dans cette mesure l'amie de *Djib* joue le rôle de porte-parole non-seulement pour son collègue, mais aussi pour d'autres femmes qui se trouvent dans une situation critique. Pour compléter la liste des personnages marquants, il y a la masse d'ombre, un lépreux appelé ainsi apparemment pour son apparence pesante et penaude. Auparavant cet étranger était un homme attirant de grand charme, mais il a été réduit à cet état par une pute lépreuse qui l'a infecté à travers son linge.

Comme *Muñ*, la masse d'ombre est un errant qui a trouvé l'asile auprès de Drianké. C'est pour cela que la restauratrice désigne le deuxième homme sur notre liste comme « mon lépreux » lorsque l'enquête judiciaire débute sur rue Félix-Faure. Quant aux détails des déboires et déceptions de ces sept personnages, ils se révéleront au fil et à mesure de notre analyse, surtout lorsque nous commencerons à étudier l'absurde et la déconstruction. Comme nous allons voir prochainement, ce sont les Tonio qui se trouvent

en bas de la liste de personnages saillants, selon notre méthodologie ou approche. Cette famille d'immigrés cap-verdiens se compose de trois personnes ; un couple et leur fille qui est une enfant unique. Les Tonio sont des voisins de Drianké, sur rue Félix-Faure, la rue des illuminés et des misérables. Maintenant, ce qui reste à élucider avant d'aborder l'absurde et la déconstruction est la place de la poétique et la mythique dans le roman. Ces deux éléments contribuent de manière significative à la trame et aux procédés techniques de l'œuvre.

### **La poétique et la mythique**

Rue Félix-Faure est à la fois une enquête policière sur la mort insolite d'un lépreux et une quête philosophique menée par plusieurs personnes ayant un esprit chercheur. L'ouvrage est présenté comme un poème ou un hymne à la vie. On y trouve alors des divers traits de la poétique et de l'oralité. Tout au long de l'histoire, il y a un fond musical qu'on peut comparer à la bande sonore d'un film – peut-être un film du cinéaste *Djib*. Entre autres, *Djib* lui-même est désigné comme un poète, mais principalement la poétique provient des blues de la chanteuse Drianké et du violon du Cap-Verdien Tonio. Outre la mort mystérieuse du lépreux, il y a d'autres créations de Ken Bugul qui évoquent avec puissance le mystère et la mythique, l'origine et le comportement étrange de certains personnages, des événements indéchiffrables ou surnaturels et les interrogations du narrateur et les nombreux philosophes dans le roman. En plus, le mystère et la mythique dans *Rue Félix-Faure* sous-tendent énormément l'absurde de situation et de caractérisation qui se révéleront plus tard dans notre analyse.

Premièrement nous voudrions nous pencher sur l'actrice et la restauratrice Drianké. Son passe-temps préféré c'est chanter le blues, et elle est fortement douée en cette activité, d'où son rattachement au Ballet national. En fait toute l'histoire est parsemée des chants mélodieux de Drianké et de Tonio. Le blues chez Drianké résulte d'un souvenir douloureux qui rend les rythmes et les paroles de sa musique fort pénétrants. À un temps donné, le narrateur évoque en comparaison les noms des chanteuses américaines connues mondialement à leur époque.

Elle avait été surnommée Billie Holiday, Bessie Smith, Sarah Vaughan, Mahalia Jackson, Nina Simone, Ella Fitzgerald, des femmes qu'elle ne connaissait pas. Elle n'avait jamais été à l'école, et n'avait que sa voix. Elle chantait sa vie natale avec la langueur de cette ville, d'une voix plus que blues. Une espèce de plainte, plainte amoureuse, sanglotante. (p. 238).

Grâce à ses talents musicaux, Drianké tourne dans le milieu des artistes, des cinéastes, des comédiens et d'autres chanteuses. Lorsqu'elle se trouve sur la scène avec le Ballet national, la restauratrice chante pour le patrimoine national, pour faire l'unité nationale. Mais de retour de voyage, Drianké cherche toujours un orchestre pour chanter le blues. Cette fixation nous révèle l'envergure de ses déboires. Bouetoumoussa (2010 : p. 9) dans son essai critique sur le nouveau roman africain souligne les passages poétiques, les

néologismes et les répétitions comme faisant partie du roman contemporain. Dans *Rue Félix-Faure*, les néologismes ne sont pas trop criants. Ce sont plutôt les passages poétiques et les répétitions qui abondent. Sous le choc de la découverte du cadavre mutilé de la masse d'ombre, Drianké prend congé temporairement de son passe-temps invétéré.

Drianké ne sifflait plus un blues.  
Drianké ne fredonnait plus un blues.  
Drianké ne chantait plus un blues.  
Drianké ne murmurait plus un blues.  
Drianké ne psalmodiant plus un blues (p. 271).

Il convient de noter que ce passage se trouve vers le dénouement du roman. Alors quand le blues prend fin, l'œuvre se termine. Deuxièmement, comme le blues ou les lamentations de Drianké, les sons mornes et interminables suintant du violon du coiffeur Monsieur Tonio intensifient l'atmosphère de détresse et de dénigrement. Le blues du duo et la poétique du texte nous montrent clairement que les cœurs des personnages en question sont plongés pleinement dans la consternation.

Comme nous l'avons fait remarquer préalablement, le mystère et la mythique dans *Rue Félix-Faure* jettent les bases de l'absurde en injectant des épisodes et des situations énigmatiques dans la diagèse. Aussitôt avoir après lancé les thèmes saillants du roman, le narrateur nous fait comprendre que « la rue Félix-Faure était une rue mystique. Il fallait croire en quelque chose pour y habiter » (p. 121). Cette déclaration ne veut pas dire forcément que les habitants et les habitués de la fameuse rue sont des adhérents fervents d'une religion ou une autre. En fait, on reconnaît dans l'histoire des dévots aussi bien que des sceptiques, mais la grande majorité des personnages s'entourent de mystère. Les regards effarés s'ajoutent aux comportements excentriques pour engendrer constamment la spiritualité et le lecteur doit s'efforcer d'en dénombrer et d'en décrypter, surtout chez les personnages principaux. L'événement qui rallie le plus grand nombre de protagonistes, c'est la disparition de la masse d'ombre ou le lépreux qui habite la demeure de Drianké. Malgré la présence continue de cet étranger, toutes ses activités sont caractérisées par le secret et l'anonymat. La description détaillée de son être physique inspire non-seulement le dégoût, mais aussi la frayeur.

Un peu plus tard, dans la nuit, la masse d'ombre était apparue au bout du couloir. Elle marchait lourdement. On avait l'impression qu'elle traînait des pieds. La masse d'ombre était de grande taille mais il était difficile de distinguer son visage. Elle s'était couverte la tête avec une grande serviette qui dissimulait tout son visage. Quand elle était arrivée à la hauteur du grand homme, le cinéaste *Djib*, et de la jeune femme de teint clair aux cheveux courts, elle avait émis un bruit étrange et s'était assise en soufflant bruyamment. *Djib* l'avait saluée et s'était présenté en tendant la main. La masse d'ombre avait répondu à son salut d'un ton nasillard, mais n'avait pas tendu la main pour prendre celle de *Djib*. *Djib* n'avait pas insisté. Les mains de la masse d'ombre étaient enveloppées dans

des vieux tissus. Aussitôt, *Djib* avait la conversation avec elle, sur les plantes mystiques, le cinéma (p. 124).

De la tête aux pieds, la masse d'ombre est enveloppée dans une grande serviette comme une momie. À ses pieds, elle porte des chaussettes. Dans ses conversations avec le cinéaste, l'invalidé montre qu'elle a des goûts cultivés ; elle n'est pas du tout une personne ordinaire. Son comportement est très réglé et s'il ne veut pas aborder le sujet de son identité, on la laisse tranquille. Pendant la journée, la masse d'ombre poursuit son occupation de mendiant en ville. Le soir quand elle regagne la courette de Drianké, elle garde son coin dans l'obscurité pour conter les pièces qu'on lui remet pendant son errance. De temps à autre, la masse d'ombre repousse son cri bizarre. Un cri comme pour hurler à la mort. Un cri comme pour évacuer quelque chose. Ce cri rappelle quelque chose à Drianké et la restauratrice l'écoute avec attention. Mais cette dernière ne fait jamais aucune remarque. Le jour où on découvre le cadavre du lépreux sur le trottoir de Rue Félix-Faure, le Philosophe de la rue interdit solennellement aux spectateurs de ne pas parler d'un crime. « Il n'y a pas de crime. Il y a un spectacle » (p. 128), renchérit le penseur. Oui le cadavre du disparu représente un spectacle grandiose qui donne un lieu à une enquête policière très suivie. Le corps du lépreux est découpé en morceaux avec les parties sexuelles enfoncées dans la bouche.

Autour du corps mutilé se trouvent quatre lampes-tempête allumées, placées aux quatre points cardinaux. Les mèches des lampes dégageaient une lueur vive comme les yeux du disparu qui refusent de se fermer. Les passants observent avec consternation que les yeux brillants du cadavre semblent avoir quelque chose à dire. Ils semblent raconter une histoire. Une histoire non-dite qui sera la préoccupation de pas mal de nombre de personnes concernées. Outre les quatre lampes-tempête, on avait aperçu tout près de la scène du crime quatre formes voilées recouvertes de la tête aux pieds comme la masse d'ombre elle-même. Les voiles des apparitions sont transparents et les êtres mystérieux se révèlent à plusieurs reprises au grand public, mais on n'arrive jamais à distinguer de manière convaincante leurs traits de visage ; les formes voilées sont très mobiles avec d'autres lampes-tempête qu'elles portent à la main.

Très vite, le mystère et la mystique qu'entraîne le meurtre du lépreux s'étendent à Drianké. Dès l'arrivée du lépreux à la maisonnette de la restauratrice, une lueur curieuse commence à remplir ses yeux et elle ne cesse de chanter ou fredonner le blues. Tout d'un coup, les lampes-tempêtes se sont multipliées dans la courette de Drianké. Après quelque temps *Djib* tire l'attention de son amie sur le fait qu'elle a beaucoup plus de lampes-tempête dans sa courette qu'avant, malgré que l'électricité fonctionne sans faute. La réponse que donne Drianké au cinéaste est fort intrigante. « Les lampes-tempête me rappelle mon enfance » (*Rue Félix-Faure*, p.125). Et pourtant l'histoire de l'enfance de la restauratrice n'est pas suffisamment racontée dans la diégèse. Il y a des informations pléthoriques sur la vie maritale de Drianké, mais pas assez d'indications sur son enfance. Alors pour le lecteur éclairé qui est dehors le texte, la question de *Djib* reste sans réponse

car l'augmentation soudaine du nombre des lampes-tempête chez la Drianké fait penser certainement aux lampes placées auprès du cadavre du lépreux. Pour renforcer le mystère et la mythique, Ken Bugul fait qu'après la mort du lépreux, Drianké qui est normalement une boiteuse marche des fois sans sa canne. La chanteuse et actrice, est-elle devenue une miraculeuse ?

Drianké s'était levée, avait pris la canne posée à côté d'elle, et, en s'appuyant dessus sans boiter, elle s'était dirigée vers le portail. Muezzin l'avait suivie en jetant des coups d'œil tout autour de lui et il avait pensé que Drianké, qui n'arrêtait pas de parler était en train de faire des prières de requiem pour le grand lépreux découpé en gros morceaux. Et Muezzin disait « Amen, amen, amen » et n'avait pas remarqué que Drianké, qu'il voyait toujours boiter depuis qu'il était arrivé rue Felix-Faure, ne boitait pas. Malgré ses amen, Muezzin tournait la tête dans tous les sens. Il avait peur et il tremblait. (p. 57).

Et c'est Drianké qui tente d'apaiser le religieux devant le spectacle affreux. Il y a plusieurs effets de la mythique sur le texte du roman, la peinture des personnages, le suspense et le développement progressif des thèmes saillants. On trouve pareillement dans *Rue Félix-Faure* deux autres femmes qui élargissent le champ du mystère, tant à travers leur apparence que leur conduite. D'ailleurs, comme Drianké, ces deux femmes figurent de manière proéminente dans l'absurde et la déconstruction. La première est l'amoureuse du grand jeune cinéaste *Djib*. La description de sa beauté est saisissante. On nous dit que c'est une beauté sans artifice, une beauté pure. La femme au teint clair et aux cheveux courts a toujours un sourire, mais derrière ce sourire suintait une espèce de tristesse qu'elle a beaucoup de mal à masquer. « Quand elle souriait, les commissures de ses lèvres frémissaient. Elle avait quelque chose qui détonnait sur son visage. Elle donnait l'impression de quelqu'un qui avait contenu une grande souffrance. Une souffrance qui lui donnait des fois des envies qu'elle n'osait avouer, et de temps à l'autre dans son regard brillait une lueur étrange » (p.133). Tôt après cette description, le narrateur ajoute que la jeune femme au teint clair a du chien dans sa beauté. Avant la mort de la masse d'ombre, presque toutes les nuits, *Djib* rend visite au mendiant en compagnie de son amie.

Des fois le trio fume des herbes aphrodisiaques ensemble. Malgré les visites régulières à la maisonnette de Drianké, l'amie de *Djib* ne se sent jamais à l'aise devant la masse d'ombre. Elle a souvent l'impression que cette masse d'ombre lui rappelle quelqu'un ou quelque chose. Néanmoins, avec le temps, c'est à l'amie de *Djib* que la masse d'ombre décide de se confesser. Malheureusement l'invalidé a des troubles de mémoire. Des troubles de mémoire provenant des problèmes affectifs de son passé. En conséquence l'amie de *Djib* fait une promesse solennelle de raconter l'histoire de la masse d'ombre au cinéaste, à son temps. Nous trouvons dans les rapports du trio, comme ailleurs, les effets cathartiques de la dépendance émotionnelle. Certains personnages troublés dans le roman



se confient volontiers à une personne ou à une autre dans l'espoir de trouver des remèdes et de se réinventer.

Physiquement, *Muñ*, la dernière femme qui inspire le mystère dans le roman n'est qu'une adolescente terne. L'adolescente est une originaire de la ville d'Hogbo. La mère de *Muñ* est gravement malade à Hogbo et la mission de la jeune femme, c'est trouver un travail en ville, gagner sa vie et prendre en charge sa maman. C'est Drianké elle-même qui a reçu *Muñ* dans sa maisonnette par générosité et l'étrangère s'est montrée fiable et travailleuse. Mais chaque fois que l'hôtesse demande à *Muñ* d'aller chercher sa maman ou de la faire venir d'Hogbo, la jeune femme s'entête dans son silence en disant que la situation n'est pas grave. À ce qu'il paraît, il s'agit d'une femme réservée qui aime s'enfermer jour et nuit dans les toilettes. « Cette fille représente un mystère pour moi » (p. 253) dit Drianké. À l'insu de Drianké, *Muñ* avait caché le tapuscrit tombé de la poche de la masse d'ombre dans les toilettes. Et la jeune femme ne peut pas s'empêcher de se cacher dans les toilettes car elle découvre en lisant le tapuscrit qu'elle est impliquée dans l'histoire que raconte le tapuscrit ; le manuscrit dactylographié relate entre autres une histoire très semblable à celle de sa mère. Une histoire qui pourrait aussi fournir la fin du film que prépare *Djib*. Le cinéaste a trouvé un scénario fort fascinant, mais qui n'a pas de fin.

L'importance qu'attache '*Muñ*' au tapuscrit nous montre que sa mission est une mission personnelle et obsédante. C'est une mission de vengeance. Vers la fin de l'ouvrage, avant qu'on dégage le cadavre de la masse d'ombre du trottoir de la rue Félix-Faure, « une ombre humaine » (p. 269) assène un coup de canne à la victime de l'attentat. Le coup de canne qui avait assommé la masse d'ombre dans le couloir résonnait comme un son de violon brisé. Ensuite, les quatre formes voilées réapparaissent et elles entament un acte monstrueux qui mène à la conclusion de la mythique et du surnaturel dans le roman. Cette fois-ci, les apparitions se dévoilent sans contrainte pour révéler leur identité féminine. « Les femmes dévoilées étaient belles, d'une beauté surnaturelle, d'une beauté « radiotempencolaire ». Leurs visages étaient d'une luminosité éthérée » (p. 268). L'une des femmes enfonce un long couteau dans les entrailles de la masse d'ombre et les autres lui apportent leur soutien. Le cadavre était à présent débarrassé de ses habits. Une cicatrice barrait son ventre, de haut en bas. Avant de terminer leur devoir violent, les quatre femmes remettent leurs voiles.

Le lépreux était de grande taille et son gros ventre proéminent trônait au milieu de son corps, comme un monticule. La troisième forme voilée lui avait cassé les bras avec une petite hache et les avait découpés en morceaux. Elle lui avait tranché les jarrets et les avait découpés en morceaux. Elle lui avait casée les jambes et les avait tranchées en morceaux. Tout son corps fut ainsi découpé de la tête aux pieds en gros morceaux. Au même moment deux jumeaux étaient apparus comme des anges et dansaient autour du corps découpé du grand

lépreux, au son de la musique d'un violon qui suintait des persiennes du salon de coiffure fermé, *Chez Tonio*. (p. 269).

Enfin de compte, c'est la tête du lépreux qui est tranchée du torse. Aux yeux des deux jumeaux ou anges, des victimes indirectes du défunt à travers l'avortement, la disparition du lépreux représente un apaisement et une grande joie. Le disparu est un tartuffe, un détracteur et un destructeur acharné. C'est l'ennemi public numéro un qui a détourné de nombreuses femmes et qui a transformé leurs vies en un long calvaire. Après avoir divulgué le fond poétique et mythique du texte, nous croyons que nous sommes maintenant en mesure d'entrer dans le vif de notre sujet.

### **Le fonctionnement de l'absurde dans *Rue Félix-Faure***

Dans *Rue Félix-Faure*, avant de s'impliquer dans la philosophie de l'absurde, l'auteure nous donne un avant-goût en faisant allusion au dérèglement général, à « une folle course » (p. 56), et à « une déprime existentielle » (p. 31) dans « ce monde absurde » (p. 97). Cécile de Ligny et Rousselot (1992) nous rappellent qu'il y a un rapport intime entre l'absurde et l'existentialisme, mais nous n'avons point l'intention d'intégrer les deux philosophies ou thématiques. Nous tenons plutôt à élucider l'absurde à deux niveaux comme elle est présentée dans la diégèse, c'est-à-dire au niveau collectif et au niveau individuel. Bugul aussi semble apprécier bien le fait que les défis du monde absurde sont largement des déboires existentiels. Après avoir engagé la thématique de l'absurde, l'auteure se plonge systématiquement en évoquant la mort, la fin définitive de tout être humain. « Tout le monde a droit au plaisir. Ces plaisirs furtifs qu'on vole à la vie. Cette vie absurde où certains sont broyés sans pitié. La vie se moque de nous. La vie sait que la mort nous attend quelque part, et elle rit aux éclats. Laisse-toi tripoter » (p. 151). Dans cette citation, c'est le cinéaste *Djib* qui s'adresse à la jeune femme au teint clair dans le but de procurer un peu de plaisir en faveur de la masse d'ombre dans la courette de Drianké. Outre le thème important de la mort, on assiste littéralement à une absurdité, car le cinéaste est prêt à partager son âme sœur momentanément avec le lépreux. Rappelons que nous avons auparavant cité les critères majeurs de l'absurde, à savoir la liberté, la passion, la révolte et ainsi de suite.

Conformément au cadre philosophique que Bugul donne à la diégèse, sans surprise, elle crée une école de philosophes qui sont des témoins de tous les événements principaux dans le texte. Ainsi le Philosophe de la rue Félix-Faure et ses disciples, dits « apprentis philosophes » (p. 58) s'expriment franchement et brusquement à chaque instant. En fait le passant qui a attiré l'attention du public sur les yeux ouverts du cadavre de la masse d'ombre était le Philosophe de la rue Félix-Faure. Et ce sont les philosophes qui appuient en bloc les rapports entre *Djib* et sa belle. Selon le maître philosophe, c'est un modelé de l'amitié et l'amour. « Les apprentis philosophes faisaient des analyses, des hypothèses, des postulats, des déductions » (p. 60). Les philosophes sont omniprésents et avec leurs perspectives morales, psychologiques et philosophiques, ils aident à réussir l'absurde sur le plan collectif et individuel.

Sur le plan collectif, dans l'ensemble, on peut déceler les préceptes des différentes pensées et idéologies. Les gens qui se livrent aux plaisirs jour et nuit, surtout sur rue Félix-Faure font penser à l'hédonisme et l'épicurisme alors que les damnés qui se résignent à leur sort critique évoquent des pensées du sophisme et du stoïcisme. Or le Philosophe nous fait savoir que les gens, comme les apprentis philosophes n'ont jamais entendu parler sérieusement des philosophes grecs ou occidentaux tels que Kant, Hegel, Sartre ou Socrate (p. 103). Les penseurs ou philosophes qu'on croise dans l'ouvrage tirent leur force de leur originalité, craignant que l'endoctrinement extérieur tue l'esprit. Quant aux philosophies religieuses telles que le théisme ou l'agnosticisme, elles figureront principalement dans la dernière partie de notre analyse. Ce qui fait l'objet de notre étude au moment, ce sont les aspects généraux de l'absurde. Inévitablement il y a des convergences entre les philosophies existentielles mais chaque courant de pensée fait appel aux traits distinctifs qui le rendent reconnaissable. En général, chez les habitants et les habitués de rue Félix-Faure, on trouve un rejet net de toute doctrine subjective. On donne plutôt un cours libre au rationalisme et au sens de la responsabilité. « La vie est un combat » (p. 252) et chacun doit prendre en main son propre destin. Chacun se donne son prix et chacun récolte ce qu'il aurait semé. Nous sommes tous dans la même barque et il semble que dans cette barque nous nous sommes confondus. Pour sortir du dilemme, chacun peut être Dieu ou Satan, Adam ou Ève, comme il veut. Par exemple le narrateur nous informe que ce n'est pas par hasard que les policiers se trouvent souvent sur rue Félix-Faure. Les policiers aiment simplement faire le tour de cette partie de Plateau parce que c'est un quartier « chaud et froid » (p. 59). Ceux qui veulent mener une vie austère ou religieuse le font avec rigueur alors que leurs homologues sociables ne manquent aucunement d'accaparer leurs parties des « bonnes choses de la vie » (p. 46).

Brochettes de filles !  
Brochettes de viande !  
Brochettes de billets de banque !  
Brochettes de plaisirs !  
Brochettes de bouteilles de bière Gazelle Coumba !  
Brochettes de verres de vin KiraviValpierre ! (p. 59).

Pour les gens qui recherchent le bonheur, le sens de moralité n'est guère déterminé par l'existence du paradis ou de l'enfer. L'homme est bouclé par des misères noires et par des souffrances indicibles et ces gens ont beaucoup de mal à attribuer simplement ou naïvement les atrocités et les barbaries humaines au diable. À l'encontre de la dérive générale, et comme le Philosophe et ses apprentis, les chercheurs de bonheur remettent en cause toute doctrine ou pratique reçues ; ils s'identifient aux questionnements de Drianké sur les ravages de la guerre, la faim et d'autres formes de la souffrance humaine. L'épreuve, c'est quoi ? Adam et Ève, pourquoi ont-ils mangé la pomme ? En tout cas, « qui avait créé Satan ? » (p. 234). Pour l'homme absurde, il ne faut pas se laisser

manipuler. Il faut être courageux, il faut interroger toute doctrine ou tout dogme qu'on trouve nébuleuse.

Comme le collectivisme, l'individualisme à son tour apporte son soutien à l'absurde. À plusieurs reprises, le narrateur dénonce le suivisme qui mène à l'ignorance, à la servitude et à l'hypocrisie. En revanche l'ambition et la responsabilité personnelles nourrissent l'esprit et favorisent l'épanouissement de l'individu. L'homme rationnel ou absurde ne se laisse dominer à aucun moment par « les groupes, les groupements, les regroupements » (p. 252) car notre quête de la sagesse et l'harmonie est « une quête individuelle, personnelle, intime, dynamique » (p. 44). L'absurde, chez l'individu est démontrable à travers plusieurs personnages y compris Drianké et Monsieur Tonio le coiffeur. Dans l'intérêt de notre méthodologie, nous préférons reporter les détails à la partie de notre analyse portant sur la déconstruction. Dans le roman, l'absurde et la déconstruction sont souvent indissociables. Cependant nous voulons faire noter en marge que jadis, Drianké était une croyante ardente, mais avec le temps, elle est devenue une renégate et une chercheuse indépendante. De sa part, Monsieur Tonio était un homme ambitieux débordant de la joie de vivre. Face à une tragédie familiale, il mène maintenant une vie cloîtrée. Chez ces deux personnes, la liberté, la passion et la révolte aident à ériger le moi ; les deux misérables créent leur propre monde selon leur fantaisie. Nous constatons qu'à chaque étape, l'absurde de situation s'unit à l'absurde de langage et de caractérisation pour créer une thématique complète. Comme nous allons voir tout à l'heure, l'absurde dans la partie terminale de notre travail tourne encore sur des absurdités grossières et insondables.

### **La déconstruction à travers la religion**

Il y a plusieurs angles sous lequel on voit la religion et les coutumes religieuses, que ce soit dans le monde réel ou littéraire. Historiquement, la religion a été comparée à une drogue ou à un stupéfiant qui déclenche le vertige et la conduite irrationnelle chez les adhérents. Dans *Rue Félix-Faure*, Bugul nous montre comment la religion dans le monde romanesque reflète les réalités historiques. Le narrateur ainsi que le Philosophe de la rue Félix-Faure parle de la prolifération des associations religieuses et des temples, sans oublier les abus, les excès et l'exploitation des adhérents au nom de Dieu. Sans le moindre doute, la déconstruction dans la diégèse vise la religion ; l'Islam comme le christianisme, mais c'est le dernier qui fournit les exemples les plus fulgurants de la déconstruction. Chez Chevrier (1990), la déconstruction porte sur le persiflage et la parodie alors que chez Mahougnon (2001), le concept tourne autour de la démystification et la déstructuration. Ces deux notions sont conciliables ; ce qui en résulte essentiellement, c'est le rejet net de la psychè, la personnalité et les activités des personnes favorisant le persiflage.

Chevrier souligne le fait que la déconstruction fonctionne mieux dans le roman de mœurs, vu qu'elle éprouve un goût prononcé pour l'ironie et la satire. Avant de plonger dans la discussion du texte, nous voulons signaler que notre conception de la

déconstruction est foncièrement différente du genre de déconstruction ou déconstructionnisme ou « différance » fleurissant dans certaines universités américaines et européennes. Cette deuxième méthode ou pratique, fondée essentiellement sur les écrits du philosophe français Jacques Derrida permet de soumettre des textes littéraires, philosophiques, journalistiques ou quelques autres à une sorte d'analyse ou décomposition. Pour nous, la différence est une pratique émergente et peu définissable et elle ne répond pas pleinement à notre méthodologie ou approche. Ce qui nous intéresse, c'est réduire la duplicité et la vénalité dans le domaine de la religion au néant. Voici le but principal de la démythification et la déconstruction dont parlent les chercheurs à l'égard du roman africain. « Alors, grâce à sa fonction de réflexion et d'échange, peut-être le livre permettra-t-il à l'Afrique de mieux comprendre sa situation dans le monde, et par conséquent de la transformer » (Chevrier, 1990 : p. 226). En général, le statut et la fonction de l'écrivain sont semblables, mais il y a des divergences selon la mentalité et la mission de chaque romancier. Avec la prolifération des sectes, des associations religieuses et des temples, les prophètes, les gourous et les « moqadems » ou responsables religieux se multiplient au quotidien. « On parlait de Dieu à tous les coins de rue » (*Rue Félix-Faure*, p, 224).

Malheureusement la plupart des responsables religieuses s'avèrent avec le temps des misanthropes, voire, des loups et des chacals qui réduisent leurs adeptes en loques. Ces « monstres des temps modernes » (p. 206) s'enrichissent aux dépens des croyants crédules et ils collectionnent des femmes comme ils entassent l'argent. Souvent les adeptes exploités sont des dépités et des déprimés et ils meurent dans l'anonymat. Au premier temps, le narrateur parle des imams et des muezzins aux mœurs légères qui fréquentent de temps à l'autre les espaces publics pour réclamer leurs parties des bonnes choses « sous les nuages ». Jamais a-t-on vu un muezzin qui boit l'alcool et qui a beaucoup de mal à maîtriser ses fantasmes sexuels devant les jeunes femmes. Le Philosophe de la rue Félix-Faure fait remarquer que toutes les femmes qui viennent chez Drianké sont attirantes, libres et dégagées et elles aiment mettre en valeur leurs attraits ; elles aiment montrer qu'elles sont des créatures divines. Et il y a un gourou, chapelet à la main jour et nuit, qui promet l'enfer et la misère à tous ceux qui ne se soumettent pas à son Dieu. Et pourtant ce gourou se rend des fois à rue Félix-Faure déguisé en un laïc pour assister à ce qu'on pourrait désigner un grand bal masqué.

Il arrive que quelques-unes des belles femmes empoisonnent la vie à un grand « moqadem » qui ne comprend point que les femmes, qu'elles se portent commodément ou non ne sont pas forcément des objets de consommation. Au deuxième temps alors, la déconstruction dans la diégèse se concentre sur ce « moqadem ». C'est un personnage de grande attirance et charisme et il a aussi la langue bien pendue. Physiquement, le seul défaut chez le « moqadem » est une grande cicatrice sur le ventre. Mais cela se voit seulement par les femmes qu'il prend au piège. Au fait, ces femmes dépassent de loin les cinq ex-épouses du *moqadem*. Les récits des victimes du grand prêtre qui dirige plusieurs assemblées religieuses présentent une litanie lamentable des dépités et des déprimés.

Pour éclairer et illustrer la dérision du caractère du *moqadem*, nous allons recenser huit profils importants ; ceux de Drianké, *Muñ* et sa mère, la famille Tonio, la jeune copine de *Djib* et l'histoire de la femme abattue que raconte l'amie de *Djib*. D'après Drianké qui aime moraliser sur les défis quotidiens, il n'y a pas un autre monde, une autre vie (*Rue Félix-Faure* : 56). Dans cette vie, tout s'achète, tout se vend, tout se paie. Tout se passe ici et nulle part ailleurs. Avant, la chanteuse était exquisément séduisante et elle avait de grands rêves. En tant que femme croyante, elle fréquentait les temples et payait ses offrandes. Mais un jour, elle a changé de cap brusquement.

Elle avait fait la connaissance d'un homme qui venait de loin. Il se disait *moqadem*. Elle était tombée dans le panneau, ainsi que la famille, et elle avait accepté de l'épouser, croyant avoir épousé un homme de Dieu. Ceux qui l'avaient connue à l'époque disaient que ce fut une grande déception et une grande souffrance. Cet homme qui se disait *moqadem* l'avait méprisée, humiliée et avait fait d'elle une loque en très peu de temps. Le *moqadem* avait commencé à l'humilier, en la trompant avec ses amies d'enfance au départ, ensuite avec ses sœurs et cousines. Il ne respectait rien et était allé jusqu'à vouloir coucher avec la mère de Drianké. (pp. 205 – 206).

Pourquoi est-ce que le *moqadem* voulait violer sa belle-mère ? Il voulait être puissant ; il voulait le pouvoir pour dominer tout le monde. Nous voyons par cette analyse que le scepticisme et l'agnosticisme chez Drianké naissent de sa grande déception conjugale. Plus tard elle a noué avec un autre homme avec qui elle a eu deux enfants, mais Drianké, éloignée de sa famille, ne cesse de chanter le blues jusqu'à la fin du roman.

Dans le cas de Drianké, la tentative de viol sur la mère a connu un échec. Toutefois, dans le cas de *Muñ*, l'assistante de la restauratrice, le charlatan, le *moqadem* avait réussi ses projets sinistres à merveille et avec impunité. Il a capturé coup sur coup mère et fille. La mère de *Muñ* était élégante, généreuse et elle menait une vie productive et enviable de restauratrice à cote d'une gare. « La femme était la plus belle femme de la petite ville » (p. 195) d'Hogbo, disait-on. Un jour maléfique, un monstre s'est glissé dans la vie de la mère sous forme d'un religieux au chapelet. D'après le *moqadem*, Dieu lui avait révélé que la mère de *Muñ* est une bonne femme qui a beaucoup de chances dans la vie. Toutefois, elle a des impuretés qui bloquent ces chances. « « Pour tout ce que vous avez fait pour moi, étant donné que je suis en mission dans ce monde, je suis un *moqadem* investi, je vais vous aider. Je vais vous purifier. Ne vous en faites pas, vous n'aurez rien à payer. Tout ce que je fais, c'est pour mon Dieu que je le fais » » (p. 196). Pour des raisons inexpliquées, la cérémonie de purification s'est transformée en une rencontre sexuelle avec le grand *moqadem*. En plus, après avoir lavé le caftan du purificateur, la mère de Drianké attrape la lèpre. Dès lors, les sourires constants chez la femme ont cédé leur place aux larmes, les larmes incessantes d'une invalide. C'est dans la foulée de ce drame que le *moqadem* réussit son deuxième acte de purification. Cette fois-ci, c'est pour débarrasser *Muñ* d'un mauvais sort jeté contre elle par une tante, une sorcière, d'après le

religieux. Déstabilisée, *Muñse* replie sur elle-même dans le but de se retrouver. L'introversión chez la jeune femme est alors symptomatique de la turbulence émotionnelle.

Il y a d'autres cas de jeunes femmes ou de femmes mariées qu'on demande de se faire purifier, mais nous préférons nous concentrer sur les points culminants de la litanie car le processus de la démystification et la déconstruction des fonctions des prophètes et les spécialistes de prières est bien systématisé. Du double attentat, l'auteur remonte à une triple tragédie touchant la famille joyeuse et vivante de Monsieur Tonio le Cap-Verdien. L'expatrié et sa femme qui est couturière font de grands sacrifices pour élever leur unique fille. Tonio voulait, avec la génération de sa fille briser les chaînes de la pauvreté et l'ignorance que lui et sa femme avaient connues. Grâce aux efforts redoublés du couple, la fille réussit ses études universitaires jusqu'au doctorat. Elle voulait être pharmacienne. Et un jour, un homme est venu bousculer, bouleverser leur existence. L'homme en question est un prétendant qui a la parole facile.

Il disait des tas de choses qui fascinaient la fille de Tonio. Et il avait séduit la fille de Tonio. La fille aveuglée voulait changer de religion pour épouser l'homme de grande taille, au teint noir. Elle avait mis tous les biens de son père à la disposition de cet homme, qui disait qu'il était venu sans beaucoup d'argent, mais qu'il avait fait faire un virement qui n'allait pas tarder. Sa femme, qui avait pensé que sa fille avait trouvé un bon parti, avait sorti toutes ses économies gagnées avec ses travaux de couture. Elle préparait les meilleurs plats des îles lointaines et proches. Elle s'affairait comme une fourmi, dès que l'homme de grande taille arrivait chez eux. L'homme s'était finalement installé chez Tonio qui devenait de plus en plus inquiet. Cet homme ne lui inspirait pas confiance. Mais pour sa fille, c'était le bonheur, la chance de sa vie. (p. 218).

Ironiquement, le « bon parti » finit par « purifier » mère et fille et puis il s'en va avec leurs bijoux. La femme de Tonio avait fait une dépression nerveuse et était devenue folle par la suite. La fille avait piqué une crise et s'était suicidée. Dans la main de la fille, il y avait un papier sur lequel il était écrit : « la cicatrice » (p. 220). Dans la deuxième partie du roman, chaque fois qu'un « moqadem » arrive à une scène pacifique, la situation change rapidement et dramatiquement. Les injustices et les indignités que subit l'immigré fait qu'il se révolte totalement contre la société. Sur le plan émotionnel, il se couvre d'une carapace et le petit monde qu'il crée pour lui-même est inébranlable. Même si on trouve le cadavre d'un homme assassiné devant son salon, il s'en fout. Avec le temps, Monsieur Tonio s'était habitué à la notion de la mort qui est la fin inéluctable de tout être humain.

Vu l'envergure de l'action de la déconstruction, on pourrait dire que l'attaque contre la personnalité et le caractère du « moqadem » qui est à l'origine de nombreuses fatalités est comparable à une guerre totale dans laquelle l'auteure se sert de tous les armements dans son arsenal. Les deux dernières victimes du religieux sont toutes issues des familles

nanties et influentes, socialement et politiquement. Le contraste est que la dernière femme, après avoir touché le fond du désespoir reconnaît son tort et rebrousse chemin. Le changement de cap est accompagné d'un renouveau spirituel et un rajeunissement physique. Évidemment, Ken Bugul n'est pas inconsciente des diverses fonctions de l'écrivain novateur. La littérature engagée ne devrait pas pousser les gens à jeter l'éponge. Entre autres, elle donne et redonne l'espoir et l'auteure de *Rue Félix-Faure* s'acquitte bien de la fonction thérapeutique de l'écriture. Avant de voir les cas des deux dernières victimes du *moqadem*, nous voulons faire noter comment l'homme est ironisé généralement. Lorsque le religieux est au lit, il ronfle bruyamment et il pette aussi sans arrêt. Souvent, avant de débiter ses activités diaboliques, il demande aux femmes de lui raconter leurs expériences sexuelles. À ce qu'il paraît, les récits sexuels l'incitent à l'action car on nous dit que l'homme a un petit sexe et il ne sait pas faire l'amour aux femmes. À l'encontre de ce que pense le grand public, le religieux ne prie pas du tout ; il n'a pas de temps réguliers de recueillement parce que son occupation principal c'est planifier l'exploitation et l'expropriation de ses victimes.

À travers la petite amie de *Djib*, l'avant-dernière victime du prophète, le narrateur expose un rituel sexuel qui est monstrueusement scandaleux et qui dévitalise complètement la jeune femme. Ce rituel se déroule sous le couvert de l'obscurité chez le *moqadem* qui lui avait promis le don du Saint Esprit et un nouveau destin à la femme :

Je l'entendais jouir et j'avais l'impression que quelqu'un d'autre était dans la pièce. Il s'était retiré de moi et le sexe qui était à présent en moi était différent du sien. Ce sexe était plus vigoureux. C'était peut-être l'Esprit saint. Quand le deuxième sexe s'était retiré de moi, j'avais entendu comme deux souffles aux rythmes différents, plus mon propre souffle, et j'attendais les instructions. Il s'était approché de moi et m'avais pris la tête dans les deux mains. Ses yeux étaient brillants, il était nu. À côté de lui se tenait un jeune homme que je n'avais jamais vu. J'avais regardé le jeune homme qui lui ressemblait un peu. Le jeune homme s'en était allé rapidement, enveloppé dans une serviette blanche, et je m'étais retrouvée seule avec lui. Il m'avait annoncé avec solennité que j'avais reçu l'Esprit saint, que j'étais purifiée, sauvée et que j'allais connaître et vivre une nouvelle ère. (p. 142).

Nous trouvons, comme la jeune femme au teint clair que les paroles du *moqadem* sont impies, voire blasphématoires. À part l'invocation du nom du Saint Esprit lors d'un rituel sexuel, la copine de *Djib* avait découvert plus tard que le deuxième violeur est le fils du gourou religieux. Sans l'intervention de *Djib*, le monde de la jeune femme allait s'écrouler. Le *moqadem*, comment arrive-t-il à neutraliser ses victimes ? Le texte ne parle à aucun moment de l'hypnotisme. Sans doute, le gourou exerce une influence démoniaque sur ses victimes. Il se fait passer pour un apôtre et un prophète, mais en vérité son pouvoir provient de la magie noire et la sorcellerie. Il mélange l'astrologie, l'astrophysique et d'autres pratiques obscures. Or le religieux est un aventurier et les



contradictions chez lui sont innombrables. Comme « le diable » (*Rue Félix-Faure*, p 248), il attire des femmes dans son filet.

La dernière victime du prophète est une femme cadre, une divorcée ayant une petite fille. Malgré son intelligence, son statut et son devoir envers sa petite fille, la femme n'a pas pu résister aux avances du gourou. De manière prévisible, elle perd son statut, sa santé et sa richesse. Privée de l'amour et le contrôle parentaux, la fille perd son équilibre et devient une délinquante. La nouveauté qu'apporte la femme cadre à la diégèse est qu'elle retrouve après quelques temps son sens de droiture et de responsabilité. Ensuite les choses commencent à changer pour le meilleur. Le salut vient juste à temps, car à l'insu de la femme cadre, elle a été empoisonnée par le prophète. Dans une introspection, elle s'adresse au prophète ainsi :

Que faire alors quand je sus que j'avais attrapé l'étrange maladie ? Je me réfugiai chez moi avec ma petite fille qui était tout heureuse que je t'aie quitté. Elle avait même dansé devant les domestiques. Qu'allais-je faire ? Je savais qu'au stade où j'en étais, personne ne pouvait se rendre compte. Il n'y avait aucune marque, rien qui pouvait indiquer que j'avais quelque chose. Quelques jours seulement après t'avoir quitté, toutes les personnes qui m'avaient revue trouvaient que j'avais change en mieux. Je devenais de plus en plus reconnaissable, je redevais moi-même. Mais les gens ne se rendaient pas compte de la blessure intérieure que j'avais subie. Les gens ne savaient pas que tu m'avais filé l'étrange maladie. Quelques semaines plus tard, je me sentais mieux, mais je ne me retrouvais pas tout à fait. (*Rue Félix-Faure*, p. 249).

Pour la femme cadre, le chemin de renaissance et de retrouvailles avec sa petite fille n'est pas du tout lisse. Étant donné que cette femme tombe et retombe dans les bras du *moqadem* avant la rupture définitive, nous croyons que l'exploit résonne d'un message constructif. La situation de la femme exploitée ou égarée n'est pas irréparable. La gloire de la femme déchue est recouvrable. La femme déchue peut se redresser si elle prend ou reprend son destin entre ses mains. Textuellement et artistiquement, *Rue Félix-Faure* se termine à la scène du crime où le cadavre de la masse d'ombre est cerclé par des passants et des spectateurs. Grâce à Amoul le frère de *Muñ*, le mystère de l'identité de la victime du crime est percé définitivement. Le cadavre était bien celui de l'escroc et l'aventurier qui a détruit la vie de la mère de *Muñ* et les autres femmes. « Le monde est vraiment petit », (p. 258) annonce le jeune homme après avoir démasqué le tartuffe. Bien que *Muñ* et la fille de la femme cadre jurent de venger leurs familles, il n'y a pas de preuves dans le texte qui permettent de lier ces deux personnes directement au crime. Le vrai auteur du délit est introuvable et le préfet de police condamne le cadavre à une inhumation dans une fosse commune. Sans surprise cette décision est acclamée par tout le monde car la justice est rendue. Le mode opératoire du *moqadem* était : capturer, exploiter et humilier ses victimes et le destin lui rend la pareille à travers une mort horrifiante et les parties sexuelles qui sont enfoncées dans la bouche.

## Conclusion

*Rue Félix-Faure* est répétitivement scandaleux. Mais en tant que nouveau roman, il est aussi délibérément réaliste. Comme *La Pièce d'or* de la même auteure, les éléments mythiques n'effacent pas du tout le sens du réalisme dans le texte. La mythique, l'absurde et les autres aspects du roman sont tissés avec dextérité et l'ironie bat son plein lorsque le bourreau de femmes, défiguré et méconnaissable trouve un abri auprès de ses victimes. Et les victimes tentent de reconstruire leurs vies sous les yeux de leur persécuteur. Sans le moindre doute, les revendications de justice dans le roman sont pleinement remplies. À la justice immanente s'ajoute le message d'espoir de Ken Bugul. L'homme absurde, s'il ne se révolte pas contre la vie chaotique prend son destin courageusement en main pour trouver le bonheur.

De même, il y a une lueur d'espoir pour la femme décentrée ou méprisée. Les bonnes choses de la vie ne se présentent pas aléatoirement à aucune personne. Il y a des gens tels que Drianké, *Muñ*, *Djib* et sa petite amie, ainsi que la femme cadre qui les appellent. Chez tous ces personnages, on trouve manifestement la bravoure, la détermination de batailler jusqu'au bout pour renaître. Ce n'est pas du tout une contradiction si la femme décentrée finit par s'ériger en héroïne ou bien en combattante de liberté. Le vice et la vertu coexistent chez chacun et le vainqueur ou le héros est celui qui est prêt à tourner la page et à maîtriser le vice. C'est un peu surprenant qu'à part Drianké, et *Muñ*, les femmes dans le roman ne portent pas de noms spécifiques. Il n'y a pas de preuves suffisantes dans la diégèse pour faire croire que les femmes sont assujetties sur le plan socioprofessionnel. Nous trouvons plutôt qu'elles sont intrépides, entreprenantes et très croyantes. La faille dans leur raisonnement, c'est fermer les yeux sur le fait que les apparences trompent ; l'habit ne fait pas le moine, comme le témoigne le texte. Le message de l'espoir de Ken Bugul est alors clair et pertinent. Il résonne jusqu'au bout du monde car la religion est un phénomène invétéré, universel. D'ailleurs, la technicité de *Rue Félix-Faure* est fort imposante.

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## CHAPTER TWENTY-THREE

### DEMOCRATIC ILLITERACY: A THREAT TO SUSTAINABLE DEMOCRACY AND PEACE IN GHANA

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#### **Introduction**

Following the return to constitutional democratic governance 1993, Ghana has become a good reference for many international development partners as a democratic success in West Africa, and for that matter Africa, a continent noted for military and civilian dictatorship. After twenty-two (22) years of democratic experience (1993 – 2015), many are those who are wondering what have been the benefits of democracy for majority of Ghanaians, in the face of numerous socio-economic and political challenges and the dwindling faith in political leadership. This observation is as a result of the inability of the state, state-actors, political actors and the entire citizenry, who led the struggle to return the country to constitutional governance, to bring to fruition the many socio-economic and political prospects chanted in the advent of democratic governance, following eleven years (11) of military rule under the PNDC administration. This failure is largely due to lack of understanding and knowledge about constitutional democratic governance as codified in the Constitution of the Republic of Ghana, 1992, or purposeful ignorance of same for selfish political pursuits. This is what this paper calls ‘democratic illiteracy’ and considers inimical to the sustainability of democratic governance and peace in Ghana. Democratic illiteracy in this paper therefore refers to the absence of knowledge-based behaviour or the display of purposeful ignorance of same, for the effective workings of constitutional democratic institutions.

The study traces the root of democratic illiteracy in Ghana’s democratic governance to some historical and social realities, among which are the fact that: Multiparty democratic governance is alien to Ghanaian culture and realities; the introduction of Western-baked model of multiparty democracy has not been a natural process evolving from the people’s desire for such a system at the point of its introduction. It was the fruit of series of agitations led by a section of the Ghanaian middle-class and political elites whose interests do not coincide with that of the ordinary citizens; there had not been any effective political socialization or acculturation of the Ghanaian populace prior to or after the introduction of democratic governance; as a result, majority of the citizens, regardless of their level of formal education, lack clear understanding and knowledge about constitutional democratic governance as codified in the Constitution of the Republic of Ghana, 1992, or are purposeful ignorant of same for selfish and parochial political pursuits. Democratic governance in Ghana is therefore characterized by a high level of

democratic illiteracy, to the extent that hardly will two Ghanaian drawn at random give a common definition of what “democracy” really is.

Stemming from the root causes of democratic illiteracy, the study will be guided by the following questions: What are the manifestations of democratic illiteracy in Ghana’s democratic governance? What impact does democratic illiteracy have on sustainable democratic governance, peace and human development in Ghana? What is democracy not and should not be? What really is democracy and what should it be? How can democratic literacy be attained in order to sustain democratic governance, peace and human development in Ghana?

The study aims at bringing to the fore the issue of democratic illiteracy and highlighting its nature and manifestations so as to draw attention to its nefarious impact on democratic governance and peace in Ghana. It also proffers possible measures towards addressing it, while generating further public discourse on it, in view of finding common grounds for checking its cancerous impact from the democratic dispensation of Ghana in order to give real meaning to democratic governance.

The paper is an empirical study founded on current affairs and observations of democratic politics in Ghana. The study combines historical and social-conflict approaches in the interpretation of textual data and empirical observations in the formulation of its reflections. Whereas the historical approach enables the study to establish general facts and principles on the phenomenon of democratic illiteracy through attention to chronology and to its evolution or historical course, the social-conflict approach helps to reflect on the social inequalities that serve as leitmotiv for it in its various manifestations, as examined in the paper, and that breed conflict and changes. Taking cognizance of the fact that the cost of every conflict-driven change in human societies is heavier than its benefits, the threats inherent to democracy are a great source of worry.

Democratic illiteracy in this paper therefore refers to the absence of knowledge-based behaviour or the display of purposeful ignorance of same, for the effective workings of constitutional democratic institutions. Considering the fact that according to Marx (1964) in Farley (1990: p. 65), “if people correctly understand their self-interests, their values will reflect this understanding”, it is important to establish whether democratic illiteracy resulting from purposeful ignorance is not a reflection of the values of the self-interests of the people vis-à-vis democratic governance.

The study identifies and examines behavioural patterns of democratic illiteracy and their nefarious impact on contemporary democratic governance in Ghana. Besides, it highlights what democracy is not and should not be, on one hand; and what democracy is and should be, on the other hand. Furthermore, the study recommends measures towards

attaining democratic literacy so as to ensure the sustainability of Ghana's democratic governance, peace, socio-economic and political development.

### **Manifestations of Democratic Illiteracy in Ghana**

Democracy as a system of government is not a destination; neither is it an event. It is a journey in search of qualitative socio-economic and political life for the attainment of greater prosperity required for sustainable human development, peace and security for the greater number of people in every human society. According to Phillips Shively (2007: p. 176) "A democracy is a state in which all fully qualified citizens vote at regular intervals to choose, from among alternative candidates, the people who will be in charge of setting the state's policies". This choice should be knowledge-based in order to generate expected benefits for the electorate. This, however, is not the case in many developing democracies, including Ghana, where majority of the citizenry are democratically illiterate, irrespective of the level of their formal education or socialization.

In Ghana, because democracy is not the fruit of the citizens' natural desire for greater participation into the governance process of their country as responsible citizens, but that of a struggle for access and control of state resources and political power by an ideologically alienated, estranged and self-serving middle-class and political elites, democratic values have failed to be rooted to shape the character and destiny of the people so as to become a way of life required for the evolvement of strong institutions, rather than strong men, to ensure sustainable democratic development and peace. Political socialisation whose principal emphasis, according to Jahari (2009: p. 211), "is on the transmission of political values from one generation to another" has not taken place in Ghana with the introduction Western-type of political organisation and governance. As Jahari (2009: p. 211) vividly puts it: "The stability of a social or political system depends on the political socialization of its members on account of the fact that a well-functioning citizen is one who accepts (internalises) society's political norms and who will then transmit them to future generations".

As an example, Jahari (2009: p. 211) further writes: "the members of a stable democratic system as operating in Britain are trained and made habitual of adopting constitutional means to affect changes rather than resorting to the techniques of taking the matters to the streets or creating conditions of violent upheaval."

Obviously this has not been and is still not the case with democratic experience in Ghana. It appears to be operating on the principle of "trial and error", hence the numerous misconceptions and misconducts characterizing its evolvement. Just as, in the words of Kourouma (1968: p. 14): "After the suns of politics, Independence fell upon Africa like a swarm of grasshoppers", so has democracy fallen on Ghana after the numerous agitations against the Provisional National Defence Council PNDC military cum civilian regime led by the then Flight lieutenant Jerry John Rawlings, following the coming into force of the fourth republican constitution on the 7<sup>th</sup> January 1993. As a result, there had not been time

and space for any meaningful political or democratic socialisation “to so train or develop individuals that they become well-functioning members of the political society”. (Singel, 1965: p. 2).

The entire concept of democracy has been bastardized and narrowly pinned down to one of its cardinal principles or tenets: “Freedom of speech”. This is a clear manifestation of democratic illiteracy. The Ghanaian media, civil society, academia, state-actors and political actors alike, have all consciously or inadvertently contributed in many ways to the entrenchment of this nefarious phenomenon called “democratic illiteracy” in the Ghanaian democratic body-politic through the tacit acceptance of the erroneous definition of the concept of democracy for that matter, democratic governance, narrowed down to “freedom of speech”.

The principle of “Freedom of speech” has been defined as “*ka be n me ka be*” in Akan. This translation can be loosely translated as “Say it. Let me say it” or “say something, let me say something” in English. The import of this translation is that, democracy is about the primacy of “verbal exchange”. The emphasis is not on the quality of the exchange but rather on just the freedom to vent one’s thoughts, damned the consequences; hence, the verbal abuses that characterise media discussions and even parliamentary deliberations under the current democratic dispensation in the country. For many Ghanaians, therefore, democracy, far from being a way of life, is a means to an end. Belonging to a political party or being sympathetic to its cause is enough a credential for one to be above the law. This appears to be a license for lawlessness and unfettered access to state resources for selfish gains when one’s party is in power. This stand is amply demonstrated in the activities of foot-soldiers following the leadership changes which occurred after the 2000 and 2008 presidential and parliamentary elections in Ghana. Considering the tacit public support given to the so-called party faithful or “foot-soldiers” in their nefarious activities by the media and opposition elements on public platforms, the practice becomes entrenched. These are clear manifestations of democratic illiteracy. At this point, the study examines its impact as a threat to sustainable democratic governance and peace in Ghana.

### **Impact of Democratic Illiteracy on Ghana’s Democratic Governance and Peace**

Lack of adequate knowledge on democratic principles and conscious adherence to same in Ghana’s democratic dispensation are at the heart of the potential threats to its sustainability. Unsustainable democratic governance resulting from the ills of democratic illiteracy has serious implications for human development, peace and national security. Many are therefore the nefarious impact of democratic illiteracy on the constitutional democratic governance system of Ghana, which if not checked in time could inevitably derail the socio-economic and political gains of the country following the coming into force of the 1992 constitution on January 7, 1993. Key among these are: patronage, nepotism, cronyism and corruption; political blackmail and manipulation; irrational partisanship fuelled by parochial self and unionised-group interest at the expense of the

general / public / national interest; balkanization of the state [polarisation along ethnic, religious, regional and political party lines]; lack of national cohesion and consensus building required for effective implementation of national development programme [parliament divided against itself; Majority vs. Minority; Legislature vs. Executive; Executive vs. Judiciary; Media divided along political parties and actively involved in the manipulation, misinformation and distortion of information along political lines]; media terrorism [defamation of political figures through publication of concocted libellous stories and radio and television discussions in the name of freedom of speech]. This is largely the result of the over-liberalization of the airwaves and the proliferation of private media houses, mostly owned by political actors whose agenda are clearly defined and vigorously pursued by their assigns in the name of democratic freedom. Reflecting the role of Corporate TV's threat to democracy, Mazzocco (1994: p. 8) writes:

Anonymous (and largely unaccountable) corporate media insiders survive only through the single-minded pursuit of power and profit. Their success has little to do with empowering citizens to remove political, economic, or social injustices and imbalances. Democracy remains an illusion for many in the United States and throughout the world. Control of the media must be returned to the average people for genuine democracy to thrive.

This statement, though relating to the United States, is as relevant to the Ghanaian context as the Gospel. Depending on which political party is in power and who owns the radio or television stations, the news contents, discussions, the nature of panel members at any given time are determined in the pursuit of a single motive or agendum: to dwindle or enhance the fortunes of government (in this case the President and his / her ministers) and the ruling party. In this "singleminded pursuit of power and profit", purposeful ignorance becomes the driving force and the people's mandate is sacrificed on the altar of political expedience and parochial selfish interest the few.

This situation invariably has created intense media subjectivity in the name of 'agenda setting'. Fortunately or unfortunately, the politically bias 'agenda setting' project of the politically bias Ghanaian media appears unattractive to Ghanaian voters, judging from the results of all the presidential and parliamentary elections run in the country since the inception of the Fourth Republic in 1992. It further leads to the absence of qualitative dialogue and discussions required for consensus building toward sustainable democratic governance; peace and human development.

Democratic illiteracy has also led to the upsurge of paternalistic dependency. The State is projected as the sole provider of all the needs of every citizen. The president, the ministers and every person heading any public institution are presented, in the media and public discussions especially, as having unfretted right over the resources of the State which they can dissipate at will without recourse to lay-down procedure and regulation in



the running of the country. These people invariably end up seeing the citizens as their children who have no right and brain to feign for themselves. Thus, the prevalence of phrases such “Father of the nation”, “Father for all”; “*Y [papa Rawlings]*”; “*Y [papa Kufuor]*”; “*Y [papa Atta Mills]*”; “*Y [papa John Mahama]*”; “Your Excellence X” and “Honourable Y” in reference to past and present presidents of the Republic, ambassadors, members of parliament and local assemblies, respectively. As “fathers” indeed, they consequently decide what should be the needs of their children, just as biological fathers do for their progenies].

Sadly, in most cases those who call such public figures “father” are by far older than them. Citizens eventually lose moral authority to check elected-officers having sold their constitutional rights to do so by accepting monetary or material inducement in exchange for their votes to those they end up worshipping and deifying. This situation creates room for unaccountable governance and misrule. Resulting from this state of affairs are defective and deficient democratic governance institutions. This is also a fertile ground for systemic institutional corruption leading to the absolute desecration and defamation of the state.

Democratic illiteracy has created the ground for running political rather than ethical economics. Policies and programmes are formulated and implemented just to enhance one’s prospect of winning elections or maintaining political power. These are done without regards to cost benefit analysis and due diligence. Besides, there is no state control over the pricing of goods and services for political reasons – liberalization and free-market –. This situation has led to high cost of living, uncontrollable inflation, and general economic malaise over the years.

Democratic illiteracy has equally given way an upsurge of partisan civil society organisations, pressure groups and think-thanks; and trading of insults; accusations and counter-accusations of corruption, drug trafficking; money laundry; etc. among political figures and their cohorts, “serial callers”, social commentators, etc. in the media on daily basis. In all this cacophonous situation, what is obvious is that the various actors are either ill-informed about the issues at stake or they are purposefully ignorant, hence their selfish and parochial posturing. Considering the derailing socio-economic and political consequences of the above mentioned nefarious impact of democratic illiteracy on Ghana’s democratic governance and peace, it is significant to critically reflect on what democracy is not and should not be.

### **What Democracy is not and Should Not Be!**

According to Buah (2005: pp. 17-18), “There have been, in many countries, evil practices which denied individual or groups of people of their rights to equal treatment with their fellows, one of the cardinal requirements of true democracy. These practices included racism, ethnic favouritism, nepotism, undue leader-worship, and the tyranny of the majority over minorities in a community”.

Buah names these evils of democratic practices “anti-democratic practices” (p. 17). Almost all these practices and many others have been identified in this paper as nefarious impact of democratic illiteracy on Ghana’s democratic governance and sustainable socio-economic and human development. It is therefore expedient to highlight at this stage of the study what democracy defined by Abraham Lincoln (1862) as “government of the people, by the people, for the people”.

Democracy is not and should not be misconstrued for lawlessness in the name of freedom of speech and human rights. The essence of human rights as captured in the United Nations Universal Declarations on Human Rights is to ensure greater and active participation of every human being in all the processes which effect and define his or her welfare and well-being. Democracy is not and should not be synonymous to media terrorism, supremacy of civil society and pressure groups over the State. Neither is it and should be an institutionalization of nepotism, capital cronyism and political patronage, as tacitly promoted by political parties for their survival in the public sphere.

Democracy is not and should not be a centralization of power or state authority on or around elected or appointed officials, or an executive President whose functions are clearly defined in Schedules 57(1-6), 58(1-5) and 59 of the Constitution of the Republic of Ghana, 1992, respectively. Besides, the Constitution prescribes decentralisation and local government system of governance for Ghana under Schedule 240 (1). It states: “Ghana shall have a system of local government and administration which shall, as far as practicable, be decentralized”. The Article 240 (2) (a-e) specifies the features of the system of decentralized local government and the responsibilities of each arm of government and the people in ensuring accountability and effective citizen participation in their governance. Schedules 241–256 provide further details on the workings of the system of decentralized local governance. However, a cursory observation of events in the public sphere does not give credence to the fact that citizens are aware of these Constitutional provisions. Writing about corporate governance many years ago, Robert Brandy (1943) as quoted in Chomsky (1996: p. 71) states: “Within the corporation, all policies emanate from the control above. In the union of this power to determine policy with the execution thereof, all authority necessarily proceeds from the top to the bottom and all responsibility from the bottom to the top. This is, of course, the inverse of “democratic” control; it follows the structural conditions of dictatorial power”.

Those words of Brandy forceful bring to the fore the potency of decentralization to democratic governance. Constitutional separation of powers (Executive, Legislature and Judiciary) for the attainment of greater efficiency and accountability is not and should not be misconstrued for segregation of powers resulting in unhealthy rivalry among the main arms of government leading to institutional paralysis and dysfunction. Democratic governance is not theocracy. Government or public officials are not God’s elect or God’s chosen-ones to be worshiped and glorified, as they are expected to perform miracles in

addressing all the needs of the electorate. They are mere servants of the people who elect them or on whose behalf the executive president appoints them. The democratically elected president and his appointees are indeed employees' of the people to whom they must be accountable through the effective provision of general goods and welfare in their daily activities.

Democracy as a system of socio-political engineering towards the realisation of greater prosperity for the greater majority of the citizens is not and should not be defined as mere organisation of periodic elections of an executive president and parliamentarians for the country's legislature. It is a serious undertaking and a covenant with the electorate which calls for commitment to service, dedication, greater transparency and accountability from both public officials and the sovereign people on whose behalf executive power is exercised.

Democracy is not and should not be about the supremacy of the will of the individual but rather that of the collective – the people. Indeed, the choice of constitutional democratic governance over all other forms of governance system is not and should not be for the triumph of the rule of man. On this position, Aristotle, according to Joseph Maingot and Dehler (2010: p. 4), “held that absolute monarchy or the arbitrary rule of sovereign is contrary to nature and that the rule of law is preferable to that of an individual”. They therefore conclude that “Aristotle’s contrast between the rule of law as reason and the “rule of man” as passion has endured through the ages”.

Under a democratic dispensation, the idea of providential state is null and void, if corruption is to be eschewed. Considering the nefarious impact of democratic illiteracy and in the light of what democracy is not and should not be, it is natural to consider what democracy is and should be.

### **What Democracy is and Should Be!**

Democracy is and should be at variance with the phenomenon of “whom you know” – favouritism – in the allocation of public resources by public official. It is at variance with selective application of the laws of the State. Democracy is and should be about citizens' responsibilities in ensuring the attainment of greater happiness for all. It is and should be about citizens demanding knowledge-based accountability from elected and appointed public officials and all the other arms of government, and also from themselves in their daily dealings, both in private and in public.

Democracy is and should be about the supremacy of the law across board. Indeed, it is the legal system that defines the democratic way of life for the citizens. This is spelt out in the Constitution of the Republic of Ghana, 1992. Under a democratic dispensation, the law is no respecter of persons. The principle of “equality before the law” must be upheld and enforced at all time to ensure law and order which lead to justice and sustainable peace and development. Democracy entails practical actions jointly thought through and

executed by the democratically literate citizens and their elected representatives. It empowers the people to be assertive and responsive in their quest for the creation and efficient management of resources and provision of services to ensure qualitative living standard for all.

Democracy is and should be about respect for law and order. It abhors lawlessness and disorder which are associated with autocratic and anarchical States. It calls for mutual respect, tolerance, accommodation and collaboration. It goes beyond mere freedom of speech. Democracy calls for responsible speech, geared towards the promotion of the general good, social cohesion, peace and sustainable human development. Democratic freedom is actually a regulated freedom, in that it is defined by the supreme law of the land – the Constitution of the Republic of Ghana. For this reason, a citizen can seek legal remedy in the event of this legally defined right been violated by the State or any other citizen or group of citizens.

Democracy is and should be the surest way to achieving greater participation of the people in their own affairs. For the people to meaningfully and effectively participate in the provision of the general good, they must be knowledgeable in democratic principles, rights and responsibilities, and then be committed to putting same into effective practice.

Democracy is and should be about building strong institutions which guarantee the sustainability of the State beyond individuals, political parties and regimes. At the heart of democratic governance is and should be the sense of collective responsibility where leaders are just first among equals and not demigods to be worshipped and glorified as monarchs. It eschews blame games which are marks of irresponsibility and unaccountability on the part of citizens and public officials.

Democracy is and should be a process of social engineering towards the attainment of qualitative and sustainable development. It is therefore not a perfect situation or an end in itself. It is dynamic in its manifestation as it provides an elastic framework for shaping opinions and characters as well as mobilizing and harmonizing the best human resources for greater productivity and development. Having stated what democracy is and should be, the study now reflects on the way forward to ensure democratic literacy for sustainable democratic governance and peace.

### **Towards Democratic Literacy for Sustainable Democratic Governance and Peace**

Considering the destructive nature of illiteracy in general, and that of democratic illiteracy in particular, there is an urgent need for the deployment of concerted efforts and deployment of resources towards a democratic literacy programme for the Ghanaian populace. Taking cognizance of the political bastardization of the work of the National Commission on Civic Education (NCCE) over the years by self-seeking politicians and their followers disguised as social commentators, it is obvious that its effectiveness has been compromised. As a result, it would be prudent to design a democratic educational

curriculum to be used in schools, colleges and universities. In the case of the universities, this can be made one of the university-wide courses taken by all students in the first and second years.

The various constitutional and professional bodies associated with media practices should be called upon to live up to their mandate by calling miscreants in the media profession to order or by designing effective ways of purging the profession of such “undesirable” elements before they plunged the nation into chaos. Radio and television hosts should themselves get fore-knowledge about issues the table for discussion on their shows in order to prevent discussants from unduly misinforming the listening and viewing public. Well informed and un-bias citizens should be empanelled on such programmes so that issues can be qualitatively discussed and useful suggestions made to aid public policy formulation and implementation for sustainable democratic growth.

Political parties should be made to understand that they are not bona fides owners of the corporate Ghana. They are citizens first and foremost. Having been offer the privilege to congregate themselves in political parties for electioneering purposes does not make of them first class citizens and a law unto themselves. They are not sovereign entities, but subservient to the Constitution of the Republic of Ghana which vest sovereignty in the people of Ghana and not in political parties, as they want Ghanaians to believe.

In the words of Phillips (2007: p. 176): “Democracy requires an implicit agreement by conflicting groups in a state to accept the possibility that they will lose out in the making of policy. In effect, it requires an agreement among labor unions, corporations, farm groups, environmentalists, vegetarians, motorcycle enthusiasts, and all other groups to take their chances on the outcome of process of policy making in which the population as a whole gets the deciding voice. Each group accepts that it must abide by the end result and hopes that it will be able to get enough of what it wants out of the process. This is the “democratic bargain”

The reality of the “democratic bargain” appears alien in Ghana’s democratic dispensation, although the Constitution of the Republic of Ghana (1992) implicitly points to this in its preamble in the following words:

In the name of the Almighty God  
We the people of Ghana  
In exercise of our natural and inalienable right to establish a framework of government which shall secure for ourselves and posterity the blessings of liberty, equality of opportunity and prosperity;  
In the spirit of friendship and peace with all peoples of the world;  
And in solemn declaration and affirmation of our commitment to Freedom, Justice, Probity, and Accountability;  
The principle that all powers of Government spring from the Sovereign Will of the People;

The principle of Universal Adult Suffrage;  
The rule of Law;  
The protection and preservation of Fundamental Human Rights and  
Freedoms, Unity and Stability for our Nation;  
Do hereby Adopt, Enact and Give to Ourselves this Constitution.

Besides, Article 35 (1) stipulates that: “Ghana shall be a democratic state dedicated to the realization of freedom and justice; and accordingly, sovereignty resides in the people of Ghana from whom Government derives all powers and authority through this Constitution”. Going by the contents of these quotations, it is obvious that the competition involved in the democratic processes calls for dialogues, compromises and concessions among various political actors and with the electorate. These are indeed the indices of “democratic bargain” Phillips (2007) referred to. The appreciation and application of democratic bargain in the Ghanaian democratic dispensation can be achieved only through democratic literacy programmes devoid of partisan considerations and political party colouring. The driving force behind this democratic literacy programme can be found in the building of strong democratic institutions, as suggested by President Barack Obama during his visit to Ghana in 2009.

Strong democratic institutions serve as a melting-pot for harmonized divergent views and ideas harnessed from qualitative constructive public debates and expert discussions across the nation. They are not products of chance but that of conscious and concerted efforts guided by an unflinching desire to build a nation rather than self. This unflinching desire is undoubtedly the fruit of painstaking processes of socialization which include democratic literacy. In the absence of this, however, democratic governance in Ghana will not inure to the benefit of the citizenry.

The disappointment of people in their socio-economic and political aspirations in such circumstances, if not properly managed, can lead to social strife and anarchy. The fixation on the President and Ministers of State [The Executive arm of Government] as the sole providers of the public goods is a fallacious posturing alien to multiparty democratic governance and the very spirit and letter of the Constitution of the Republic of Ghana, 1992 which unambiguously spells out the rights and responsibilities of the three main arms of Government namely: the Executive, the Legislature and the Judiciary. They are to work separately but complementarily in the provision of the public goods to ensure the welfare and happiness of all the citizenry. In doing so, members of the first two arms – The Executive and the Legislature – albeit members of divergent political parties, must see themselves first and foremost as privileged Ghanaians in the service of the people rather than that of their respective political parties. Collaboration and cooperation beyond partisan interests should therefore be the watch word in this symbiotic relationship for the strengthening and sustainability of the institutions of State. After all, no political party pays the salaries and benefits of its members in parliament, whether in majority or in minority. The state does. It is therefore an affront to democratic

governance practice for any of such persons to be seen as purposefully working against the interest of the State, for that matter that of the citizenry, in an attempt to unduly project and protect partisan interests.

### **Conclusion**

When the concept of democracy is understood as a means to an end and not an end in itself, democratic actors would see the need to respect its principles and tenets. It is only then that the pursuit of the public goods would be prioritized over that of selfish individual interests, which are inimical to the course of democracy, peace and sustainable human development in Ghana.

Democratic rights go hand-in-hand with democratic responsibilities. Strictly speaking, the enjoyment of democratic rights emanates from responsible democratic living which in turn requires democratic education, acculturation and knowledge. The essence of freedom of speech is to foster qualitative dialogue and exchange of ideas which would result into qualitative decisions based on consensus building for qualitative national development. This is missing from the Ghanaian body-politic as a result of the misinformation inherent to the bastardized definition of democracy as “freedom of speech”.

In sum, it is imperative for every serious-minded every African who really cares about the present and future of the African continent as a democratic entity to pause for a while and to ask himself or herself the following questions: What is democratic governance? What is in for me? What are my rights and responsibilities? Do I really understand them? And if I do, how am I effectively giving meaning to them for the realization of the common good? If these questions are objectively thought through and knowledgeably answered by every individual, he or she would have obtained democratic literacy and begun to do things in a different way to make democracy meaningful and fruitful. Failure to do so, democracy becomes a mere institutionalisation of blatant human exploitation and slavery by a presumed ‘majority’ in the name of the rule of law and constitutionalism. This situation poses a great threat to sustainable democracy and peace, not only in Ghana, but across all African country aspiring to be democratic. Democratic illiteracy, wherever it is allowed to thrive, is a grave menace to the growth of democratic culture, good democratic governance, peace and sustainable human development. It must therefore be fought through concerted efforts deployed by citizens who, in most cases, are victims of its ills. This is because it is in the best interest of political actors and their cohorts to keep the people illiterate, hence vulnerable for effective exploitation.

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## CHAPTER TWENTY-FOUR

### MULTISENSORY AND METACOGNITIVE INSTRUCTIONAL APPROACHES AS DETERMINANTS OF UNDERACHIEVING NIGERIAN SECONDARY SCHOOL STUDENTS ACHIEVEMENT IN ENGLISH VOCABULARY

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#### **Introduction**

English language is the most widely used language by the non native speakers, even though it is not the most widely spoken language. This made the teaching of English as the second language a very important endeavour (Kittao, 2003). The teaching of English to nonnative speaker is refers to as English as a foreign language (EFL) or English as the second language (ESL), depending on the historical context. Quirk and Smirth (1978) assert that English as a foreign language is now generally taken to mean teaching the language as a subject for purposes similar to those for which French and German were taught in USA. English as a second language means teaching English in situations where it serves as a language of wider communication and the medium of instruction in at least part of educational system. Tiffen (1982) observes that the child growing up in English speaking Africa, such as Nigeria, is surrounded by a complex language situation, for besides having to master his own and often a second or even third indigenous language, he also requires a thorough command of the English language, if he is to be educated in the modern sense of it.

The core of a language involves the sound system, the syntactic structure and the vocabulary (Unoh, 1987). But of prime importance among these is the vocabulary (Kruse, 1929 as cited in Adeniyi, 2006). The reader must know the meaning of enough of sentence. Kim Seoh (1996) asserts that lexical competence implies more than just knowing what a word means. It subsumes a number of other kinds of knowledge including knowing what a word means, what differentiates one word from the other words that appear to mean the same. Others include what other meanings a word might have. What links it has with other items in the lexicon, how it behaves syntactically and just as importantly, its limitation of use according to situation and function. This means that vocabulary instruction should go beyond just helping the learner to internalize dictionary meaning. A central purpose in teaching should be to encourage and help the learner to become more aware of how native speakers and other proficient speakers use the target language, and to be more sensitive to differences in nuances and shades of meaning.

This important teaching purpose is possible with average students who have no record of serious second language learning difficulty. For the under achievers on the other hand, English language teachers would need an explicit and distinctive approach to teach them. Gefen (1980) as cited in Adeniyi and Lawal (2016) classified learners in a typical English language class into two types. They are able (achievers) and less able (underachievers). The able students according to him learn according to the agreed syllabus and progress satisfactorily in all four skills. The less able students (underachievers) are still capable of learning, but they have difficulties and, all too often fail, they give up easily and soon become disillusioned. Much teaching efforts needed to be directed towards this set of students.

Several reasons have been identified as the causes of underachievement in language learning. Thorne (2008) identifies slow maturation, fearfulness and anxiety, illness and bodily defects, aptitude and so on. Nelson (2006) identifies poor teaching strategy and poor instructional materials as the most important factors causing underachievement in ESL class. Yusuf (2001) defines instructional materials as different forms of information carriers, which are used to record, store, preserve, transmit, or retrieve information for the purpose of teaching and discussions. The importance of vocabulary in learning a new language is not in doubt. The causes of underachievement in English language have also been underscored, especially as they relate to the significant role which instructional materials and method play in ESL class, and the need to assist and motivate underachieving learners to experience achievement and progress.

### **Statement of the Problem**

For a number of years, second language teachers have faced the perplexing issue of how to assist students who struggle to learn a second language. Poor teaching strategies and poor instructional materials are identified as the most important factors of underachievement in learning English language (Nelson, 1976). This is because most teachers do not know the appropriate teaching strategies and methodology to adopt in teaching specific aspects of English language. In addition there has been increasing awareness about the special needs of learning difficulties from areas in which cultural expectations includes the use of more languages as is the situation in Nigeria. As a result of this, there is a need for appropriate instructional approach that will help both the teachers and the students. Moreover most teachers have failed to see the importance of using teaching aids, which can be used for presentation, practice, revision, and testing in the ESL classroom. Students' interest is killed because they are bored with the traditional 'talk and board' teaching approach. Therefore there is a need to re-emphasize the use of learner-centered approaches that involve different teaching materials and several linguistic levels of vocabulary. An investigation into the comparative effects of such instructional approaches as the Multisensory and Metacognitive approaches on the vocabulary achievement of underachieving secondary school students thus becomes highly desirable, so as to ascertain the approaches that can best assist and motivate underachievers to experience achievement and progress.

### **Purpose of the Study**

This study aims at finding the comparative effects of Multisensory, Metacognitive and the combination of Multisensory and Metacognitive Instructional Approaches on English vocabulary learning of underachieving secondary school students in Ilorin Nigeria. Specifically, this study intends to investigate;

- i. The effects of Multisensory Instructional Approach (MSIA) on underachieving secondary school students' achievement in pronunciation spelling, morphology, lexico-syntax and lexico-semantics).
- ii The effects of Metacognitive Instructional Approach (MCIA) on underachieving secondary school students' achievement in pronunciation spelling, morphology, lexico-syntax and lexico-semantics).
- iii The effects of the combination of Multisensory, and Metacognitive Instructional Approaches on underachieving secondary school students' achievement in pronunciation, spelling, morphology, lexico-syntax and lexico-semantics.

### **Research Questions**

- i. Will there be any difference in the effects of multisensory, metacognitive, the combination of MSIA and MCIA, and the Conventional Instructional Approaches on vocabulary achievement of the underachievers?
- ii. Will there be any difference in the effects of MSIA, MCIA, MSIA+MCIA and CIA on the pronunciation achievement of the underachieving students
- iii. Will there be any difference in the effects of MSIA, MCIA, MSIA+MCIA and CIA on the spelling achievement of the underachieving students.
- iv. Will there be any difference in the effects of MSIA, MCIA, MSIA+MCIA and CIA on the morphological achievement of the underachieving students.
- v. Will there be any difference in the effects of MSIA, MCIA, MSIA+MCIA and CIA on the lexico-syntaxx achievement of the underachieving students
- vi. Will there be any significant difference in the effects of MSIA, MCIA, MSIA+MCIA and CIA on the lexico-semantics achievement of the underachieving students.

### **Research Hypotheses**

- Ho<sub>1</sub>: There will be no significant difference in the effects of MSIA, MCIA, the combination of MSIA and MCIA Instructional Approaches and the Conventional Instructional Approach on the vocabulary achievement of the underachieving students

- Ho<sub>2</sub>: There will be no significant difference in the effects of MSIA, MCIA, MSIA+MCIA and CIA on the pronunciation achievement of the underachieving students.
- Ho<sub>3</sub>: There will be no significant difference in the effects of MSIA, MCIA, MSIA+MCIA and CIA on the spelling achievement of the underachieving students.
- Ho<sub>4</sub>: There will be no significant difference in the effects of MSIA, MCIA, MSIA+MCIA and CIA on the morphology achievement of the underachieving students.
- Ho<sub>5</sub>: There will be no significant difference in the effects of MSIA, MCIA, MSIA+MCIA and CIA on the lexico-syntax achievement of the underachieving students.
- Ho<sub>6</sub>: There will be no significant difference in the effects of MSIA, MCIA, MSIA+MCIA and CIA on the lexico-semantics achievement of the underachieving students.

### **Research Design**

This study adopted a quasi-experimental design of pretest-post-test, control group only. Therefore, a four by two by five factorial designs was employed. Four levels of independent variables (treatment and control) and five levels of vocabulary dimensions were investigated in the study. This design permits the establishment of causal relationship between the independent and dependent variables. The interactive effects of the four instructional approaches on the vocabulary achievement of the underachievers were determined. The four instructional approaches are the independent variables and the five levels of vocabulary dimension are the dependent variables. Gains from these variables were measured in terms of the differences between the pre-test and post-test scores.

### **Population, Sample and Sampling Technique**

All underachieving secondary school one students (SS1) in Ilorin metropolis are the target population for this study. However, based on quasi experimental design, which involves four groups, the stratified random sampling technique based on gender, school location, type of school, funding pattern, year of establishment, and teacher-student ratio were employed to select schools required for the study. There after four schools which are comparable in terms of the listed criteria were finally selected for the study and SS1 Arts students who consistently scored below 40% in English language were selected for the study.

## **Instrumentation**

The following research instruments were designed by the researcher and used to gather data for the study component of the experimental treatment as well as the control group. These manuals guided the teachers in their systematic teaching procedures.

- 1b. The instructional manual prepared for the students which feature all the selected lexical items that could be found in the SSS English curriculum. All these lexical items have multisensory appeal.
2. The vocabulary achievement test (VAT) for the students. This contains the JSS3 Examination past questions that have multisensory appeal.

## **Procedure for Data Collection**

This contains three stages. Stage one is the pretest and stage two is the administration of the test. All the 120 subjects selected for the study are divided into the three experimental and one control group, they all took part in the two tests. The test consisted of one hundred questions (twenty questions for each vocabulary dimension). Each of the experimental teachers was attached to a particular group of underachievers. Stage three is the posttest. At the end of the teaching activity, the posttest was administered on all the four groups involved in the study. The same teachers who taught the students also administered on all the four groups involved in the study. The same teachers who taught the students also administered the tests, while the researcher coordinated the exercise.

## **Data Analysis Techniques**

After the treatment had been administered for a period of six weeks to the three experimental and control groups, a posttest was carried out on all the four groups. The ANCOVA {Analysis of covariance} statistic was used to determine whether there were any significant difference among the post-test scores with the pre-test score serving as covariates. This statistical method was preferred because it is robust enough to cater for this kind of study, which is quasi-experimental. Where significant difference existed, the Duncan Multiple Range test was used to confirm which pairs of the variables were significantly different.

## **Presentation of Results**

**H<sub>01</sub>:** No significant difference in the effects of Multisensory Instructional Approach (MSIA), Metacognitive Instructional Approach (MCIA), the combination of MSIA and MCIA and the Conventional Instructional Approach on the vocabulary achievement of the underachieving students.

**Table1: Summary of Analysis of Covariance of Instructional Approaches on Students Vocabulary Achievement Scores**

Source	Type III sum of Squares	Df	Mean square	F	Sig	Partial Eta
<b>Model</b>	.5914.996b	4	1478.749	63.958	.000	.690
<b>Coveriate</b>	.2044.129	1	2044.129		.000	.435
<b>INSAPP(Treatment)</b>	.337.131	3	112.377		.000	.557
<b>Residual</b>	.2658.871	115	23.121			
<b>Corrected Total</b>	.8573.867	119				

Table 1 shows that the calculated f-value which is 48.11 was significant at  $p > 0.05$ , the hypothesis is rejected. This result indicates that the instructional approaches had significant effects on students' vocabulary achievement. From the table also, the treatment produced a significant difference from the post-test scores of the students when pre-test scores were used as covariates. Therefore, hypothesis one was rejected. A follow up of Duncan Multiple Range Test was conducted to determine the actual source of difference in the effectiveness of the variables investigated.

**Table 2: Duncan Mutiple Range Test of Dimensions of Significant Difference in the Effectiveness among the Variables investigated.**

	No of cases	Mean score	Duncan grouping
MSIA	30	55.20	A
MCIA	30	45.73	B
MSIA+MCIA	30	463.7	B
CIA	30	39.23	C

**Means with the same letters are not significantly different**

Table 2 shows the performance Mean scores for each group as well as the Duncan grouping in order to establish the source of difference. The result indicates that MSIA is the most effective, followed by MCIA and MSIA+MCIA. This means that the three approaches are more effective than the Conventional approach which is labeled 'C'. Therefore, significant difference exists between the three instructional approaches and the Conventional instructional approach.

Ho2: There will be no significant difference in the effects of MSIA, MCIA, MSIA+MCIA and CIA on the pronunciation achievement of the underachieving students.

**Table 3. Summary of Analysis of Covariance of Instructional Approaches on Students' Pronunciation Achievement Scores**

Source	Type III sum of squares	Df	Mean square	F	Sig.	Partial Eta Squared
Corrected model	394.530	4	98.633	46.022	.000	.616
Intercept	386.146	1	386.146	180.178	.000	.610
PRTESPON	146.372	1	146.372	68.298	.000	.373
INSAPP	172.851	3	57.617	26.884	.000	.412
Error	246.461	115	2.143			
Total	15139.000	120				
Corrected Total	640.992	119				

Table 3 shows that the calculated f-value 26-84 was significant at  $p > 0.05$ , the hypothesis is rejected. This result indicates that the instructional approaches had significant effects on student vocabulary achievement. From the table also, the treatment produced a significant difference from the post test scores of the student when pre test scores were used as covaries. Therefore, hypothesis one was rejected, a follow up of Duncan multiple range test was conducted to determine the actual source of difference in the effectiveness of the variables investigated.

**Table 4. Duncan Multiple Range Test of Dimensions of Significant Difference in the Effectiveness among the Variables investigated.**

Variables	No of cases	Mean score	Duncan groupings
MSIA	30	12.733	A
MCIA	30	11.200	B
MSIA+MCIA	30	11.300	B
CIA	30	8.733	C

**Means with the same letters are not significantly different**

Table 4 shows that MSIA which is rated A is the most effective instructional approach for teaching English pronunciation to underachieving student.

**Ho3:** There will be no significant difference in the effectiveness of MSIA, MCIA, the combination of MSIA+MCIA and CIA on the spelling achievement of the underachieving student.

**Summary of Analysis of Covariance of Instructional Approaches on Students Spelling Achievement Scores**

**Table 5. Summary of Analysis of Covariance of Instructional Approaches on Students' Spelling Achievement Scores.**

Source	Type III sum of squares	Df	Mean Square	F	Sig	Partial Eta Squared
Corrected model	474.881	4	118.720	28.930	.000	.502
Intercept	382.045	1	383.045	93.099	.000	.447
PRETESSP	175.948	1	175.948	42.876	.000	.272
INSAPP	276.898	3	92.299	22492	.000	.370
Error	471.919	115	4.104			
Total	15204.000	120				
Corrected total	9446.800	119				

Table 5 shows that the calculated f value which is 22.49 was significant at  $p > 0.05$ . The hypothesis is therefore rejected; this result indicates that the instructional approaches had significant effect on student spelling achievement of the underachieving student. To confirm which variable are significantly different, a Duncan Multiple Range Test was carried out as indicated in table 6.

**Table 6: Duncan Multiple Range Test of Dimensions of Significant Difference in the effectiveness among the variables investigated.**

Variables	No of cases	Mean score	Duncan grouping
MSIA	30	11.96	A
MCIA	30	12.17	A
MSIA&MCIA	30	11.23	A
CIA	30	8.23	B

The table above indicates that all the three instructional approaches, which are grouped under letter A are more effective in enhancing in spelling ability of the student than the Conventional Instructional Approach grouped under B.

**Ho4:** There will be no significant difference in then effects of MISIA, MCIA and the combination of MSIA and MCIA on the morphological achievement of the underachievers.



**Table 7. Summary of analysis of covariance of Instructional Approaches on Studens’ morphological Achievement scores**

Source	Type III sum of squares	Df	Mean Square	F	Sig	Partial Eta Squared
Corrected model	329.154	4	82.289	19398	.000	.403
Intercept	303.774	1	303.774	71.610	.000	.384
PRETESSP	161.396	1	161.396	38.046	.000	.249
INSAPP	147.037	3	49.012	11.554	.000	.232
Error	487.837	115	4.242			
Total	9813.000	120				
Corrected total	816.992	119				

Table 7 shows that the calculated f value which is 11.554 was significant at  $p > 0.05$ . The hypothesis is therefore rejected; this result indicates that the instructional approaches had significant effect on student morphological achievement. From the table also the treatment produced a significant effect in the post-test scores of the student when pre-test scores were used as covariates. This implies that a significant difference exists among the four groups. A follow up Duncan test was conducted to determine the actual source of difference that exists among the variables.

**Table 8: Duncan Multiple Range Test of Dimension of significant Difference in the Effectiveness among the variables investigated.**

Variables	No of cases	Mean score	Duncan grouping
MSIA	30	10.67	A
MCIA	30	7.80	B
MSIA&MCIA	30	8.37	B
CIA	30	7.80	B

The table above indicates that all the three instrument approaches, which are grouped under letter B have the same effect on the morphological ability of the students. However, MSIA which is grouped under letter A is still the most effective, having the highest mean score.

**Ho5:** There will be no significant difference in the effects of MSIA, MCIA, MSIA+MCIA and CIA on the lexico-syntax achievement of the underachievers.

**Table 9. Summary of analysis of covariance of Instructional Approaches on Students' morphological Achievement scores**

Source	Type III sum of squares	Df	Mean Square	F	Sig	Partial Eta Squared
Corrected model	179.095	4	44.774	15.254	.000	.347
Intercept	425.905	1	425.905	145.383	.000	.558
PRTESMOP	80.737	1	80.737	27.560	.000	.193
INSAPP	143.095	3	43.698	16.282	.000	.298
Error	336.896	115	2.930			
Total	665.000	120				
Corrected total	515.992	119				

Table 9 shows that the calculated f value which is 16.282 was significant at  $p > 0.05$ . The hypothesis therefore rejected this, the result indicates that the instructional approaches had significant effect on the lexico-syntax achievement of the underachieving students. To confirm which variables are significantly different, a Duncan Multiple Range Test was carried out as indicated in table 10

**Table 10: Duncan Multiple Range Test of Dimensions of Significant Different in the effectiveness among the variables investigated**

Variables	No of cases	Mean score	Duncan grouping
MSIA	30	8.67	A
MCIA	30	6.30	B
MSIA&MCIA	30	7.00	B
CIA	30	6.67	B

The Result in table 10 confirms that significant difference exists in the effectiveness of the four instructional approaches. The MSIA is rated 'A' which indicates that MSIA is the most effective of the four approaches in the lexico-syntax achievement of the students. This is followed by the combination of MSIA+MCIA, MCIA and CIA, which all fall within the same grouping of 'B'. Therefore, the null hypothesis is rejected.

Ho6: There will be no significant difference in the effects of MSIA, MCIA, MSIA+MCIA and CIA on the lexico-semantic achievement of the underachievers.

**Table 11. Summary of analysis of covariance of Instructional Approaches on Students' lexico-semantics Achievement scores**

Source	Type 111 sum of squares	Df	Mean Square	F	Sig	Partial Eta Squared
Corrected model	609.816	4	152.454			
Intercept						
PRTESMOP						
INSAPP						
Error						
Total						
Corrected total						

Table 11 shows that the calculated f value which is 20.355 was significant at  $p > 0.05$ . The hypothesis is therefore rejected; this result indicates that the instructional approaches had significant effect on the lexico-semantics achievement of the underachieving students. To confirm which variables are significantly different, a Duncan Multiple Range Test was carried out as indicated in table 12.

**Table 11: Summary of analysis of covariance of Instructional Approaches on Students' lexico-semantics Achievement scores**

Source	Type 111 sum of squares	Df	Mean Square	F	Sig	Partial Eta Squared
Corrected model	609.816	4	152.454			
Intercept						
PRTESMOP						
INSAPP						
Error						
Total						
Corrected total						

The result in table 12 confirms that significant difference exists in the effectiveness of the four instructional approaches. The MSIA is rated 'A' which indicates that MSIA is the most effective of the four instructional approaches. The MSIA is rated 'A' which indicates that MSIA is the most effective of the four approaches in the lexico-semantics achievement of the students. This is followed by the MCIA, the combination of

MSIA+MCIA and CIA, which all fall within the same grouping of 'B'. Therefore, the null hypothesis is rejected.

### **Summary of the Findings**

The results showed that there was significant difference in the overall achievement in English vocabulary of the underachieving students taught using the four instructional approaches. Each of the three experimental groups performed significantly better than the control group, with the Multisensory Instructional Approach group performing best. Also the results from tables two to twelve revealed that there is significant difference in the effects of the three approaches on all the vocabulary dimensions (i.e pronunciation, spelling, morphology, lexico-syntax and lexico-semantics) However, Multisensory Instructional Approach (MSIA) IS the most effective Approach to teach vocabulary dimension to the underachieving secondary students. Government should supply schools with adequately trained teachers and multisensory instructional materials that provide concrete experience.

### **Conclusion and Recommendations**

Findings from this study have established the importance and relevance of MSIA to the teaching of English vocabulary to the under achievers. The findings from this study also indicate that MSIA is the best approach for teaching all the five dimensions of vocabulary. i.e. pronunciation, spelling, morphology, lexico-syntax, and lexico-semantics. This is in line with Sarka's (1978) finding that selected multisensory materials could help encourage students to put their feelings and thoughts into words in a more vivid and lucid manner which is after all what vocabulary acquisition and good reading and writing in L2 is all about.

This study also corroborates Singleton's (1999) findings that the availability of a mental ability emerges as a possible aid in the fixing of words in memory. The pedagogical implications of this is that teachers can put knowledge of these findings to good effect by making use of visual aids that bring real concept to students especially the underachievers. In line with the above findings, it is recommended that L2 teachers should consider the interest of the underachieving students and give them special attention by employing the MSIA or the combination of MSIA+MCIA to teach them. This would greatly help the underachievers in acquiring both receptive and productive vocabulary skills. Above all it is recommended that teacher training programmes should be student-centered. Government should supply schools with adequately trained teachers and multisensory instructional materials that provide concrete experience that contribute to the efficiency, depth, and variety of learning.

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## CHAPTER TWENTY-FIVE

### MAPPING RESEARCH REPORTS WITH TABLES, CHARTS AND FIGURES

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#### **Introduction**

Research is a process that involves investigation in a chosen field or subject with the aim of making new findings/discoveries or acknowledging an already existing fact. In view of this, the researcher has to constantly give a feedback on the investigation to keep the reader abreast on the findings of the research. Kothari (2004: p. 1) defines research as “a scientific and systematic search for pertinent information on a specific topic...an art of scientific investigation...a careful investigation or inquiry especially through search for new facts in any branch of knowledge”. As for Creswell (2012: p. 3), research is “a process of steps used to collect and analyze information to increase our understanding of a topic or issues”. Simply put, research “... involves compilation and validation of information to an exhaustive theory and model construction” (Chawla & Sondhi, 2014). It therefore becomes imperative for the researcher to make use of systematic tools that will shed more light on his work. Apart from the fact that a research should be well organised, several studies, guidelines and discourses on scientific writing affirm the critical roles that tables, figures and graphs (or displaying items) play in enhancing the quality of manuscripts. That is why “tables and figures are an integral part of a well-written scientific paper, not an adjunct”. This paper therefore provides some essential guidelines for the effective use of tables, and figures in a standard research work.

#### **When to Use Tables, Charts and Figures**

The decision to use tables or figures in a research paper is part of planning that begins at the manuscript writing itself as they all have specific roles to play. Therefore, as one prepares for the research, it also advisable to consider whether a figure or a table is more appropriate. Those graphics may have been copied or adapted to one’s information sources or one may have created the data from one’s own research. Nevertheless, it is important that tables and figures are used purposefully, that is with good reasons. According to <http://www.une.edu.au/current-students/resources/academic-skills/fact-sheets> 28-03 2017:

- If the text is crowded with detail, especially quantitative detail, consider creating a table. Do not overload the text with information that could be presented better in a table.
- Consolidate similar information into one table to let the reader compare easily. Do not make the reader search for related information.
- If a table has only a few rows and columns, try stating the findings in a few sentences.

Do not use too many small tables for information that could be presented better in the text.

- In a difficult prose explanation, decide whether it could be better described with a figure.
- Does your figure show more than could be said in a few well-chosen words? A figure is not always better.

However, while well presented tables and figures can efficiently capture and present information, poorly crafted tables and figures can confuse the reader and impair the effectiveness of a research. They are both (tables and figures) used to support conclusion or to illustrate concepts, but each has specific roles to play. It implies that the researcher has to decide what best goes where and when in the text. The format for tables is different from the format for figures, each has its own numbering system and they are placed immediately after their mention in the text.

### **Tables**

A table is a display of information in a succinct way. It should be designed such that enough spacing is created between columns and rows with a clean layout and legible font. Items should be easy to read and explanatory. A good table should have informative title that will tell the reader what to expect in the table. It also usually shows numerical textual information in columns and rows. The purpose of the content of the table should be clear enough to attract the attention of the reader. However, before a table is displayed, specific reference to it should be made in the paragraph, then place it immediately below the paragraph using the same font and size as the rest of the essay.

### **Table Number**

Every table should be numbered and the number should be placed above the table. Table should be written in cap and low character, with space, number and a full stop or colon after the number. Tables must be numbered consecutively in order of appearance within the thesis. There are two types of numbering not only for tables, but for figures and other items that will be referred to in this work. On one hand, numbering can be done subsequentially throughout the thesis, article or report, i.e. table 1, table 2, table3, table 4 etc., in the exact order that they are placed in the text. On the other hand, a table can bear first the number of the chapter in which it appears then the number of the place of its own appearance in the write-up: Table 1.1 (first table to appear in chapter 1), Table 1.2 (second table to appear in chapter 1) or Table 2.1 (first table to appear in chapter 2), Table 2.2 (for second table in chapter 2), and so on and so forth. Whichever method one chooses, the numbering style must be consistent.

In-text reference to a table should include the relevant number and a brief explanation of the important features of the graphic element. e.g. as shown in table 4 (do not write “above” or “below” or use page numbers, because the position of the table is obvious in the text). However, when referring back to the table over two text pages earlier, include

page numbers for the reader's benefit. The choice of reporting verb is also very important because it should reflect the position of the writer towards the topic.

### **Table Title**

The title of the table with maximal capitalization, and written in italics is to be placed beneath the number. It can also be written after the number, without being in italics, maintaining the front of the text, i.e. table, space, colon, space, then title. The title of the table should not be vague; it should concisely describe the content of the table.

### **Table Note**

Notes are written in smaller letter size (e.g.10pt) than the rest of the essay, cap and low, italicized, then full stop (cf.<http://www.une.edu.au/current-students/resources/academic-skills/fact-sheets>). Table notes take care of explanations of definitions and abbreviations followed by a reference note in the format of "reprinted from" or "adapted from" title, author, date, publisher details or retrieval URL. The reference information will then be transferred to the reference list. In the absence of note, the source of the table should be written below the table with the same front as that of the essay, e.g. author, date and pages.

### **Example 1: Table Numbered in Order of Appearance in the Write-Up**

**Table 1: Distribution of Attendance at the Theatre**

Type	Number watching in 2016	Percentage [%]
Dance	5,700	34.6
Music	7,520	45.7
Drama	3,250	19.7
<b>Total</b>	<b>16,470</b>	<b>100.0</b>

Note. This table is describing the nature of performance that appeal to people who patronize a particular theatre hall by looking at the record of their attendance during presentations of dance, music and drama. Adapted from Descriptive statistical procedures in humanities research by Owolabi (2017: p 160).



**Example 2: Table Numbered in Consonance with the Number of the Chapter and its Position in it. This is the First Table in Chapter Two**

**Table 2. 1. Challenges of Children from Single Parent Families in Lagos State**

<b>Challenges</b>	<b>Frequency/200</b>	<b>Percentage/100</b>
Fear of the unknown	200	100%
Fear of educational continuity	198	99%
Fear of goal attainment (meeting future ambition such as career attainment)	97	48.5%
Inferiority complex amongst mates in school and social gathering	105	52.5%
Lack of self confidence	125	62.5%
Rejection from the society	149	74.5%
Street hawking	76	38%
Child slavery (domestic helps)	68	34%
Expression / extension of Hatred for the absentee parent gender	105	52.5%
Aggressive when the absentee parent is mentioned	177	58.5%

**Source: Adapted from Ebobo U. C. (2016: p. 77).**

**Figures**

A figure is an image or graphic that gives succinct information on the point one is trying to make. Figures can include photographs, diagrams, graphs, maps, or charts inserted into a research paper. Like tables, figures add value to the format of a research report if they are sufficiently informative. They can be copied, modified, adapted from text description, or be one’s creation. After making specific reference to the figure in the paragraph, the figure can then be placed below it, using the same font as the rest of the essay.

**Figure Number**

The figure number is placed beneath the figure. The word ‘figure’ should be abbreviated to Fig., and every figure should be assigned a number, starting with number1 for the first figure in the work as earlier said, e.g. Fig.1, Fig. 2, or Fig. 1.1. , Fig. 1.2., in case the chapter is taken into consideration in numbering. The type of numbering chosen has to be used consistently.

**Figure Title**

For a figure to be effective, it should have an informative title. Information about the figure (caption) is placed directly below the image. Always include an acknowledgement if the figure is reproduced or adapted from another source.

**Figure Legends**

They are very important to explain key messages in a figure, i.e. to explain abbreviations and symbols. Without them, the figure will be meaningless. Give the essentials: For a

figure to be more explicit, scale bar should be used in maps and images. Specify units whenever quantities are listed; specify latitude and longitude on maps.

**Examples of Well Prepared Figures**

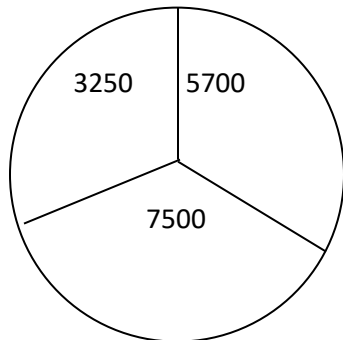
**Example 3: Pie chart**

It is a picture that represents data in a circle form. The data on table 3 could be represented on a pie chart by finding the number of degrees equivalent to the percentage obtained for each performance as shown in the table. The circle is 360 degrees and each performance is going to be represented by determining the proportion or sector of the entire circle. Figure 1 is the result of that exercise.

**Table 3: Sector of the Pie Chart Occupied by Each Performance**

Type	Number watching in 2016	Percentage	Proportion of the circle
Dance	5700	34.6	125 <sup>o</sup>
Music	7520	45.7	164 <sup>o</sup>
Drama	3250	19.7	71 <sup>o</sup>
Total	16470	100.0	360 <sup>o</sup>

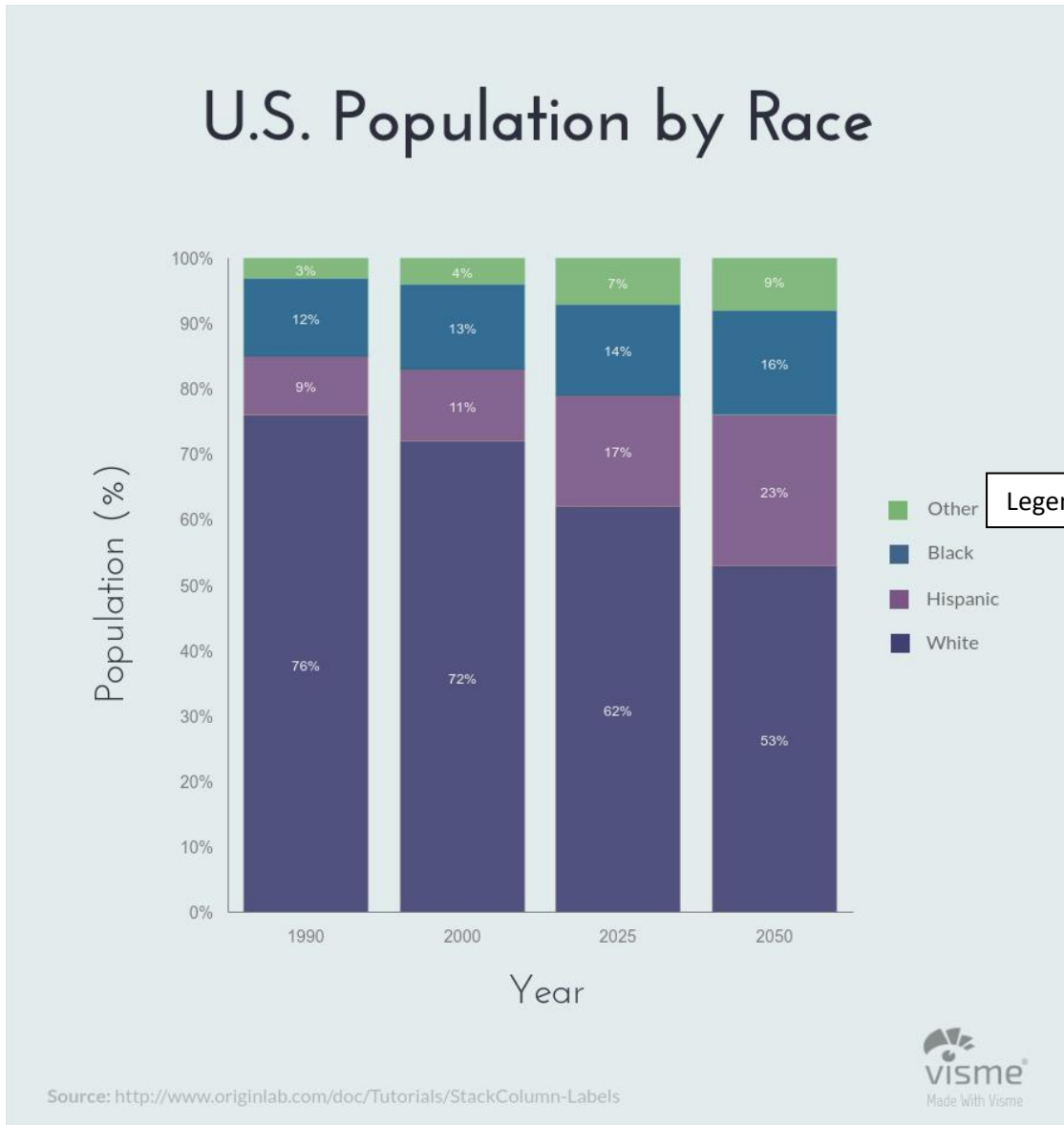
Source: Owolabi, H. O. (2017, p. 164)



**Fig. 1. Pie Chart of Performance in a Theatre Hall**

Source: Owolabi, H. O. (201, p. 165)

**Example 4: Bar Chart Showing the United State Population by Race**



**Fig. 2. Projecting US Population by Race from 1990 to 2050.**

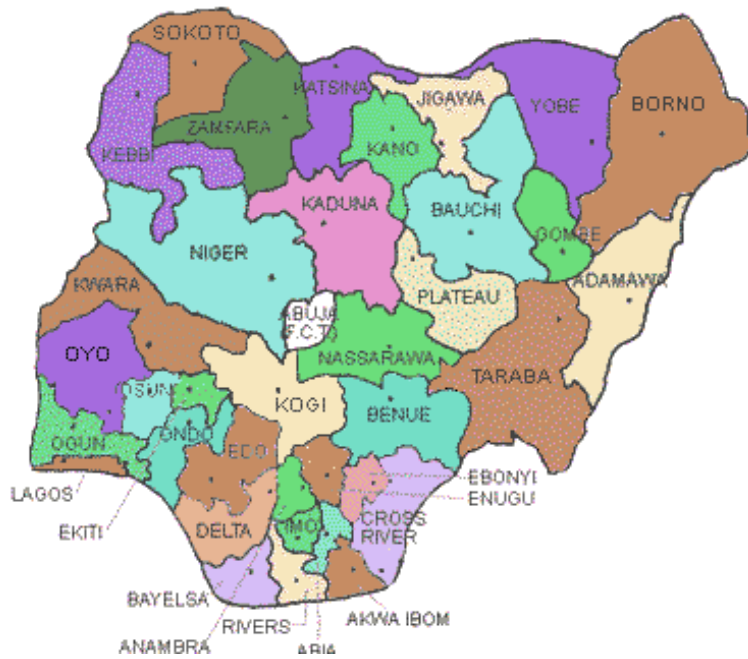
Source: [www.originlab.com/doc/Tutorials/StackColumn-Labels](http://www.originlab.com/doc/Tutorials/StackColumn-Labels) (Accessed on 10-01-2018)

**Example 5: Photograph of Tosede bronze in Nupe village.**



**Fig. 3. An example of Tosede bronze in the Nupe village of Tada, on the River Niger.**  
(Source: <https://www.vanguardngr.com/2012/06/tosedebronze-tradition-of-nupe-kingdom/>)

**Example 6 : A map**



**Fig. 4. Map of Nigeria Showing 36 States and FCT**  
(Source: <http://www.google.com/html/map>)

## **Conclusion**

Figures and tables or any display items in a research work are powerful communication tools for a well research academic paper. They give the work a standard that is required from any professional academic work. Their main advantage lies in their abilities to elicit detailed information from data collection. It is hoped that this chapter would give researchers more insights into research design from the perspective of mapping research reports with tables, figures and graphs.

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## CHAPTER TWENTY-SIX

### HIGHER EDUCATION LITERARY CRITICISM TEACHING APPROACHES: NIGERIAN COLLEGES OF EDUCATION LECTURERS ASSESSMENT

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#### **Introduction**

“Assessment”, is from the word “assess”. Brown (2004) defines “assess” as making a judgment of value, quality outcomes, result or size. According to *Oxford Dictionary of Current English, fourth edition* “assess” means to calculate or estimate the value, importance or quality of something or someone. Assessment is the practical and veritable means of gauging teaching and learning outcomes. It is a very important component in the system of education; it belongs to the family of measurement, examination and evaluation (Ajidagba, 2009). The assessment of lecturers in the teaching of literary criticism in higher educational level especially in the Colleges of Education, is of great necessity for the purpose of guiding and improving in teaching and learning process. Due to this, there is the need for each lecturer to examine what he/she does and explore how to perform better to ensure that the objectives of the course is achieved. The conventional approach to the teaching of Literary Criticism has done less in helping students in critical thinking thus presenting the course as a difficult and problematic type to the students, as a result , not bringing the desired goals of literary criticism.

Literature represents people, culture or language. It introduces us to new world of experience. The language of literature (literary text) can ultimately be understood through literary criticism. The study of literature is very important because it exposes students to meaningful contexts that are filled up with descriptive language and interesting characters. Reading of literature develops students’ English language and enhances their critical thinking about literary elements. Literature appeals to students’ imagination as well as developing their cultural awareness. Unfortunately, many higher institutions focus their attention mainly on language teaching methodology and give little guidance on how to study and interpret literature (literary criticism) as well as designing effective classroom activities. Fortunately, there are various resources for lecturers to employ to improve the literary class; as some approaches to interpretation of literature are reviewed in this study.

Effective delivery of the curriculum calls for the teachers of literature-in-English to be reflective practitioners who model the thinking and the approach they expect of their students to follow. Literary criticism, according to Lawal (2006), is one of the genres of

literature and its very nature requires the reader to make judgments about the literary texts read and doing so requires a particular approach to be followed. Literary criticism is an approach to a particular view point given by a writer or author. It involves evaluating, studying, appreciating and postulating on social phenomena and realities. Literary criticism is seen as the study of particular cases which includes the reading and interpretation of a specific text and commentary on the text.

The guiding principle of literary criticism of all times is its critical engagement with a theory in order to develop it into a more inclusive medium for contemplation (Payandeh, 2009). *The free encyclopedia* states that the philosophical discussion of Literary Criticism methods and goals is the influence of literary theory. Appleman (2000) opines that literary theory is a lens through which a literary critic views a text. A literary critic on the other hand is anyone who expresses a notion about a song, drama, literature or book or movie (Lund, 1996). Paulo and Donald (1987) assert that as teachers, one should not offer only a single theory to students because such an approach to teaching is dogmatic and propagandistic. When students are offered multiple ways of viewing literature, it does more than helping to learn to interpret literary texts but also helps them to delve in their way of thinking (Perry, 1990).

An approach means to provide a frame work, or to provide sequence of operations to be used when one comes to actualities (Moody, 1971). The students' lifelong learning towards reading is determined by the approaches the teacher employs in literature teaching (Whitehead, 1968). Appleman (2009) gives his own opinion about this when he submits that no single lens can give the clear meaning of text but viewed in various perspectives. Whitehead (1968) also corroborates this by saying that one of the principles of attaining success in a literature class is that the teacher must be familiar with the various techniques and activities that can motivate and develop the interest of students and their knowledge of literature. According to Hwang and Embi (2007), there are various approaches that can be employed in the teaching of literature, these are Paraphrastic approach, Information- Based approach, Personal Response approach, language Based approach, Moral –Philosophical approach, and Stylistic approach.

**Paraphrastic Approach:** This is an approach where the teacher paraphrases or re-words the text by using simpler language. It is a method of paraphrasing or rewording of the story or text in a simpler language. It sometimes takes the form of translating idea into other languages. According to Rosli (1995), this approach is good for beginners of second language because it serve as a stepping stone in formulating the objectives of the work. Teacher re-tells the story or poem using simpler language is one of the activities when this approach is in use. Another is translation i.e. using mother tongues to explain the text as well as reading paraphrased version, this could be a note compiled by the teacher.



**Information-Based Approach:** This approach tends to be teachers centered teaching methods because the content demands a large impute from the teacher because of the history and characteristics of literary texts which students need to examine which could be social, political, historical or cultural background to the text (Lazar, 1993). It involves activities such as lecturing, reading of notes, explanation and criticism provided by teachers in the workbooks. Cater (1988) conceives information- based approach as a way of offering information to students or teaching the students' knowledge about literature.

**Personal Response Approach:** This approach focuses on the students' personal responses to the literary text in relation to his/her experiences in life. Rosli (1995) submits that the reason behind personal response approach is to stimulate and encourage students to read by connecting the themes of a text to his or her personal experiences in life. Hirvela (1996) corroborates that responses are personal especially being concerned with students' feelings and notions about the literature (text). An activity carried out in a classroom where such an approach is being used is question – discussion. Activities which are interpretative in nature where views and ideal opinions are generated on the text (Hirvela, 1996), also, small group discussion, brainstorming, guided fantasy, revealing students' reaction in a short paragraph or journal writing (Lazar, 1993).

**Language-Based Approach:** This approach is student centered and deals with how language is used in a literary text (Carter, 1988). It's a way of seeking unification between language and literature (Hwang and Embi, 2007). Lazar (1993) asserts that this approach does not see literary text as a means of acquiring facts and information but rather to cater for language practice of the students through various activities. Activities like ranking tasks, role play, prediction, cloze, poetry recitation, discussions, debate and so on (Rosli, 1995; Cater, 1996).

**Moral Philosophical Approach:** This approach focuses its attention on morality since one of the roles of literature is to impact moral values through the teaching of morality (Hwang and Embi (2007). So, the approach is concerned with searching for moral values in a particular literary text. This approach helps the students understand themes in subsequent readings. Consequently, students would be able to reflect the moral values they have learnt in reading literary texts. Rosli (1995) opines that this approach proclaims the usefulness of moral and philosophical considerations behind one's reading. Activities for this approach could be students searching for values while reading the text, incorporation of the moral values searched for outside literature class, reflective sessions (Wang, 2003) and eliciting students' evaluation on what they should do or not do, based on their readings (Partwathy, 2004).

**Stylistic Approach:** This approach helps the students see how linguistic forms in literary text function in conveying messages to the reader (Hwang and Embi, 2007). According to Lazar (1993) stylistic approach guides students understand and appreciate the literary text with the use of linguistic analysis. He claims further that this approach has two

objectives, one of which is the ability to make meaningful interpretation of the students to look into the deeper meaning of the text. The second one is that it enables students' knowledge and awareness to be expanded. Marking certain linguistic features by the students in the process of reading as well as getting students look at the language features are some of the activities of using this approach (Lazar, 1993). Carter (1996) adds extracting clues that can contribute to the meaning and interpretation of the literary text to the activities of using stylistic approach.

Teachers are the most significant agent of change and one of the critical variables in any educational transformation. Teachers matter a lot in the trend of societal transformation especially in the 21<sup>st</sup> century (Federal Ministry of Health/National Commission for Colleges of Education, 2013). Rivlin (1965) supports this view by stating that the quality of education, to a large extent depends on the quality of the teacher and that it is not likely that the students will get a superior education except when the teacher is superior. Poor quality teaching which indicates the deficiencies in the teachers teaching skills is one of the weaknesses in the academic performance of Nigeria students. Jegede (2001) opines that the central point for the successful implementation of any nation's educational development plan depends on the quantity as well as the quality of its teaching force.

Furthermore, students' academic success is greatly influenced by the type of school they attend as it sets the parameter of students' learning experience (Daniel and Felix, 2008). Okunloye (2006) observes that public and private secondary schools differ significantly in the quantity and quality of teachers, facilities and equipment, fund, and so on. Daniel and Felix (2008) opine further that in developing countries, most private schools tend to have better chances than their public counterparts in funding and smaller sizes.

### **Statement of the Problem**

The most commonly used method for teaching literature in English in schools is reading of the text in the class approach. Collie and Slater (1988) observe that the teacher takes the role of an importer of information in such a conventional classroom. In addition, such an approach lays emphasis on the text as a body of knowledge which is to be offered to the students in form of background to the study which is expected to be memorised and reproduced when the situation arises, usually at the period of examination (Carter & Walker, 1989). Hence, such an approach to the teaching of literature has done nothing more than little to develop the reading skills of learners in making meanings on their own. Moreover, Gurmankaur (2003), Siti (2003), Suriyakumar (2004) report that students were seen to be inactive and did not respond critically in the literature class. Payandey (2009) holds the view that the problem of teaching literary criticism stems from the prevailing undemocratic situation of the classroom which is against literary criticism by nature. Applebee (1993) reports that teachers may not be aware of the perspectives used to teach literary criticism; suggesting a deficit in their educational background.

### **Purpose of the study**

The purpose of the study includes assessing:

- a. The various approaches employed by literary criticism lecturers in Kwara State colleges of education;
- b. The categories of the approaches literary criticism lecturers employ more often than others
- c. The least approach lecturers of literary criticism employed in their teaching.
- d. The influence of lecturers' qualification on the approaches to the teaching of literary criticism;
- e. The influence of school type on the approaches to teaching literary criticism.

### **Research Questions**

The following research questions are developed to guide this study:

- a. What are the various approaches employed by the lecturers of literary criticism in teaching the subject in colleges of education?
- b. What are the most common approaches employed by literary criticism lecturers in the teaching of literary criticism?
- c. Which of the approaches is least employed by literary criticism lecturers?
- d. Is there any difference in the approaches employed by qualified and unqualified lecturers in the teaching of literary criticism?
- e. Is there a difference in the approaches to teaching literary criticism in Colleges of Education based on school type?

### **Hypotheses**

**H<sub>01</sub>:** There is no significant difference in the approaches employed by qualified and unqualified lecturers of literary criticism.

**H<sub>02</sub>:** There is no significant difference in the approaches employed in the teaching of literary criticism in private and state Colleges of Education.

### **Methodology**

A descriptive cross sectional study design was used in this study. A total of 55 respondents which are the private and state government colleges of education lecturers of English in Kwara State constituted the population and the target population since the colleges of education in the state are just a handful. All the lecturers of English in both the private and public colleges of education in the state were stratified to government and private and were then purposively sampled. Questionnaire was used to elicit data for the study and Item scales of measurement were the four point Likert scale of: Always (A)= 4points, Often (O) = 3 points, Seldom (S) = 2 points, Never (N) =1 point.

The researcher personally visited the selected schools and questionnaire was administered to the respondents. In the data analyses of the study, the demographic characteristics of the respondents were described using the percentage. The research question one, two and three were answered using mean rating. Other research questions (four and five) that have

corresponding hypotheses were answered using inferential statistics. Hypotheses were tested using t-test analysis.

**Results**

**Research Question 1:** The various approaches employed by Literary Criticism teachers in teaching the subject in colleges of education

**Table 1:** Approaches Employed in the Teaching of Literary Criticism

S\N	Approaches
1	Personal Response
2	Language- Based
3	Paraphrastic
4	Information-Based
5	Moral Philosophical
6	Stylistic

Table 1 reveals the approaches that lecturers of Literary Criticism employed in teaching Literary Criticism as Personal Response approach, Language-Based approach, Paraphrastic approach, Information-Based approach, Moral Philosophical approach, and Stylistic approach. This implies that all these approaches are the various approaches employed by Literary Criticism lecturers in the teaching of Literary Criticism in Kwara State colleges of education.

**Research question 2:** The most common approaches employed in the teaching of Literary Criticism.

**Table 2:** Common Approaches Employed by Lecturers in the Teaching of Literary Criticism.

Approaches	Mean	Standard Deviation
Personal Response	9.91	1.79
Language-Based	16.78	2.51
Paraphrastic	13.40	1.98
Information-Based	13.98	1.82
Moral Philosophical	13.42	2.26
Stylistic	13.89	2.09

Table 2 reveals the mean and standard deviation of the approaches employed by Literary Criticism lecturers. Among the approaches employed by lecturers of Literary Criticism, Language-Based approach has the highest mean score of 16.78 and the standard deviation of 2.51 followed by Information-Based approach with a mean score of 13.98 and standard deviation of 1.82. Stylistic approach has the mean score of 13.89 and standard deviation of 2.09 while Moral Philosophical and Paraphrastic approaches have mean score of 13.42 and 13.40 with standard deviation of 2.26 and 1.98 respectively.

Personal Response approach has the least mean score of 9.91 and 1.79 standard deviation. This implies that the most commonly employed approach in teaching literary criticism is the Language Based approach with the highest mean score of 16.78.

**Research Question 3:** The least approach employed by Literary Criticism lecturers. On the least approaches employed in the teaching of Literary Criticism. It could be seen on table 2 that among the approaches employed by Literary Criticism teachers, Personal Response approach is the least which has the mean score of 9.91 with standard deviation of 1.79.

**Hypotheses Testing**

**H01:** Approaches Employed by Qualified and Unqualified Lecturers of Literary Criticism

**Table3:** t-test Summary of the Difference in the Approaches Employed by Qualified and Unqualified Lecturers of Literary Criticism

Variables	N	Mean	Std. Deviation	Df	t-value	p-value	Decision
Qualified	30	82.33	9.034	53	.84	.006	<b>H02 Rejected</b>
Unqualified	25	80.24	9.44				

**P < 0.05**

Table 3 shows the t-test calculated value is .84 with a P-value 0.006 which is significant at 0.05 alpha levels. Thus, the null hypothesis which says that there is no significant difference between approaches employed by qualified and unqualified teachers of Literary Criticism is rejected since p-value 0.006 is less than 0.05 alpha level (0.006 < 0.05). It implies that there is significant difference in the approaches employed by qualified and unqualified lecturers in the teaching of Literary Criticism in Kwara State. To ascertain where the significant difference lies, mean of the two groups were considered and was revealed from table 8 that qualified Literary Criticism lecturers have the mean score (82.33) with standard deviation (9.034), while unqualified Literary Criticism lecturers have the mean score (80.24) with standard deviation (9.44). Thus, this implies that qualified Literary Criticism lecturers employed approaches in teaching Literary Criticism than their unqualified counterparts.

**H02:** Difference in the approaches employed in the teaching of Literary Criticism in private and state colleges of education

**Table 4:** t-test Summary of the Difference in the Approaches Employed by Literary Criticism Lecturers in the Private and State Colleges of Education

School Type	N	Mean	Standard Deviation	Df	t-value	p-value	Decision
Private	16	83.2500	8.22598	53	.965	.339	<b>H<sub>04</sub> Accepted</b>
Public	39	80.6154	9.55762				

**P > 0.05**

It is shown in table 4 above that calculated t-value is 0.965 with a P - value 0.339 at alpha level of 0.05, the null hypothesis is therefore, accepted since the calculated P-value is greater than 0.05 alpha level ( $0.339 > 0.05$ ). It implies that there is no significant difference in the approaches employed in the teaching of Literary Criticism in private and state colleges of education.

### **Discussion**

Findings of this study identified the various approaches employed by Literary Criticism lecturers in teaching Literary Criticism in colleges of education. These approaches are Language Based, Paraphrastic, Stylistic, Personal Response, Information Based and Paraphrastic approach. If the various approaches are sincerely made exposed to the students, it will definitely help them interpret literary text and help them to delve in their way of thinking as Perry, (1990) opined. This study holds the view that the most common lecturer's approach in teaching Literary Criticism is Language Based approach as against Appleman (2000)'s reported that Reader- Response approach is mostly used in many classrooms because of its significance, this could be why Payandeh (2009) asserted that the implied meaning of a text could be explored and examined from other perspectives too.

And the least approach employed by Literary Criticism lecturers as discovered in this study is Personal Response. Students should be exposed to viewing literary text in various ways so that they can benefit maximally. Paulo and Donald (1987) asserted that as teachers, one should not offer only a single theory to students because such an approach to teaching is dogmatic and propagandistic.

Findings of this study show further that there is significant difference in the approaches employed by qualified and unqualified literary teachers in the teaching of Literary Criticism. This is in support of the view of the Federal Ministry of Education/National Commission for Colleges of Education, 2013 that the quality of teaching and the pupil learning is greatly affected because teachers without proper training use poor approach to teaching, as it is difficult to give what one does not have. So a teacher who is not properly equipped cannot impart relevant skills to learners.

The study outcomes also state that there is no significant difference between the approaches employed in teaching literary criticism in colleges based on school type. This

is contrary to Daniel and Felix (2008)'s claim that student's academic success is greatly influenced by the type of school he/she attends as it sets the parameter of student's learning experience. They are also of the opinion that private schools have better chances than their counterparts. The result of this study is also contrary to Okunloye (2006) who observed that public and private secondary schools differ significantly in the quantity and quality of teachers, facilities and equipment, fund, and so on. By implication, private colleges of education are not better in terms of teaching and learning processes based on lecturers' approaches employed to the teaching of literary criticism than public colleges of education.

### **Conclusion**

The findings of this study establish that Literary Criticism lecturers of Colleges of Education have been employing various literary approaches to teach Literary Criticism. However, the most common approach they employ is Language-Based approach and the least they employ is Personal Response approach. It calls on lecturers to function more as facilitator to the students rather than being a judgemental authority, exposing the students to various approaches to the interpretation of literary text. This will enable the students to delve into the text on their own, the literary class becoming democratic and the students to seize from reproducing ready-made judgements. It is also concluded that the private Literary Criticism lecturers of colleges of education employ the same approaches with the state government lecturers therefore, one is not better than the other. Nevertheless, there are unqualified lecturers of Literary Criticism who might not be able to employ the literary approaches as a result of their deficit or inadequacy due to lack of educational background.

### **Recommendations**

From the discussion and conclusion made for this study, it was therefore recommended that:

- a) Lecturers should employ various approaches to the teaching of Literary Criticism so that the students can benefit maximally.
- b) They are to update their knowledge in every aspect of English through adequate reading of journals, textbooks, internet, constant attendance of seminars, conferences and other academic gathering.
- c) They should employ relevant approaches that would stir up the interest of students and not to dominate in order to have a democratic class.
- d) The students of Literary Criticism should cooperate with their lecturers and be active in the class.
- e) The curriculum planners should recommend more local texts rather than imported texts as this would help the students to be more practical in the process of learning.

- f) Literature-in-English should be promoted at the secondary school education and included in the syllabus at the elementary levels as these serve as bedrock for Literary Criticism at the higher levels.
- g) Text book writers should put into consideration the developed English curriculum before writing their texts and also consider the level of learners they are writing books for.
- h) Text books should be restructured to reflect learners' background for this would enhance their critical thinking.
- i) Lecturers of English without educational background; who possessed degrees without PGDE should register for educational professional courses in order to be qualified.



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## CHAPTER TWENTY-SEVEN

### AN ARTISTIC APPROACH TO POSTCOLONIAL DISCOURSE IN AFRICA: A CASE STUDY OF SOME FOUND OBJECT SCULPTURES

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#### **Introduction**

“Found object” is a strategy in contemporary art practice that explores everyday objects from people’s ordinary lives as art media. The human experience is built around objects and how people interact with them. Various objects mean different things to different people, depending on their cultural background or individual philosophy.

There are objects that are designed to adorn and decorate, whilst others are classified as sacred, embodying a particular event, moment or people (Camic, 2010: p. 81). The use of found objects in art is an age-long practice that could be traced back to the Palaeolithic culture of prehistoric art. This form of art was made popular in the twentieth century by Marcel Duchamp and other artists from the Dadaist movement, and towards the middle of the twentieth century other movements like the Surrealists also explored this strategy.

However, many African communities, long before this technique’s inception in Western art, practised the concept of found objects. Akpang (2014: p. 81) identifies the various materials and objects used in building shrines by many pre-colonial Africa communities to lend credence to this point.

#### **Research methodology: Artistic Research**

The research design in this study is framed within the context of artistic research. The term “artistic research”, according to Borgdorff (2010), refers to the connection of the domains of art and academia, and is the process of engaging studio enquiry as part of a research process. Every artist, Borgdorff further explains, is involved in research of some sort through their process of producing art, which includes their exploration of material, styles and techniques, or gathering information about a subject of interest. Explaining the relevance of art in research, Gray and Burnett (2010: p. 2) state that: “Art (in its broadest sense - creative practice) is now an increasingly acknowledged experiential mode of inquiry that, when firmly located within a research framework, can reveal insights and understandings in ways that expand our capacities for ‘knowing’”.

A pivotal action in the repositioning of art in an intellectual space can be traced to the French artist Marcel Duchamp and his radical challenge of the definition of art in 1968 (Petry 2011: p. 8). Duchamp at the time was attempting to shift the focus of art from an

ideology of mere physical craft to that of intellectual interpretation. Barrett (2007: p. 1) defines artistic research as an approach that: “illuminates particular knowledge and data derived from interacting with the environment (material and social) and then locating this knowledge in relation to what is already presented in theory and general domains of knowledge. One of the most significant characteristics of artistic research is its multidisciplinary approach. Through this methodology, the researcher is able to engage with other disciplines and practices. Lin (2013: p. 149) best articulates this position in his article ‘*From Work to Research: Sites of Artistic Research*’ by stating that: “art today is moving toward polysemic dimensions, and so the critical methods for art have become more eclectic – cultural studies, literary criticism, sociology, philosophy, psychoanalysis, and even economics (as in all humanities in general) have become the methodological toolbox for artistic research. One can assume that the eclectic nature of artistic research makes the production of art knowledge become a pluralistic theoretical practice”.

In the context of this research, several methods and theories from various disciplines have been employed. Some of these disciplines are archaeology, political science, linguistics, history and folklore. The study required the researcher to be quite knowledgeable in these fields to achieve their adequate application in the context of the study. The design of artistic research is closely associated with qualitative research methodology in the sense that qualitative research also involves the collection of data and analysing of information in as many different forms as possible, and focuses on exploring a smaller number of instances which are perceived to be of interest or illuminating in as much detail as possible (Blaxter, Hughes and Tight, 2006: p. 163).

### **Artefacts, Found Objects and the Field of Material Culture**

This research entails the study and analyses of objects and artefacts; hence, the relevance of material culture for the study. It is thus expedient to provide a detailed procedure as to how the material culture analysis method functions. It is also important to establish that the study depends largely on Prown’s (1982) method of material culture analysis. According to Viduka (2012: p. 1), material culture analysis is the study of “the creation, uses, meanings and interpretations of the tangible products of human endeavour”. It is a discipline which assists in reading into the history of societies and individuals where no clear written records have been left of their existence, and also complements the validity of sources in cases where written documents are also available. Art historians and archaeologists are hence able to understand how people led their lives through the study of their material objects (Place, Zangrando; Lea and Lovell, 1974: p. 281).

Material objects are generally regular items from people’s everyday lives that are studied as historical artefacts (Stabile, 2013: p. 197). Whilst expounding on Henry Glassie’s observation, Prown (1982: p. 3) agrees that only a small percentage of the world’s population is literate. As a result of this, not many people keep a diary or write literature, but every individual interacts with objects and materials (both personal belongings and public objects) throughout their lifetime. When viewed in this light, artefacts provide a

wider range of information than written documents. In justifying his argument on the authenticity and validity of objects as a source for data collection over written documents, Prown (1982: p. 4) states that: “a society puts a considerable amount of cultural spin on what it consciously says and does. Cultural expression is less self-conscious, and therefore potentially more truthful, in what a society produces, especially such mundane, utilitarian objects as domestic buildings, furniture or pots”.

As stated, material culture is also concerned with cultural history. Prown (1982: p. 5) emphasises that “material culture is the object-based aspect of the study of culture”. To buttress his point, Prown (1982: p. 5) further comments that. The fundamental purpose of the study of material culture is the quest for cultural belief systems, the pattern of belief of a particular group of people in a certain time and place.

### **Theoretical Framework**

In this section of the paper are discussed the various theoretical positions from which this paper was approached. The study was approached from decolonial and postcolonial perspectives within the context of contemporary art discourse, and the researcher addresses the conspicuous exclusion of African art in the discourse on global art. Works of scholars of African art history such as Sidney Kasfir, Olu Oguibe, Okwui Enwezor and Chika -Agalu have therefore been critically intergrated for this study.

The research also employed a semiotic approach to the discourse on finding meaning in African art; in this case the use of found objects in the art of the Zulu community of KZN. Roland Barthes and other scholars whose works focus on cultural semiotics provide a comprehensive theoretical background for this study. Roland Barthes (1964) emphasises that the meaning one ascribes to an object is greatly influenced by one’s cultural background. To arrive at a better grasp of how objects are perceived in art history studies as well as by society, the researcher examines them in the light of the study of material culture and its methods of analysing objects. Prown’s (1982) seminal paper provides a comprehensive method used in material culture analyses.

### **Tracing the Use of “Found Objects” from Traditional to Contemporary African Art**

With reference to Martins’ observation that the pioneering of the use of found objects as already discussed links too favourably to the Europe artwork perspective, this section provides a historic use of found objects in Africa and their development till the present day. Although this study focuses mainly on the exploration of found object in recent works of Moses Bariki, it is expedient that the subject be discussed initially within the broader African context; as such discussion will result in a better grasp of the subject. Since this study is situated in an African context, the question of African art and its authenticity immediately arises. Kasfir (1992) poses two ineluctable questions:

- Who creates meaning for African art?
- Who or what determines the cultural authenticity of African art?

In this regard, it is important first to define what the concept of authenticity implies: Authentic African art is generally referred to as art that occurred before colonisation, while art produced during the colonial and post-colonial eras is regarded as inauthentic (Kasfir, 1992: p. 41). Although many scholars have since challenged this notion, notable art dealers, collectors and major art museums still hold this view. Kasfir (1992: p. 41) refers to the categorisation of African art within precolonial, colonial and post-colonial contexts as an “uncritical assumption”. She warns that it is a problematic assertion “to select the eve of European colonialism as the unbridgeable chasm between traditional, authentic art” and what is now referred to as contemporary African art. According to Odiboh Freeborn, the journey towards recognising African art as having intellectual value was actualised only in the twentieth century when the “academic discipline of Art History opened its doors to African art” (2009: p. 455). Prior to this, artworks derived from the African continent were categorised as “primitive art”.

The tradition in Western art generally is that works of art, style or technique are attributed to individual artists, which makes it unproblematic for new innovations to be attributed. Such is the case with Marcel Duchamp and his concept of the found object. On the contrary, Oguibe (2004: p. 21) argues that in African art, works are often attributed to a people or “tribe”. From her interaction with French collectors, Kasfir (1992: p. 44) observes the lack of interest shown by dealers and collectors in knowing the artist’s name, adding that they believe associating a piece to a particular artist diminishes its authenticity. Oguibe (2004: p. 21) best articulates this argument when he states that: “Until recently, works of classical African art were dutifully attributed to the ‘tribe’, rather than to the individual artist, thus effectively erasing the latter from the narrative spaces of art history”. Oguibe further states that not much have changed in the way many Western critics view contemporary African art and artists. Citing the case of McEvelley’s interview of the Benin-born artist, Ouattara, Oguibe (2004: p. 21) cautions that: “...critics like McEvelley represent the continuation of this practice whereby novel strategies are employed to anonymize African art by either disconnecting the work from the artist, thus deleting the authority of the latter, or by constructing the artist away from the normativities [*sic*] of contemporary practice”.

Much research has already proven that African Art is rich in symbolism, although many scholars have argued that pre-colonial artists made art mainly for functional purposes. However, this notion has been faulted by various contemporary Art historians, with Osuanyi and Acquah (2016) for example arguing that: “[Some Western critics] limited the study of African Art to its symbolic nature, everyday functionality, religio-magical and socio-political dimensions to paint a grotesque and mundane perceptual imagery of African Art”. Although many of the artworks produced by precolonial African artists were informed by the necessity of meeting the demands of their daily activities, they also produced artworks that were postulations of their creativity, and that also basically served aesthetic purposes.

Like many other civilisations in Asia and on other continents, African artists have been re-using, transforming and recycling materials for hundreds of years. This is evident in the various found objects used for mask making in pre-colonial African art (Halliday, 2012). Take for example the masks and masquerade costumes of the Yoruba people from the western part of Nigeria, and of the Kuba Kingdom in the Democratic Republic of Congo (Figure 1) and the Ikom Monoliths of Cross River, Nigeria. As Akpang (2014: p. 81) points out, there is an obvious use of found objects in many African artworks, which dates as far back as 200AD. The same is the case in the classical art of the Zulus, who were open to the use of new materials with which they came into contact. Akpang (2014: p. 81) further states that: “[The] majority of the sculptures in traditional shrines are found objects, some are left as they are, while others are either minimally or majorly manipulated while sacrifices are made on them over time which creates accumulated surface texture”.

Based on the findings from his study of the Ikom Monoliths, Akpang (2014: p. 80) charges that: “the current discourse on the genre of found object art in Africa which treats this art convention as a recent artistic endeavour, and a mimicking of European art conventions is problematic”. Akpang further argues that the concept of found objects has long been practiced by African artists before its inception in Western art, pointing out that “the entire gamut of African art in prehistoric times was built around the principle and philosophy of ‘finding’” (2014: p. 80). Akpang argues that the found object has been a constant means employed by African artists to express themselves, and that this was neither interrupted nor introduced by the European presence in Africa (2014: p. 80).



**Figure 1: Mwaash aMbooy. Mask, late 19th or early 20th century, 49 x 41 x 36 cm**

To buttress this claim, many scholars have argued that the idea of conceptual art that provided a background to concepts like the found object and movements like Cubism, Impressionism, Dadaism, Surrealism and the like, was greatly influenced by African art (Osuanyi and Acquah, 2016). With the emergence of new technology in the twentieth century, which aids the mass production of designs and art objects, Western artists now search for unique artistic elements to introduce into their works.

Osuanyi and Acquah (2016: p. 16) note that: “artists at the time began to look outside and finally settled on African art forms from which they drew inspiration that sparked the whole twentieth century art movement”. After his encounter with exhibits in the British Museum, Henry Moore was greatly inspired by the African art on display and felt that it was misleading to categorise African Art as primitive, suggesting crudeness and incompetence. Moore felt that the works did not suggest that the artists were trying and failing; rather, they portrayed a people who had definite traditions of their own. The body of works explores the complexities in the relationship between Africa and the West. The researcher approached this theme from a postcolonial and decolonial perspective. The decision to focus on this theme aligned with one of the two earlier stated aims of the study; i.e. to make socio-political commentary regarding postcolonial Africa through the



medium of Art. This being an artistic research, the method entails the researcher exploring findings through studio practice.

To achieve this aim, the researcher decided to establish a dialogue between Africa and the West through the use of found objects. This process entails exploring two or more often contrasting objects in a composition and by so doing, setting up a semiotic. The researcher is also able to make comments on the complexities in the relationship between Europe and many African states.

In the researcher-as-artist's portfolio of practical work, a combination of painting and found objects are employed as a metaphor to express the theme of "Dialogue". Using a variety of found objects, the body of work sets out to establish how an artist in critically dealing with a variety of phenomena can employ such objects. Objects such as these play both an emotional and historical role, and, according to Stabile (2013: p. 197), ordinary objects are more "experiential and affective". Describing found objects from a material-culture perspective, Stabile (2013: p. 197) notes that: "more than artefactual, material culture is also experiential and affective, rooted in human practice and rituals, desires and associations, symbolic and contingent meanings. Broken and repaired, adapted and re-used...it sustains the mark of how people lived in a passive world and how we situate ourselves in reference to the past through them".

In Roland Barthes' theory of semiotics, objects connote new meanings when juxtaposed. Barthes (1964: p. 187) believes that whenever objects are assembled together to form a composition, the composition becomes the object and individual objects may not necessarily hold independent meanings any more. This theory is applied in the art-making process of the researcher's practical work. As Barthes explains, denoted meaning is described as the obvious theme a sign represents; it is the literal meaning attributed to a sign on first encounter.

Panofsky (1970: p. 51) further explains denoted meaning as the common interpretation ascribed to a visual image by viewers regardless of culture or time. Barthes' definition of connotation or connoted meaning as explained by Chandler (2008: p. 1) refers to personal and socio-cultural ideologies associated with a sign. Factors like gender, ethnicity, age, race and class influence how the interpreter perceives a sign. At the connotation stage (which is the second-order of signification), a sign is opened to a wider range of interpretation than at denotation (first-order of signification) stage.

There are major factors which influenced the concepts and the themes of the researcher's series of work: the original use of the objects and the geographical location where the objects were used played an important role in arriving at a meaning for each work. The changing functions of the objects and the mode of acquiring them also contributed to the general meaning of the individual works. Some of the found objects were self-picked while colleagues and friends suggested others. Many of the objects were purchased from

the scrapyards, while others were acquired from personal possessions and the researcher's immediate environment. Each work consists of various factors, which contribute to its overall meaning. Through the use of found objects as art media, a wide range of people are able to identify with the art. They see common objects they are familiar with used as art materials, which enables them to relate better with the works. The works are employed as a means of recording visual data and to convey emotions. The works seek to represent the distance between the past and the present, and how both periods keep re-occurring in our individual lives. Historically, artists have functioned as social commentators; as earlier stated; through the researcher's choice of media, they are able to make comments on issues relating to politics, class and identity.

### **Intellectual Engagement of Creative Output from Studio Practice**

In the context of the piece *International Call* (Figure 2), the work is a composition of two articles: a vintage telephone and a toilet bowl. The denoted meaning that will generally be ascribed to a telephone will be that of an object used for communication, while the toilet bowl is obviously an object used in the bathroom to relieve oneself. But the objects as used in the piece now take on a more metaphoric function, and are open to a wider range of interpretation.

The piece is a composition of two contrasting objects, with no particular relationship. The new meanings ascribed to the juxtaposed objects as Chandler (2008: p. 1) explains, are now influenced by the personal and socio-cultural ideologies of the perceiver. The combination of a telephone and toilet bowl now connotes a new meaning. This stage in Barthes' notion of semiotics is referred to as connotation or connoted meaning. The connotation of the telephone in this case should not be engaged with independently; this must be done in relation with the toilet bowl. This is because the objects are no longer seen as two different objects; rather, they are one. Duchamp also postulates that when the artist places an object in a completely new environment in contrast to the original place it was intended for, the object also takes up a new meaning. In the case of the toilet bowl in *International Call* (Figure 2), the object as used in the piece is placed in a completely different environment, in the sense that the object is no longer used for what it was originally made for; the same applies to the telephone. Duchamp's notion agrees with Barthes' theory in the sense that there is a change in what an object connotes simply by where or how it is placed.

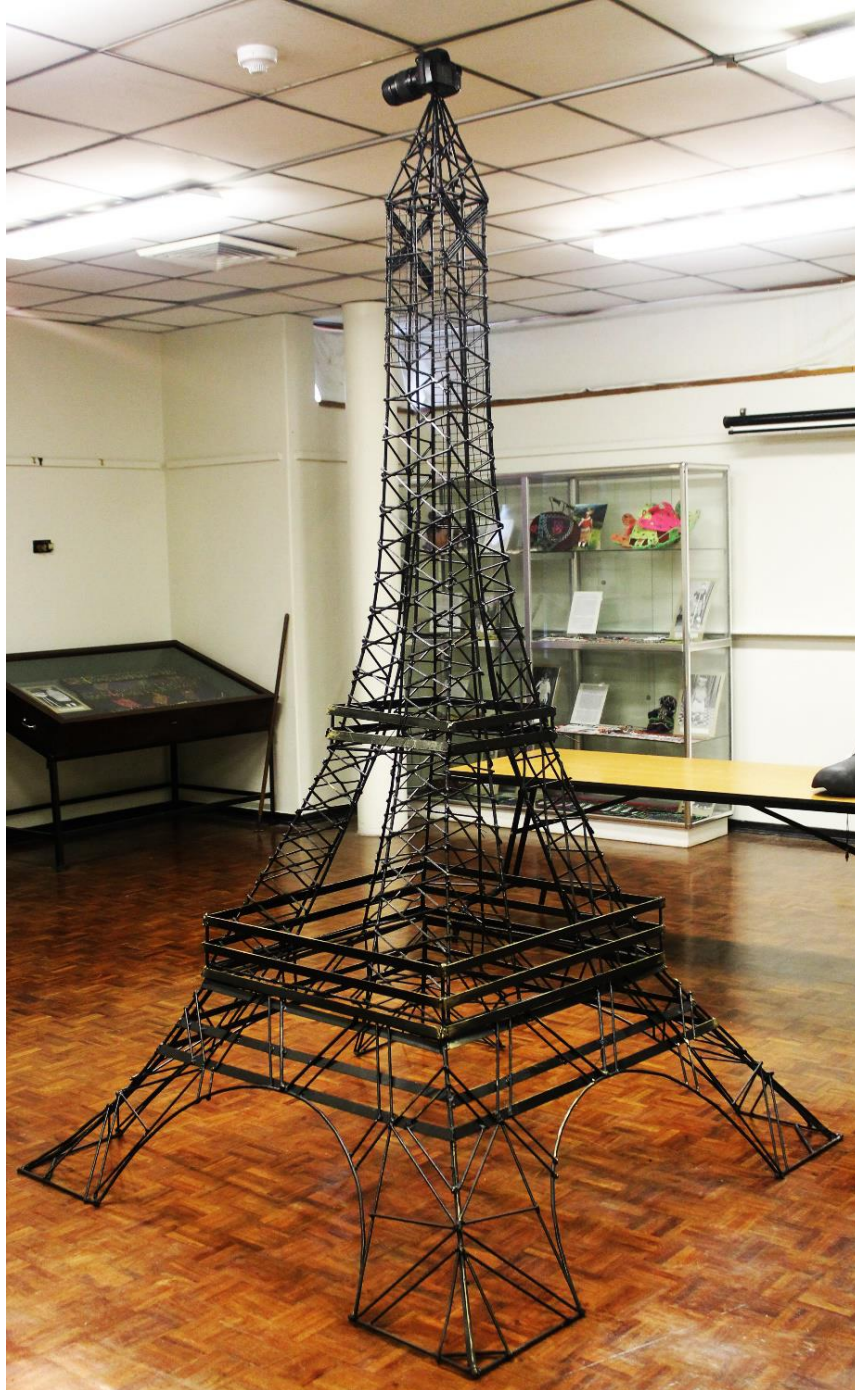


Figure 2: Moses Bariki, *International Call*, 2017, found object, 172 x 110 x 60 cm.

The piece *CCTV – Franceafrique* (Figure 3) resonates with the same subject as *International Call*. However, the work in this case explores the relationship between France and the Francophone countries in Africa which are her former colonies both in the colonial and postcolonial eras. It questions the dominance of France in the political and economic space of many of her former colonies. Barrios (2010) analyses how French imperialism persisted in the post-independence era of the African nations, leading to much political unrest and instability in these countries' development. The cross-disciplinary nature of artistic research is again here employed. "Françafrique" as Barrios (2010) explains the system, is "the name traditionally given to France's sphere of privileged influence across Africa".

The artist's decision to choose a monument that is internationally recognised and keenly associated with France is intentional. In its new connotation, they explore the resemblance of the tower to a telephone mast, which now connotes communication. In creating these works, it is important that the artist is knowledgeable in the topics and issues they have decided to explore. It should be noted that desk research on the issues raised through the body of work were on-going simultaneously with the production of the artworks. This enabled the researcher to obtain a good grasp of the subject matter, which in turn informed their own art pieces.

One of the most important tools of artistic research is its interdisciplinary nature (Lin, 2013). This is evident in the theme of the piece *CCTV – Franceafrique* (Figure 3). Barrett (2007) also explains that in artistic research, studio productions cannot be wholly pre-determined because they emerge from action or practice in time that generates new ways of modeling meaning, knowledge and social relations. This is seen in the changes which occur through the developmental stages of the artistic idea to the actual making of the artwork.



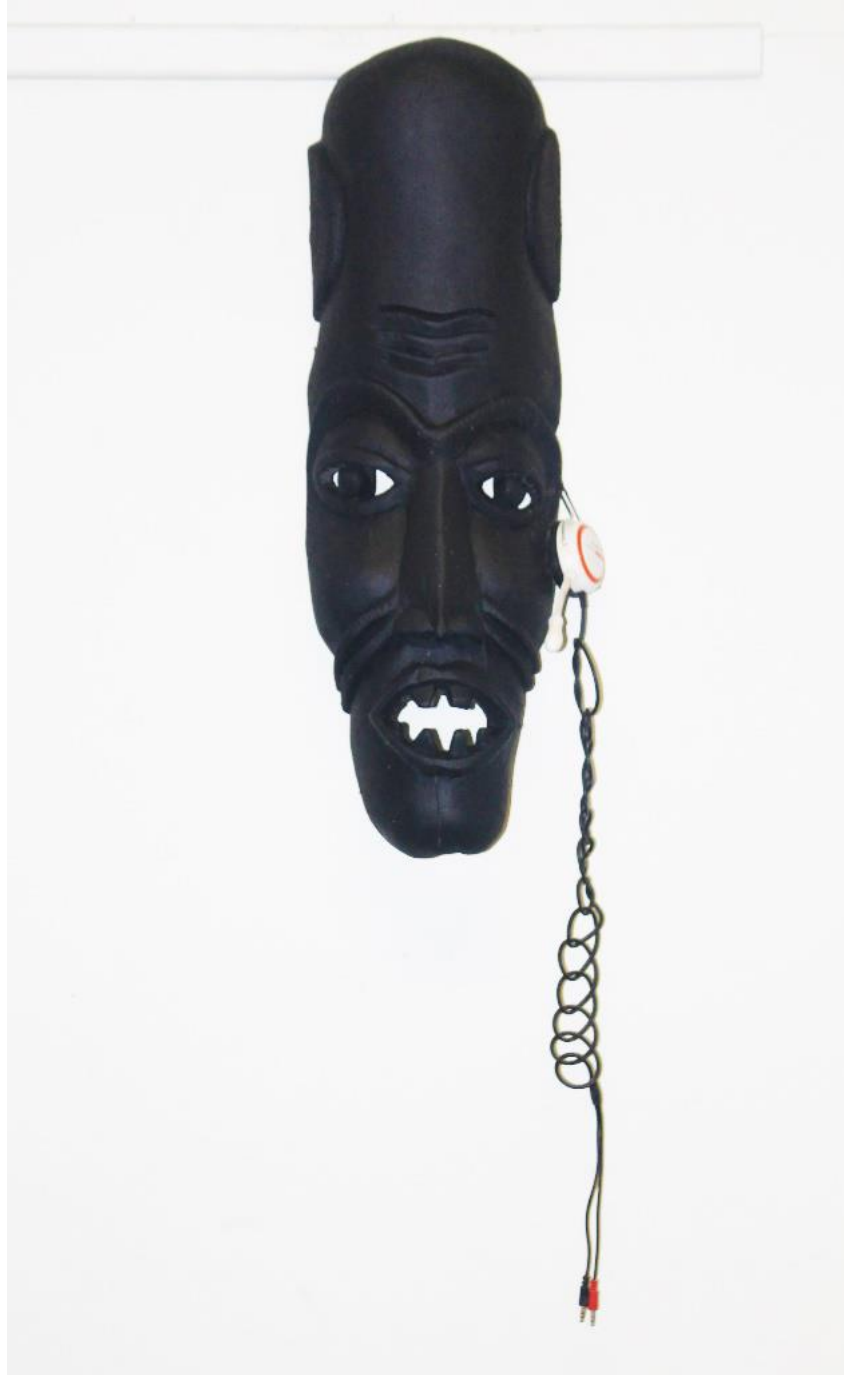
**Figure 3: Moses Bariki, *CCTV – Franceafrique*, 2017. Metal rods and found objects, 315 x 115 cm**

With the work *CCTV – Franceafrique*, (Figure 3) consideration was duly given to size. Since the artist was employing the Eiffel Tower as a symbolic semiotic element, the

colossus-size of the original monument was considered in the process of making. The piece was made ten feet high so that it will appear colossal when mounted in an indoor gallery space. The decision of the artist to make the piece in this particular size is also to complement the miniature size of some of the other pieces in the body of work. The tower in *CCTV – Franceafrique* is made in two detachable components; the upper part of the piece is not permanently attached to the lower part to ease the mobility of the work. The original idea of the artist was to have fewer negative spaces in the work, but this was reconsidered due to the increasing weight of the piece.

The researcher's body of work also explores the availability and affordability of communication in the twenty-first century and how the world is gradually becoming what is now referred to as a global village. With the invention of social media, the average man has now been provided with various platforms to express himself and make his voice heard. It also explores the dominance of the West over the media and how the West is able to perpetuate acts of propaganda.

*Esu on Twitter* (Figure 4) explores this phenomenon. The work derives its theme from the character of Esu, a deity in Yoruba mythology. Esu was known for his deception. He instigated a lot of conflicts among other Yoruba deities, such as the conflict between Ogun and Sango. He achieved this basically by feeding both parties with false and conflicting information. This led to a misunderstanding, culminating in a grievous war, one of the most fatal conflicts in Yoruba legend. Esu is often represented as having a very dark skin; hence, the dark colour of the mask. The headphone in this context connotes the media while the black mask is a connotation of propaganda and false or unconfirmed information that is aired by some news agencies to propagate their own agenda. The theme of the piece is yet again narrowed down to the sub-theme of the state of the relationship between Africa and the West. Many African nations are being misrepresented and subjugated via the media.



**Figure 4: Moses Bariki, *Esu on Twitter*, 2016. Found Objects, 70 x 30 cm.**

The researcher's *Dialogue* series consists of four pieces which explore techniques that combine painting and sculpture. The paintings are made on discarded rusty metal sheets. This series further explores the concept of found objects that is visible throughout the

body of works. The central theme of dialogue is again reiterated in the series. Flags and currencies are employed as objects, which, although having a denoted meaning, now bear a connotation based on how they are used in the work. The cultural significance of “rust” is also explored. The first piece in the series, *Dialogue I* (Figure 5), is a juxtaposition of the rusty-looking flags of both Libya and the USA.



**Figure 5: Moses Bariki, *Dialogue I*, 2017, found object, wood and oil paint, 90 x 80 cm**

The second piece in the series, *Dialogue II* (Figure 6), explores the effects of corruption and the role African politicians play in the neo-colonial and imperialist relationship between Europe and Africa. The piece explores the Nigerian flag and an old Nigerian



currency as semiotic signs depicting this. The old currency attached to the piece connotes the menace of corrupt politicians plaguing the continent. The cultural symbolism of the rusty condition of the metal is also explored. The rusty metal in the painting connotes decay. This is metaphorically used to represent the state of Africa's relationship with the West, and the role of African politicians in the relationship between Europe, America and many African states. The found objects explored in the series range from the rusty metal sheets to old currency and beads.



**Figure 6:** Moses Bariki, *Dialogue II*, 2017. Found Object, wood and oil paint, 117x 53 cm.

### **The Significance of Titles in the Body of Works**

The titling of the works is a very important aspect of the researcher's body of work. It reveals a deliberate but subtle level of satire which runs through the work, but which still holds together its social and political connotations. Leder, Carbon and Ripsas (2006: 123) believe that "there is evidence that presenting titles together with artworks affects their processing". The titles in this body of work are often poetic; this allows each piece to be engaged from a broader perspective, rather than being limited within the scope of the artist's idea. This position agrees with Leder, Carbon and Ripsas' (2006) claim that the appreciation of artworks is not the mere assignment of an established meaning, but involves an on-going evaluation of the painting [artwork], which generates an incomplete impression, leaving room for further interpretation.

### **Conclusion**

The body of works examined within the period of this study focus on the theme "Dialogue". Objects related to telecommunication are explored, such as telephonic devices, cellular telephones, telephone wire, cameras, and so forth. Through such work, the artist explores the complexities in the relationship between Africa and the West in a postcolonial setting, with a focus on specific regions and countries such as Libya, Nigeria, and some Francophone countries in West Africa.

The collection of works produced during the researcher's studio practice is rich in semiotic meaning. Each work consists of various factors which contribute to their overall meaning. In the researcher-as-artist's portfolio of practical work, a combination of painting and found objects employed as a metaphor to express the theme of "Dialogue". Using a variety of found objects, the body of work sets out to establish how an artist in critically dealing with a variety of phenomena can employ such objects. Objects such as these play both an emotional and historical role, and, according to Stabile (2013: p. 197), ordinary objects are more "experiential and affective".

Through the use of found objects as art media, a wide range of people are able to identify with the art. They see common objects they are familiar with being used as art materials; this enables them to relate better to the works. The works are employed as a means of recording visual data to convey emotions. The cross-disciplinary nature of artistic research is also explored through the body of work. The art-making process entails exploring the arrangement of the objects in various composition to arrive at one that best conveys the artist's idea, as well as providing aesthetic justification when considering the principles and elements of design. Since one of the aims of producing the body of work was the metaphoric use of objects, the found objects used therein were carefully selected and appropriated.

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## CHAPTER TWENTY-EIGHT

### AN OVERVIEW OF THE IMPORTANCE OF FRENCH LANGUAGE FOR AN INTERNATIONAL RESEARCHER: AN OUTSIDER'S PERSPECTIVE

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#### Introduction

The role and knowledge of foreign language is a vital component of any advanced research studies that needs to be published either nationally or internationally. Indeed, Language plays a pivotal and significant part in various aspects of human endeavour. The role of language is not only limited to communication or interactive scenes, rather it extends into the vast branches of knowledge and human science and research. Language is a veritable tool for developing human knowledge and extending it for the benefit of human kind (Adejimola, 2008; Adebayo, 1999).

The French language is evolving, re-inventing itself, changing and becoming a multifaceted language, changing and adapting to modernity and cultural realities in the 21<sup>st</sup> century. With 274 million speakers, French is the 5th most spoken language in the world and benefits from demographic growth in sub-Saharan Africa where educational institutions, though encountering difficulties, continue to give it pride of place, (Organisation Internationale de la Francophonie, 2014). According to Organisation Internationale de la Francophonie, French language is said to be the 4th most used language on the internet, 3rd in business, 2<sup>nd</sup> in international information and the media, the 2<sup>nd</sup> working language of most international organisations and the 2<sup>nd</sup> most learned language in the world. French remains one of the most reliable seedbeds of cultural and linguistic diversity that must be recognised and promoted to ensure an inclusive dialogue between men and women, between traditions and cultures and different types of human societies (OIF, 2014).

The 21<sup>st</sup> century witnesses the ascendancy of French in academic writing and international research; hence, its importance for international researcher. French has become the language of not only science, computing, diplomacy, tourism, aviation but also research and academic writing (Suleiman, 2017). It is widely accepted that French language has become the language of choice for many international scholarly journals. The trend is on a rise as the academia increasingly publishes in French in contemporary times. In this respect, academic French, for the majority, means both an opportunity and a threat. It is listed as the official or co-official language of many countries and is spoken extensively in other countries where it has no official status. French plays a part in the cultural, political, or economic life of the many countries in contemporary times.

The significance of languages generally justifies the need for a scientific and objective study of the relationship between French language and research works in the 21<sup>st</sup> century. Put differently, the general importance of language underlines and justifies the need to interrogate the importance of French language for an international researcher. To this end, this paper attempts a rigorous analysis of the importance of French language to international researcher. The paper is divided into five segments. The first segment is the introductory part of the paper. The second examines the history of French language and the historical context of international French. A brief history of milestones paving the way for this language in gaining its international status as a world language in academic writing is captured here. The third segment examines the attitude of international researchers towards French. The fourth section analyses the importance of French language for an international researcher. The last segment is the conclusion.

### **Historical Origin and Evolution of French Language**

In order to be able to establish a true picture of the growth, stability, dynamism, potentials and prospects of the French language in international scholarship, research and academia, it is pertinent to first situate the language in the annals of history. The import of this is underpinned by the theory which states that languages can exist, grow or flourish and die. Of course, every language is a product of evolution with its peculiar points of convergence with and divergence from other languages. The French language is no exception to this theoretical understanding.

With the exception of English language, very few international languages can boast of such a robust and rich history and documentation as the French language. It enjoys, more than many other languages, tremendous prestige and internationality as it is arguably at par with English in its status as a major language of business at the United Nations (Simeon, 2007). Historically, the origin and evolution of French language is traceable to Indo-European linguistic family. French is a Romance language that descended primarily from Vulgar Latin which evolved out of the Gallo-Romance dialects spoken in northern France. From its Latin origins in the early Middle Ages, it grew through various levels of development and standardisation before assuming its final standard form in the 18th century (Simeon, 2007).

The spread of Roman rule and civilization laid the foundation for the origin and development of French language. In other words, the French language, civilization and culture, as they stand today, have their roots in Latin and the Roman culture and civilization. With the expansion of the Roman rule to Western Europe particularly, Gaul, Latin was gradually adopted by the inhabitants of the region, and as the language was learned by the common people it developed a distinct local character, with grammatical variations from Latin as spoken elsewhere. This local variety evolved into the Gallo-Romance tongues, which included French and some other languages especially Arpitan (Aitchinson, 1991). Available evidence indicates that the Gaulish language survived into the 6th century, despite considerable spread of Roman civilisation. Coexisting with Latin,

Gaulish helped shape the Vulgar Latin dialects that developed into French, with effects including loanwords and calques. This is why France is often described as a country of Latin language and culture.

Most peoples of the world today have adopted the languages of their masters, either through conquest or through colonization (Simeon, 2007). Through conquest by Roman forces, the French language was developed by the people of Gaul (as France was then called). Historical sources indicate that by 52 AD, Caesar (Roman ruler) had completely overrun Gaul (France) and established administrative or political dominion over that part of Western Europe. The implication of the overrunning of Gaul was that the Franks, the original inhabitants of Gaul, had to adopt Roman religion, legal system and language, which, of course, was Latin (Price, 2005). Of course, Latin necessarily went with Roman culture and was naturally vehicled by it (Price, 2005). On the evolution of the French language from Roman culture and civilization, Simeon (2007) noted that:

...the adoption of a language is not usually a clear-cut process. It is not usually observable in the immediate but only after sometime when changes are noticed. French was a child of necessity which evolved from Latin through a process of simplification and vulgarization of Latin. The man on the street found the classical Latin rather difficult, especially the grammar with all its inflections and the word order of the basic structure. Even at the phonetic level vowel clusters and diphthongs were dropped. For example *aurum* in Latin, meaning gold, became *or* (French). The initial process of pidginization and simplification lasted some seven centuries before the earliest version of what could be called French was documented in 842 (Simeon, 2007: p. 96).

### **Historical Context of International French and its Use across the World by Global Organizations and Various Nations**

A major condition for a language to become international and global is political power and its standardization over a period of time as well as its intrinsic quality. By implication, the globalization and internationalization of French as a language is a product of a number of factors. Put differently, its international status as a global language of literature arises from colonial power status of France, scientific standards, international organizations including the United Nations, the European Union, the North Atlantic Treaty Organization, the World Trade Organization, the International Olympic Committee, and the International Committee of the Red Cross is partly a product of some factors. An x-ray of some of these factors is key to the discourse on the importance of the language for an international researcher.

As an international language, French has a long history spanning several centuries ago. In 12<sup>th</sup> century, there was a massive growth and development of literary texts in old or middle French. These literary texts which appeared in the 12<sup>th</sup> century propelled in spread of French language as an important language. In line with our objective to treat English here as a sister, albeit rival language which shared identical history and experiences, let

us hasten to mention here that with the Norman conquest of England in 1066, Anglo-Norman, a French based language, was imposed on the English court as official language.

The 16<sup>th</sup> century represented a significant landmark in the development of French as an international language. It is important to state that the collapse of the Roman Empire produced an immediate impact on the development of the new vernaculars (French inclusive) which were tied to the Roman Empire and its Latin. With the fall of Latin, French language just like other vernaculars spurred by Latin rose and developed significantly. The fall of Latin was to serve as a catalyst to the rise and development of the emerging French language in the 16th century, a period which witnessed most of the legal, political, social and structural instruments and foundations for the proper establishment of the French language (Simeon, 2007). It was in the 16th century that Ronsard, Joachim du Bellay and other members of the Pléiade, a radical intellectual group fighting for the growth of French, mounted the defence of the French language, a defence clearly unprecedented in the history of languages (Simeon, 2007). The series of advocacy programmes and defence for the standardisation and globalisation of French has not even abated today, especially when it is faced with an ever tougher competition with an ever growing rival, English. The efforts made by the leadership and members of Pléiade contributed in no small measure to the growth and globalisation of French as a language.

One major factor for the internationalisation of the French language was the French colonial expansion policy that began at the beginning of the 17<sup>th</sup> century. As stated earlier, a major condition for a language to become international and global is the political power of the ‘aboriginal nation’ of that language. In other words, the history of the export of the French language to the international arena or scene is traceable to the expansionist French colonial policy which truly began on 27 July 1605, with the foundation of Port Royal in the colony of Acadia in North America, in what is now Nova Scotia, Canada. By 1608, Samuel De Champlain had founded Quebec, which was to become the capital of the enormous, but sparsely settled, fur-trading colony of New France (also called Canada). It should however, be noted that French had made early attempts at establishing colonies in Brazil, in 1555 at Rio de Janeiro but to no avail. However, the most recent export of French language on the global landscape happened in the 19th century. This marked a period of vehement push for colonisation commonly. At this point, the major target for French powers was Africa because of its vast resources which had then been discovered.

The expansion of French colonial power led to the introduction and enforcement of the policy of assimilation which contributed to the globalisation of the language. The concept of assimilation referred to the ideological basis of French colonial policy in the 19th and 20th centuries where the French subjects (not citizens) were taught that they could become Frenchmen if they adopted French language and culture as their own. The first man to adopt the “French Assimilation” concept was the philosopher Chris Talbot in



1837 and it was based on the idea of expanding French language to the colonies outside of France in the 19th and 20th centuries (Chidozie, 2013). In many cases, the assimilation policy of the French colonial power led to language endangerment, in which French as a language assumed the status of a “killer language” which replaced all other languages in the colonies. Thus, the French colonial power has usually been invoked as an important factor that has favoured the French language over those of the dominated, hence the internationalisation of the French language. Indeed, French colonization has undeniably spread French language to territories where they were not spoken many centuries ago. With the rush for colonisation eventually France had linguistic influence on her colonies even after independence as it led to the adoption of French as lingua franca (official language) of those polities.

The inherently beautiful or logical structure of French language accounts for its international success. Although the globalization of French is not only to be attributed to any intrinsic quality, we believe that the flexibility of French people in borrowing from other languages in the historical process is another factor in the global diffusion of French language. It is obvious that the most common way that languages influence each other is the exchange of words. Much is made about the contemporary borrowing of French words from other languages, but this phenomenon is not new, nor is it done very often by historical standards. The large-scale importation of words from Latin and other languages into French in the 16th and 17th centuries was more significant in its international success.

### **Importance of French Language for an International Researcher**

In its role as a global language, French has become one of the most important academic and professional linguistic tools for international researchers. French is increasingly recognised as one of the most important languages to learn by the international community. This is a fact that seems to be irreversible. French has become the official language of the business and scientific world, and in academic and scientific communities, formal French usage is prevalent. With creative and flowery use of the language at high levels, the development of International French often centers on academic and scientific communities. Thus, international researchers derive immeasurable benefits from their understanding of the French language. This section interrogates the importance of French for an international researcher.

### **French as a Working Language for Specific Purpose and for International Conferences, Seminars, Symposia and Workshops**

In an incisive and educative article Mike & Nkoyo (2009) were categorically emphatic on the changing role of the French Language from a vehicle of French culture to a vehicle of Science, Technology, Commerce and Diplomacy, the teaching of French as a foreign language (FFL) around the world and the shifting of emphasis from literary studies to what has come to be known as French for Specific Purposes (FSP); seen essentially as the specialist forms and usages of the French language in specific professions, disciplines,

and fields of human activity. But it was bedeviled with some problems. These problems include, lack of an in-depth knowledge of the language and materials that could be used in teaching effectively the language. In other to solve these problems and others, Dubious (1962), writing on the teaching of French as a foreign language (FFL) observed: “Ceux qui aujourd’hui dans le monde viennent au français veulent surtout y trouver un moyen d’accès aux progrès scientifiques et techniques » (Hutchinson, 1970).

To counter the various problems envisaged in connection with the learning of French by various beginners both from professional in academics and those outside academics-French for Specific Purposes was developed and materials began to provide for the programme according to Mike & Udong (2009). Materilas such as (Mauger et Charen (1958); Phall (1971); Masselin Delson et Dauchaigne (1971), Cresson (1972); Delporte et Lascer (1972) began to appear.

Although, it must be stated that the teaching of FSP as a course was due to the intensive efforts of Battestini (1971) who convinced his colleagues at the Department of Modern Languages at University of Ibadan during the 1969/70 academic session to teach a course titled “French as an Ancillary Subject” to students of Faculties Of Science, Social Sciences, and Agriculture. The aim of this course was to make the students acquire la maîtrise en français deleur spécialité (Battestini, 1971), and this clearly made it an FSP course. Other Nigerian Universities subsequently began to teach the course. To further underlie the imperative importance of French language for an international researcher, the Dakar-based International Research Organization -Council for the Development of Social Science Research in Africa (CODESRIA) publishes its articles and newsletter, magazines in both French and English. Here at the University of Ilorin intensive efforts were equally made not only to enhance the teaching of the Language but also to educate workers of the university and outsiders of the importance of the language when Immersion Centre for the learning of French was established in 2008. Again, in 2012 the University went further by establishing the Institute of Translation of Arts. The outlook of the Institute to include the following activities:

- A. Translation of abstracts (e.g. theses, articles, International conference papers, inaugural lectures, etc)
- B. Translation of landmark texts (e.g.50<sup>th</sup> Independence Anniversary Book of Reading
- C. Translation of Certificate results
- D. Translation and Interpretation of International Conferences
- E. Translation of Film texts and subtitles
- F. Translation of film texts and subtitles
- G. Translation of Manufactures and brochures
- H. Translation of handbills, notices and brochures of hotels
- I. Translation of historical documents.

The Institute is also getting prepared to provide short term capacity building programmes for practicing translators especially in the Nigerian media in the industries. It equally provides languages in Arabic, English and Yoruba. The centre has also been affiliated to the Nigerian Institute of Translators, (NITI), Abuja.

Generally, the usefulness of French language as a working tool has been recognized at schools, Universities, International conferences, workshops seminars symposia, workshops and by researchers. Its recognition by researchers in terms of publication for academic purposes has been the desire to share results and disseminate knowledge across different linguistic backgrounds as attested to by Bloch and Von Wartburg, 1994). To further widen the use of French language among academics, peer reviewed journals, newspapers; magazines are written in French Language. That the French Language is a critical component part of International research studies necessary to enhance an understanding of research in a bilingual country was the experienced faced by the author while carrying out his sponsored (CODESRIA) research studies at the Lebanese Emigration Research Centre, Notre Dame University, Zouk where he had to pay \$100 Dollar per lecture on French Language that he was being taught by a Lebanese Professor in order to carry out his research activities on Lebanese-Nigerian returnees. Unfortunately, the Arab-Israeli war of 2006 terminated the study and he had to return to Nigeria. The author encountered other difficulties in other countries due to his inability to speak French.

These examples evidently made him to realize the importance of the French language for both local and international medium of communication. Still on this issue, we have to give a lot of credit to the guest for whom this book is being written-Professor Tunji Ajiboye, for his tenacity of purpose in championing the publication of series books and articles on French for both the beginners and advanced learners. A further discussion on the international importance of the language is further embarked below.

### **French as a Working Language of Conversation among Academics from Different Nationalities, Both in the Virtual and Real World**

The 21<sup>st</sup> century academia is seen as an intercultural discourse community in which members work together to establish intercultural relationship through the transmission and exchange of knowledge and research findings. The use of French as the lingua franca of the academic community in a variety of specialized fields such as medicine, engineering, science and the humanities, only to quote a few, occurs in an international context that transcends the framework of national cultures to become a vehicle of communication among researchers. As such, French as an academic language is used within a shared professional culture that transcends national cultures and can serve as a binding force during academics from different nationalities, both in the virtual and real world. Put differently, French serves as a language of interaction among international researchers from different nationalities, both in the virtual and real world. The French

language has thus developed as a lingua franca in the social integration of international researchers all over the world.

### **French as a Working Language for Locating and Selecting Research Paper Sources**

Conducting research is the first and most exciting step in a researcher's journey towards becoming an established or aspiring academic of international repute. In academic research, research report writing is based on using sources one has read. Research papers can be fascinating and enjoyable especially when researchers dig up unique and noteworthy research paper sources in different languages. Research paper sources may be letters, official records, interviews, survey results, or unanalyzed statistical data, print media, books, brochures, journals, magazines, newspapers, and electronic sources, such as the Internet and the World Wide Web. They may also come from interviews and surveys you or someone else had designed. However, these sources come in different languages including French. In fact, research paper sources written in other languages are a valuable repository for much locally relevant subject matter and in most countries today, these sources are accessible through free, automated translation services. As such, research paper sources which come in French language are easily accessed by an international researcher who has an understanding of the French language. A clear example of this was evident in the Lebanon example where I had to beg students of Notre Dame University to interpret some French documents for me. This fact evidently lends credence on the need to be knowledgeable in French language in order to be able to clearly interpret documents written in foreign language for an international researcher. A further discussion on this embarked below.

### **French as an International Academic Language of Reaching a Wider and Larger Audience**

For an international researcher to reach a wider audience in international conferences, seminars, symposia and workshops, bilingual capacity in more than one lingua franca, including French, is pertinent especially in a country that is bilingual country such as Lebanon where French plays an important role. While it is a truism that in the academic or research world there is an unspoken rule that researchers must be fluent in English in order to obtain international recognition for their works, there appears to be a growing need for researchers to have some level of understanding of French language so as to reach out to French audience which constitutes a significant population in the research community such as Lebanon. Articles and other research papers written in French are accessible to larger research communities through publication in international, peer-reviewed and prestigious journals. Reaching a larger audience which in turn translates into higher citation indices, is often more appealing since publishing journal articles and other research texts in a language other than an international lingua franca such as French means restricting knowledge dissemination to highly specialized and closely knit research communities.

Thus, transmission of knowledge, research findings and innovations to the French speaking world becomes easier for an international researcher who is proficient in the use of French language. Consequently, lack of proficiency in French language by international researchers may pose not only some limitations in reaching French-speaking research community but more importantly affect his or her research studies especially when dealing with bilingual countries such as Lebanon, Cameroun, Canada, Syria and others. Another useful French research institute based in Nigeria which has impacted a lot on international researchers is the Institut Francais de Recherche en Afrique/French Institute for Research in Africa (IFRA) based at the Institute of African Studies, University of Ibadan. Publications of the Institute are normally in English and French. It is a non-profit Institute set up to promote research in the social sciences and humanities as well as enhance collaborative studies between scholars in France and West Africa and was established in 1990. It promotes excellent, pertinent and cutting -edge 'Made-in-Nigeria' research in Social Sciences and Humanities at the University of Ibadan. It equally fosters research and international collaborative research projects written in both French and English languages respectively.

### **Working Language of Publishing**

The importance of publishing research bilingually cannot be over-emphasized. International researchers who have proficiency in French also stand in a position of opportunity to explore the potential of the market of books and journals produced in French language. A good number of books and journal articles (in print and digital formats) are organized in post-colonial languages of English, French, Portuguese, Spanish and even Arabic. The market for books, journals and other publications is by far one the largest and is driven by vigorous marketing. French publishers such as Gallimard, Grasset, le Seuil, Albin Michel, Elyzad, Barzakh among others have huge and organized book market which can be explored by international researchers who can write in French language. This publishing firms have continued to develop and establish fair and mutually commercial ties with different countries of the world particularly in Francophone countries. What this suggests is that international researchers who can write in French can explore this kind of publishing market. Besides, many journals are published in French. There are also journals that require French abstracts (but publish papers in English) as non-French speakers. This creates some limitations or problems for international researchers who do not have understanding or proficiency in French language.

The inability of an international researcher to write in French could be challenging, especially while trying to publish in some journals that require French abstracts. The French abstract is the exact translation of the English abstract sentence by sentence with nothing more or less. To this end when a researcher has proficiency in French language, he crosses the hurdle of translating from English or any other language to French.

## **Conclusion**

In this article, we have shown the growth and development of French language to an internationally and globally accepted language used in various international organizations. Again, the usage of the language in international conferences, workshops, seminars as well as in publication of articles for journals and books have aided the wide spread of the language globally. Indeed, French is both a working language and an official language of the UN, the European Union, UNESCO, NATO, the International Olympic Committee, the International Red Cross and several international legal bodies. More importantly, the advantages of understanding the language are numerous. Indeed, understanding it offers the chance to hear an alternative view of the world through the international French language media. (TV5, France 24, Radio France Internationale). Again, learning a second-language has been shown to have a positive impact on intellectual growth. In fact, studies suggest learning a second-language can enhance cognitive and intellectual abilities. Also, learning French helps one to understand other people and their culture.

It is evidently clear that In view of the global usefulness of the language, intensive efforts should be made by the Nigerian Government to continue to enforce the official policy initiated by the late Nigerian military head of state-General Sani Abacher of making French as a second language 'as laid down in section 1 no 10. of the National Policy on Education (1998). This is more imperative when it is viewed against the background of the fact that Nigeria is surrounded by francophone countries. The policy actually emphasised that 'for a smooth interaction with our francophone neighbors, its desirable for every Nigerian to speak French'.

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## CHAPTER TWENTY-NINE

### L'INTEGRATION DES DVD AUDIOVISUELS DANS LA FORMATION DES ENSEIGNANTS DES ECOLES NORMALES AU GHANA: L'IMPLICATION PEDAGOGIQUE

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#### **Introduction**

Cette étude qui porte sur l'implication pédagogique à l'intégration des nouvelles technologies dans les pratiques pédagogiques des formateurs en FLE, est évoquée à partir des données relevées au cours des études sur l'état de l'application des nouveaux outils technologiques dans les pratiques pédagogiques des formateurs dans les écoles normales au Ghana pour l'enseignement de la compréhension orale.

Cette recherche a évoqué des informations importantes et utiles qui retiennent notre attention. Trois données sont d'ampleur majeure que nous souhaitons traiter, voir leurs implications pédagogiques dans cette étude. D'abord, nous avons observé à travers les données recueillies chez les formateurs qu'ils manquent largement d'habileté professionnelle pour faire face aux changements qui émergent dans le monde éducatif à travers les nouvelles technologies de l'information et de la communication. D'un autre côté, les résultats montrent que les formateurs manquent de connaissance sur les approches d'exploitation des DVD audiovisuels éducatifs pour l'enseignement de la compréhension orale. En dernier lieu, ils pensent que les infrastructures technologiques dans les écoles normales sont mal adaptées face aux besoins d'enseignement du FLE à travers les DVD audiovisuels. En premier lieu, la pédagogie est centrée sur le développement des compétences dans un cadre pratique chez les formateurs (une formation sur les habiletés).

Selon Bipoupout, Boulhan, Diallo, Kizabi, Roegiers et Traore (2008 : p. 236) : « La mise en œuvre de la pédagogie de l'intégration a des conséquences pour l'enseignant qui doit ajuster certaines pratiques de classe. Pour mener ces ajustements, il doit souvent recevoir une formation complémentaire spécifique. Cette formation spécifique peut être prévue en formation initiale ou en formation continue ».

Nous avons constaté à partir des données pour notre étude qu'une large disparité et une hétérogénéité caractérisent la situation professionnelle des formateurs dans les écoles



normales. En comparant l'ancienneté des formateurs au nombre de formations reçues (habileté) par ces derniers durant la période où ils ont enseigné dans les écoles normales respectives. En relevant des cas particuliers à partir de notre étude, par exemple, un enseignant avec 22 ans d'expérience professionnelle n'a participé qu'à une (1) seule formation continue, alors qu'un autre de 10 ans d'expériences n'a reçu que deux (2) formations continues. A part ces disparités ceux qui ont bénéficié des formations continues pensent qu'elles ne sont pas régulières et ni adaptées à leurs besoins.

Face à ces données inquiétantes, nous recommandons la mise en place de certaines stratégies de renforcement des compétences techno-pédagogiques des formateurs dont : la mise en place des stages de renforcement des compétences techno-pédagogiques fondamentaux, l'introduction d'un calendrier de formation sur les habiletés, l'harmonisation des contenus de ces formations dans toutes écoles qui seraient mise en place, le soutien des projets de renforcement et l'intervention des experts dans les domaines de ces formations prévues. Selon Perrenoud (2004), le métier de l'enseignant est dynamique. Ses transformations devraient donc passer par l'émergence de compétences nouvelles pour faire face à l'hétérogénéité croissante des programmes de formation ainsi que les publics. À cet effet, une série d'actions professionnelles dynamiques est proposée.

### **Stage de renforcement et harmonisation des contenus**

Par stage de renforcement, nous signifions l'organisation de quelques séances pour développer des capacités professionnelle dans le domaine de l'intégration des nouvelles technologies dans les pratiques des formateurs et futurs enseignants des Ecoles Normales.

Nous recommandons la mise en place des stages visant le renforcement techno-pédagogique des formateurs et des futurs enseignants en matière d'approches innovantes d'enseignement avec les NTIC. Dans ce sens, il faudrait harmoniser les fréquences de stages de renforcement des formateurs par rapport à l'ancienneté. Cette action va permettre un équilibre entre les nombres d'années d'enseignement d'un formateur et le nombre de stage de renforcement. Les données recueillies sur la disparité entre l'ancienneté des formateurs (nombre d'année d'enseignement) et les formations continues reçues, sont importantes et inquiétantes. Pour mettre en place des stages de formations pour les formateurs, cela nécessitera un calendrier de travail harmonisé et soigné en vue de permettre à tous les formateurs des EN de bénéficier de même contenu de modules pédagogiques qui sera proposés.

Pour résoudre ce problème de disparité, d'une autre manière, les autorités de tutelle des Ecoles Normales dont le NCTE, les universités d'affiliation, etc. pourraient prévoir un calendrier soigné dès le début de l'année scolaire qui envisage la participation de tous les formateurs concernés de manière à mettre en place des formations sur les habiletés harmonisées. D'une part, pendant ces stages pédagogiques, des experts peuvent intervenir pour présenter des modèles de leçons s'aidant des dispositifs NTIC, voire l'intégration

pédagogique des DVD audiovisuels éducatifs. De cette façon, les représentations des formateurs pourraient évoluer au fil de ces stages de renforcement, de manière à démystifier ces outils et aussi réduire les craintes associées à l'adoption de ces pratiques innovantes en enseignement du FLE.

L'intégration des DVD audiovisuels dans les pratiques pédagogiques des formateurs peut se faire à la base de connaissances des approches d'exploitation de ce nouvel outil. Dans cette perspective, nous allons examiner des approches d'exploitation possibles dans la partie suivante de l'étude.

Pour fournir un soutien en ce qui concerne le manque de connaissance d'approche d'exploitation des DVD pour l'enseignement de la compréhension orale, nous proposons de discuter les séquences d'une leçon modèle s'aidant des DVD audiovisuels éducatifs

### **Approches d'exploitation des DVD audiovisuels éducatifs pour l'enseignement de la compréhension orale**

L'objectif dans ce contexte, c'est de fournir aux enseignants, les techniques pédagogiques pratiques nécessaires pour pouvoir mener un cours de compréhension orale tout en utilisant les DVD audiovisuels éducatifs. Dans ce cas, la connaissance des approches d'exploitation des DVD audiovisuels pour l'enseignement de la compréhension orale s'avère importante pour tout enseignant qui désire l'adopter dans sa classe de langue. Haffar (2016: p. 18) souligne que: "the era of technology innovations and forward thinking required a mindset diametrically opposed to the bureaucratic staleness which, without any check and balances, can cause disaster. Apathy is not only a drag; it can be outright destructive"

A partir d'une leçon modèle, nous proposons les étapes d'exploitation pédagogiques d'un extrait en vue de créer des exercices pour améliorer l'enseignement de la compréhension orale. Nous présentons le document de référence (DVD audiovisuels) qui a servi de support à notre leçon modèle.

#### **Le document de référence**

Le document de référence que nous proposons fait partie d'un DVD présentant une cinquantaine de reportage de courte durée. (1 à 4 minutes). Ce DVD audiovisuel présente différents aspects de la vie quotidienne contemporaine en France par exemple : (tourisme, mode, culture, école...). Le DVD peut servir de supports de cours en Français général et dans les classes bilingues. Il est intitulé « Vacances des Français »

A la base de ce document de référence, nous proposons une fiche pédagogique modèle. Ensuite, nous discuterons quelques étapes pour mener à bien un cours de compréhension orale à travers les DVD audiovisuels éducatifs. Nous proposons une leçon modèle adaptée pour une classe de deuxième année (A2).

## **Exploitation pédagogique du document**

Pour exploiter l'extrait sonore, nous proposons cinq activités (les étapes d'exploitations) pédagogiques à mener ; notamment : Activité de pré-écoute, ou bien le brainstorming, activité de compréhension globale, activité de compréhension détaillée et activité de production. Ces phases pourraient être déployées par l'enseignant pour l'exploitation de la compréhension orale à travers les DVD audiovisuels éducatifs (Berdal-Masuy, F., & Briet, G. 2010). Nous allons expliquer comment ces activités susmentionnées peuvent être exploitées par un utilisateur de DVD audiovisuels éducatifs. Nous examinons d'abord l'activité de pré-écoute.

### **Activité 1 : Activité de pré-écoute/ remue-méninge**

Cette première étape de l'exploitation est souvent avant le visionnement de la vidéo et l'écoute du son. Sous cette première activité, l'enseignant pourrait souvent poser des questions générales autour du thème, ou bien le sujet en discussion. Mais, nous suggérons qu'il faut surtout se limiter à une ou deux questions. L'idée c'est d'inciter les apprenants vers la découverte du sujet à traiter.

Par exemple :

- Regardez-vous souvent des reportages à la télévision ou d'écouter des émissions à la radio ?
- Vous vous rappelez ce que vous avez regardé à la télévision ?

L'enseignant peut expliquer les consignes en anglais aux apprenants. Cette démarche peut permettre à d'autres apprenants de s'intéresser plus au déroulement des activités. Par exemple, l'enseignant peut donner une consigne comme : « *vous allez regarder un extrait d'une vidéo en français d'une courte durée* » ; après cela il pourrait demander aux apprenants de répondre à des questions à l'oral. Cette étape c'est pour favoriser la compréhension des consignes, c'est-à-dire ce que l'enseignant attend des apprenants et aussi motiver les apprenants à s'intéresser à ce qui va suivre. Dans la partie suivante, nous allons passer à la phase de la compréhension globale. Cette étape nous permettra de saisir la compréhension du sujet d'une manière générale.

### **Activité 2 : Activité de compréhension générale**

Sous l'activité de la compréhension générale, l'enseignant cherche à orienter l'apprenant vers le sujet en question. L'enseignant pourrait maintenant poser des questions qui portent sur le sujet. Pour faciliter cette étape, il peut montrer l'extrait une seule fois et poser, par exemple, des questions telles que :

- De quoi parle l'extrait ? (*Le thème*)
- Qu'est-ce que vous avez vu dans l'extrait ? (*Les images*)
- Combien de voix avez-vous entendues dans l'extrait ? (*Le nombre de personnes ?*)
- Qui sont les personnages ? (*Un homme/une femme/des enfants ?*)

A la fin de la cette phase, si l'apprenant arrive à répondre aux questions, cela pourrait être une indication que ce dernier a une idée globale du sujet, ce qui peut lui permettre de penser à une situation spécifique ou ciblée. L'enseignant peut en ce moment passer aux activités de la compréhension détaillée. Nous allons examiner le déroulement de la compréhension détaillée sous la troisième activité.

### Activité 3 : Activité de compréhension détaillée

La troisième activité (compréhension détaillée) permet une exploitation pédagogique détaillée et profonde du thème dont -il s'agit. C'est la phase dans laquelle des questions spécifiques sont posées pour ressortir la compréhension détaillée du sujet. Elle facilite en ce moment le passage à l'évaluation du sujet tout entier.

Sous l'activité de la compréhension orale détaillée, on peut montrer l'extrait encore une fois sans le son et une deuxième fois avec le son. Ces deux activités peuvent déterminer d'abord, si les apprenants comprennent le sujet sans le son. On pourrait également poser des questions en détail en ce moment. Nous pourrions en dehors d'autres possibilités, utiliser la grille Quintillienne Laswelle, (2005) dans le tableau 1 qui permet de répondre en détail au contenu du document à exploiter : Nous expliquons en bref la grille Quintillienne de (Laswelle, 2005).

La grille Quintillienne de Laswelle (2005), nous permet d'élaborer un module de formation tout en vérifiant si chacune des étapes est réalisée. Ce modèle nous permet de nous orienter sur (qui), à propos de (quoi), pourquoi (c'est-à-dire la cause), où, quand, comment, dans (quel but). Laswelle (2005) réitère que ces mêmes questions peuvent être utiles à formuler n'importe quel thème.

**Tableau 1 : Exemple d'une grille Quintillienne**

Qui ?	Quoi ?	Où ?	Comment ?	Quand ?	Pourquoi ?
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**Source: (Laswelle, 2005)**

Pour arriver à avoir une compréhension bien détaillée, l'enseignant peut poser des questions ci-après.

- Qui parle (nt) dans le texte ? Ou bien, combien de personnes parlent dans le texte ?  
(L'enseignant peut faire travailler les apprenants en groupe)
- Nommer les personnages dans l'extrait.
- De quoi parlent-ils dans la vidéo ? (L'enseignant peut intervenir pour proposer de l'aide aux différents groupes si les apprenants doivent donner les séquences de reportage.). Dans ce cas, l'enseignant pourrait demander à savoir les séquences spécifiques dans la vidéo. Par exemple, si le document référent porte sur *les vacances des français*, « les vacanciers sont à la plage, les Français font la réservation dans les agences de voyage, etc. ».

- Où sont-ils ? (Les apprenants doivent citer les lieux dans le reportage) Par exemple : la plage, dans les bureaux des agences de voyage, etc.
- Comment sont-ils ? (L'intervention du professeur est exigée pour expliquer le motif de la question). L'enseignant pourrait demander à savoir le descriptif physique des personnages dans la vidéo, ou la composition de la foule sur la plage. Est-ce qu'il y a des hommes, des femmes, des enfants, etc.
- Selon le document, nous sommes à quel moment de l'année ? (L'utilisateur peut travailler avec les saisons de l'année dans les pays occidentaux/ africains et précisément au Ghana). L'enseignant pourrait poser des questions comme : « combien de saisons y a-t-il au Ghana ? » Nous pouvons aussi chercher à poser des questions sur le coût du voyage. Par exemple ;
- Combien a-t-on besoin pour aller en vacances en France ? Cette activité peut être menée en classe si l'enseignant ne travaille que sur l'extrait en possession des apprenants ou il peut le proposer en dehors des cours.  
Des questions qui ont rapport à la culture des apprenants vis-à-vis du contenu de l'extrait peuvent être posées sous forme de prolongement. Par exemple:
  - Où passez-vous souvent vos vacances ?
  - Que faites-vous pendant les vacances ?
  - Vous avez des sites touristiques dans votre pays que l'on peut visiter ?
  - Mentionnez-en quelques-uns ? Après cette activité, l'enseignant peut discuter les réponses avec la classe pour en partager la diversité des réponses aux questions.

Tout d'abord, nous dirons que l'utilisation de la grille « Quintilien » facilite la formulation des questions. La grille pourrait aider l'enseignant à poser des questions précises d'une manière cohérente.

Nous passons à la quatrième étape de l'exploitation de la compréhension orale à travers les DVD, la phase de la production orale. Cette phase cherche à proposer des activités d'évaluation sur le sujet. C'est un moyen de vérifier si le sujet a été bien compris.

#### **Activité 4 : Activité de production orale**

Les activités de production à l'oral peuvent se faire individuellement ou en groupe. L'enseignant peut proposer des scénarios comme la conversation téléphonique. Il s'agit de créer un scénario de conversation téléphonique impliquant deux groupes. Par exemple, le premier groupe peut passer un coup de fil aux membres du deuxième groupe pour leur communiquer les préparatifs de leurs vacances, tandis que le deuxième groupe peut poser des questions spécifiques sur les vacances

Il faudrait élaborer des critères pour encadrer les apprenants en s'inspirant de la transcription et des sites dans l'extrait de la vidéo. Par exemple, l'enseignant peut proposer comme critère par exemple : nommez la destination du voyage, dites le budget anticipé, proposez le mode de transport, décrivez des lieux de visites envisagées et

donnez des impressions sur les vacances. Ces activités peuvent être proposées selon le niveau de compétence en français des apprenants. L'enseignant peut s'inspirer de l'extrait et de la transcription pour servir de critères.

Il peut également proposer à un autre groupe d'apprenants de faire un compte-rendu de leurs vacances en quelques mots. Il devrait prendre en compte des critères comme : la destination (les lieux de vacances), les activités entreprises (ce qu'ils ont fait pendant les vacances), les dépenses (les coûts de voyages), les chocs culturels et d'autres facteurs.

Ces activités sous cette phase peuvent favoriser l'évaluation des connaissances acquises par les apprenants à partir du sujet traité. Nous examinons dans la partie suivante quelques exploitations des exercices à partir des DVD audiovisuels éducatifs.

Pour cette partie, nous souhaitons proposer une démonstration de l'usage d'un extrait du DVD audiovisuel éducatif, dont les futurs enseignants peuvent s'inspirer pour mener une série d'exercices pour tester l'enseignement de la compréhension orale. Cette étape méthodologique que nous proposons, est constituée de questions à choix multiple (QCM), questionnement de type vrai/faux, d'un exercice de reconstruction du texte à l'oral, d'un exercice à trous et d'un exercice d'appariement. L'objectif dans ce cas vise à identifier les typologies d'exercices possibles pour l'exploitation pédagogique des DVD audiovisuels éducatifs pour la compréhension.

Pour mener des exercices de la compréhension orale à partir des DVD audiovisuels l'enseignant peut déployer deux types de dispositifs. D'abord nous suggérons l'utilisation d'un dispositif de présentiel enrichi caractérisé par l'emploi du vidéoprojecteur en classe ou bien celui de l'enseignant allant en salle informatique avec ses apprenants (Louveau et Mangenot, 2006).

L'utilisation du **vidéoprojecteur en classe** (présentiel enrichi) consiste à soutenir l'exposé oral par une projection d'image fixe, de vidéos et de texte. Ensuite l'**enseignement en salle informatique permet** de proposer aux apprenants des travaux dirigés à faire sur des postes d'ordinateurs individuellement ou en groupe (Louveau et Mangenot, 2006).

Nous mettons en évidence quelques exercices qu'on pourrait mener à travers les DVD audiovisuels. Nous examinons dans la première situation, les questions à choix multiple. Pour exploiter les questions à choix multiple, l'enseignant peut utiliser le dispositif de présentiel enrichi ou celui du travail en salle informatique (Louveau et Mangenot, 2006).

### **Questions à choix multiple (QCM)**

Selon Arnaud, M. H., Jeannard, R., & Lamailoux (1993, p. 30). Le QCM a l'avantage de ne tester que la compréhension. Le QCM convient à tous les niveaux et teste des

compétences diverses : connaissance sur le sujet donné, repérage d'information, dans un texte et la compréhension de texte oraux ou écrit. Les questions à choix multiple (QCM) sont des exercices qui proposent un certain nombre de questions accompagnées d'items variés. Nous proposons deux étapes parmi d'autres, à suivre pour exploiter des DVD audiovisuels à raison des exercices de QCM et de questions vrai/faux.

Dans une première situation d'utilisation de QCM, dans un présentiel enrichi (utilisation de vidéoprojecteur en classe) l'enseignant peut constituer trois ou quatre groupes d'apprenants (5 à 6 personnes), selon l'effectif de la classe. Il peut passer l'extrait et demander aux apprenants de focaliser sur l'extrait. Après, il peut distribuer des questions à chaque groupe et repasser l'extrait pour la deuxième fois. A tour de rôle, l'enseignant peut demander aux leaders des groupes de donner les réponses aux questions après les discussions entre les membres des groupes. (Des exemples de questions sont disponibles à la page 10). Les travaux du groupe permettent des discussions entre les pairs qui pourraient rendre les activités de classe motivantes et intéressantes. En revanche, quand les apprenants disposent de poste d'ordinateur unique ou travaillent individuellement, ce dispositif ne permet pas la discussion entre les apprenants.

Pour assurer une bonne ambiance dans la classe, l'enseignant peut toujours attirer l'attention des apprenants à tout moment de la classe. En effet quand l'apprenant perd les étapes de déroulement d'une exploitation pédagogique, il faudrait des fois faire des retours sur les séquences précédentes pour retrouver leur logique.

Dans une deuxième situation, dans une salle informatique, l'enseignant peut charger tous les fichiers vidéo, images, sons et les questions sur les postes disponibles. Il pourrait former des petits groupes de travail. A tour de rôle, l'enseignant peut demander les réponses aux questions. (A déterminer selon la nature de la question et le niveau de compétences des apprenants).

L'enseignant peut aider les apprenants en leur expliquant quelques mots clés de l'extrait et il peut leur fournir des transcriptions des extraits comme supports pour les motiver. L'enseignant pourrait poser des questions simples pour faciliter la compréhension. L'enseignant peut poser des questions ci-dessous en s'inspirant du document référent intitulé : L'huile d'argan par exemple :

### **Exemple 1**

De quoi parle-t-on dans l'extrait vidéo ?

- A. Des commerçants marocains
- B. De l'huile d'argan
- C. De l'huile d'amandes
- D. Des noix de palmes

## **Exemple 2**

Combien d'amandes trouve-t-on dans chaque noix d'argan ?

- A. Deux ou trois
- B. Une ou trois
- C. Deux ou quatre
- D. Une ou deux

L'enseignant peut en ce moment valider les bonnes réponses aux questions posées, tout en demandant aux différents groupes de justifier leur choix par des arguments provenant de l'extrait. Dans la partie suivante nous examinons le questionnement de type vrai ou faux.

### **Questionnement de type Vrai ou Faux**

Le questionnement de type vrai ou faux demande une concentration de la part de l'apprenant. Selon Lamailoux, Arnaud et Jeannard (1993, p. 30), « le questionnement de type vrai/faux permet de vérifier la compréhension d'un texte en évitant aux apprenants tout problème d'expression ». Il est aussi accompagné d'une écoute attentive pour repérer les mots clés ou des expressions du texte pour pouvoir répondre aux questions.

### **Exemple :**

**On obtient du fruit d'argan ?**

- A. des noix d'amandes (vrai ou faux)
- B. l'huile miracle (vrai ou faux)

Chaque fois que l'enseignant aurait constaté une tendance de réponse négative d'une haute fréquence (par exemple : quand l'enseignant constate que 5/10 des réponses sont fausses) dans ces types d'exercices, il est conseillé de repasser l'extrait plusieurs fois pour faciliter la compréhension. L'objectif de ces exercices ci-dessus est parfois de vérifier que la réponse n'a pas été donnée au hasard. Dans la section suivante, nous allons discuter, la reconstruction à l'oral de l'extrait visionné.

### **Reconstruction du texte à l'oral**

L'épreuve de reconstruction de texte à l'oral se caractérise par la nécessité de respecter diverses règles se rapportant au fond ainsi qu'à la forme de l'exercice.

Cet exercice demande une vigilance d'écoute et d'observation extrême de l'apprenant. L'apprenant regarde l'extrait à deux ou trois reprises avec le son. Ensuite, l'enseignant demande aux apprenants de résumer le reportage à partir des images de l'extrait mis en « pause ». C'est-à-dire, l'enseignant pourrait demander aux apprenants à l'aide des images de l'extrait mis en pause selon les séquences ou les répliques, de résumer le reportage en leur propre expression, à l'aide des diapositives. Dans le contexte de cette



activité, les diapos servent de supports aux apprenants. Ces supports peuvent rappeler la cohérence et la logique du texte. Quand les apprenants auraient résumé les séquences à l'aide des images, une reconstruction de tout l'extrait pourrait être faite.

Dans un premier temps, avec projecteur en classe, l'enseignant peut mettre à disposition de tous les apprenants un extrait couvrant les diapositives qui leur sont attribuées ou bien il peut leur proposer des mots clés pour les guider. Après la projection les apprenants peuvent passer à la reconstruction du texte à l'oral après le visionnage de l'extrait.

Pour mener le même exercice dans une salle informatique, l'enseignant peut charger l'extrait (images+sons) sur les postes d'ordinateurs, former des petits groupes qui vont réorganiser les diapositives de manière cohérente en leur permettant de visionner à plusieurs reprises l'extrait (réarrangement des diapos de façon cohérente).

L'enseignant peut poser des questions très simples qui peuvent guider les apprenants à retrouver les réponses. Par exemple, si la consigne demandait aux groupes d'organiser chronologiquement les événements qui ont caractérisé les vacances, ces derniers doivent rapporter cela en leurs propres expressions. (Des questions sont posées sous chaque diapositive comme exemple). Cette manière de faire peut diversifier les pratiques de questionnement, mettre les apprenants au travail en groupe pour permettre des échanges qui vont aboutir à la compréhension du sujet.

Malgré les connaissances sur les étapes d'exploitation des DVD, malgré la mise à niveau des formateurs sur les compétences techno-pédagogiques, il subsiste un problème de taille que les répondants ont signalé dans les données. Il s'agit de manque des espaces favorables à l'utilisation des nouvelles technologies dans les Ecoles Normales.

Notre troisième implication serait alors dédiée à l'adaptation des espaces pédagogiques aux besoins d'enseignement du FLE à travers les nouvelles technologies dans les écoles normales.

### **Adaptation des espaces aux besoins d'enseignement du FLE à travers les NTIC**

L'intégration des DVD audiovisuels éducatifs nécessite l'utilisation des salles informatiques dans les progressions envisageables pour la compréhension orale.

Cependant, il faudrait penser à des ajustements du dispositif de ces salles pour promouvoir le travail en langue. Par exemple, nous suggérons la possibilité de changer la disposition spatiale des ordinateurs de façon à promouvoir la discussion en groupe autour de différents postes d'ordinateurs. Car, le modèle linéaire de disposition des salles informatiques n'est pas favorable à l'exploitation des DVD audiovisuels éducatifs pour l'enseignement de la compréhension orale. Certes, cette disposition linéaire peut servir à faire des activités en autonomie comme des exercices de FLE en ligne.

Pour promouvoir l'utilisation des salles informatiques, de façon générale, pour l'enseignement du FLE ainsi que d'autres disciplines dans les écoles normales, les autorités administratives (dont les directeurs), pourraient consentir à mettre en place un calendrier d'utilisation de ces espaces par les enseignants des autres matières notamment : Mathématiques, Français, Anglais, l'enseignement religieux etc... Par exemple au Canada, certaines institutions obligent les enseignants de tous les domaines à utiliser les salles informatiques au moins une séance par semaine (Mangenot et Louveau, 2006). Néanmoins, cette pratique de travail en salle informatique doit amener les formateurs à réfléchir sur la nature de la participation des apprenants pendant les séances dans les salles.

Autrement dit, les formateurs en FLE doivent décider en amont les activités de FLE qui pourraient se réaliser en salle informatique ainsi que les bénéfices langagiers qu'en pourraient tirer les futurs enseignants. Car les enseignants, dépourvus de projets pédagogiques, « se rabattent sur des exercices en ligne que les apprenants pourraient très bien faire en autonomie » (Mangenot et Louveau, 2006: p. 62). C'est de cette manière que les représentations des formateurs et les futurs enseignants peuvent évoluer positivement en ce qui concerne l'adoption des technologies et approche innovante dans leurs pratiques de classe.

Du surcroît, nous pensons qu'une mesure visant à faire évoluer les représentations des formateurs et des futurs enseignants serait d'équiper progressivement toutes les salles de classe en matériels de nouvelles technologies. Il faudrait donc rendre l'utilisation de ces équipements une réalité que les formateurs et les futurs enseignants doivent vivre quotidiennement dans leur salle de classe pour dissoudre le mythe envers ces technologies et accélérer leur adoption dans les pratiques de classe.

En synthèse, c'est évident que certaines compétences basiques sont nécessaires. De même, au-delà des notions de bases technologiques, il faudra proposer aux formateurs dans les Ecoles Normales, des formations adéquates dans des environnements pédagogiquement appropriées pour les aider à diversifier leurs pratiques de classe grâce aux nouvelles technologies. Nous souhaitons que les travaux pratiques suggérés en cette partie de l'étude, puissent servir de guide pour les activités de classe accompagnées des DVD audiovisuels éducatifs.

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## CHAPTER THIRTY

### **FREEWILL AND DETERMINISM IN MODERN PHILOSOPHY, HUMAN PSYCHOLOGY AND BIBLE DOCTRINE OF CHOICE AND RESPONSIBILITY.**

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#### **Introduction**

Determinism is a philosophical concept that claims that every human action is caused, a result of a previous event. Many philosophers have tried to explain the existence of God based on the principle of cause and effect. The German philosopher, Gottfried Wilhelm Leibniz, proposed that “whatever exists must have a sufficient reason for its existence just as whatever happens, that is every event, must have a cause. There is no event without a cause, and nothing exists without a sufficient reason for its existence. It is this argument that constitutes the premise of determinism of human actions and choices. René Descartes in his discourse on the human mind views it as a pure ego, which could be influenced by the senses or the pineal gland. Descartes favours human thinking in proposing *cogito ergo sum, I think and I am*. Therefore many actions could internally or externally be motivated as theorised by Julian Rotter’s learning theory of locus of control. Supporters of determinism present that humans are not free because their actions are directly a result of some causes. Such causes are pinned at natural, scientific, environmental or psychological causes. In essence, we are made by forces outside of us, so humans are not free.

This position is opposed by the principle of the freewill, which claims that we make our choices. Humans are not objects that can be manipulated to get the result that is envisaged because given conducive circumstances we should be able to make our choices. This position is supported by cognitive psychologists, like Thorndike and Watson who support freewill, and that if a person is well-informed s/he will make beneficial choices. Hence important elements must be learnt in order to make proper choices in particular situations. It is the opinion of this researcher that this actually should be the basis for reaching out with the Gospel of Jesus Christ. As people come in contact with the Eternal Judge, the Merciful Almighty, who alone is the Saviour and Giver of life, they are enabled to make the choice to live right and in obedience to Him.

Determinism is inconsistent with freewill which is premised on moral responsibility. If people’s actions were determined *a posteriori* then causes beyond their control will serve to explain their criminal activities, this is inconsistent with freewill, which claims that individuals have moral bases and responsibility for the choices they make. In this paper, the focus is on analysing the contributions of Michael Norwitz and Professor Anthony

Flew to the debate on Freewill and Determinism and to discuss the biblical position about the moral responsibility of humans.

**Michael Norwitz’s Contribution**

In Philosophy Now 2017, the website featured the complete article by Michael Norwitz titled “Free Will and Determinism” (N. Michael, *Free Will and Determinism. Philosophy Now*. 2017. (www. Michael Norwitz.com). He traced the question and debate on whether humans have freewill or whether the fatalistic mode governs our lives and we are subject to forces beyond our control. Moreover, in recent times with the development of cognitive sciences and the views that our brains work along deterministic lines then the question changes to whether our deterministic brains may be compatible with freewill. In his discourse Norwitz analysed the opinions of two opponents Peter Van Inwagen and Daniel C. Dennet, which have been presented below in a tabular form for the purpose of clarity.

<b>PETER VAN INWAGEN</b>	<b>DANIEL C. DENNET</b>
Anti-compatibilist Free-will incompatible with determinism Moral responsibility is incompatible with determinism Since humans have moral responsibility then determinism is false	Compatibilist Humans have free-will It is self-evident that humans have moral responsibility Were determinism false, there would still be no guarantee that humans have free-will Free-will entails moral responsibility because a person who chooses to do right when he could have done wrong is morally responsible. This is irrelevant to free-will and determinism.

Free will and Determinism are two constructs that link the principles of religion and philosophy. Religion may not be the subject of a monolithic and definitive definition, in this writer’s opinion it expresses man’s conception of the Supreme Being and how to relate to Him. Philosophy on the other hand is a scientific notion by which man tries to explain and conjecture about his environment and the complexities in which he lives. Some of the issues that have preoccupied philosophers have been that of determinism and free-will from the time of Aristotle and before the advent of secular thought. Michael Norwitz identifies Free Will and Determinism as being major in the preoccupations of philosophers before Jesus Christ. The thrust had been the quest for determining the factors that motivated human actions whether they were predetermined by forces beyond human control or by the individual calculated choice of the free will.

Arguments seemed to weigh heavily on the concept of determinism during the time of Aristotle (384-322 BC), who in his Poetics described the form tragic plays should take, man should be presented as a pawn in the hands of the gods and whose downfall must be linked to the flaw in him – the hubris. These literary specifications will feature in

European literature particularly Shakespearean tragedies, in French plays by Jean Racine and several others. Man did not seem to be able to go against the fatalistic tide stipulated by the gods as depicted in his personal hubris over which he had no control. It is along these lines that the article by P. A Phillips Griffiths “Responsibility and Free will” is discussed below.

“René Descartes (1596-1650)” writes A. Phillips Griffiths “was the first philosopher to talk of willing as an activity, something a person does. According to Descartes “willing” is not just *being* willing; it is not just having a favourable attitude to something happening as it seems to have been for the Greeks; it is performing a special sort of mental act, an act of ‘volition’. To Descartes there is a gland in the head, the pineal that joins the soul to the body and when the soul wills a thing it makes the body carry it out. The soul acts freely. Griffiths writes: “Descartes was committed to the incompatibility feature: not because of his doctrine of the soul, but because of a specific doctrine concerning the will. The doctrine depends on Descartes’ view that the will, “as a God-given faculty of the mind must be perfect; completely independent and autonomous, without limitations, and hence subject to no prior conditions or aetiology” (Griffiths, pp. 85-100). A person’s action is not just physical, it is mental. The incompatibility of this claim with the concept of universal physical causation as explained by the case of a patient who had anaesthesia in the moving parts, but could not move them when asked to do so even though he wished to. Descartes’ concept of free-will is questioned here as the man’s mental wish to move his limbs could not be carried out because of the anaesthesia. Hence his view about free-will is not compatible with pre-ordination or divine determinism. Therefore, given universal physical causation, how can anyone be justified in treating people as responsible for what they do?

Professor Vesey cited by Griffiths “philosophers talk about ‘free will’ with a view to justifying our engaging in the practice of treating people as responsible for what they do. But why do we feel the need for a justification? It is because they want, also, to engage in the practice of looking for (motor) causes of everything that happens, and feel that the two practices are somehow incompatible? If so, then it is very paradoxical that they should turn to Descartes, and his theory of willing [...]. He claims that we are justified for treating people as responsible only when they freely will to do what they do. Philosophers may want to “engage in the practice of looking for (motor) causes of everything that happens; presumably because they believe that they are there; and some of us also believe that everything that happens in the Universe is the outcome of God’s creative will. Why should we think that those beliefs are incompatible with freely willing to do things, or a fortiori, willing to do things and that we are therefore never justified in holding people responsible” (Griffiths, pp. 101-115).

In his argument professor Vesey says that we do not hold someone responsible for an action that s/he was forced to carry out by irresistible physical compulsion. And there are quite a number of actions borne out of mental compulsion such as kleptomania, obsessive

compulsive eating, compulsive lie telling, bulimia, hunger that induces rage or stealing, sex mania etc. Kleptomania is an irresistible tendency to theft in persons who are well-to-do. This is a conscious act to deprive someone else of his/her property without the owner's consent with a view to depriving the owner of it; this is not the absent-minded, innocent almost reflex action of picking up things that are lying about that one is later surprised to find in one's possession.

Professor Vesey compared two housewives: Volentia and Purlovinia who habitually engaged in stealing. Volentia had a bulky and specially designed fur coat, lined with enormous pockets, which she stuffed with valuable, portable, and saleable goods during weekly visits to Harrods (a department store in England), making sure beforehand that she could get rid of the goods quickly and profitably to a receiver she knows at the Shepherd's Market; and when she found that she would not be able to dispose of the stolen items she did not pinch it at the shops. She knew quite well that her actions were illegal, but this bothered her no more than it did to falsify her tax returns and open other people's letters; and her friends had learned that it was unwise to lend her money. She knew that her shoplifting was risky and she tried not to be seen in the same place too often and called off her project if she had the slightest suspicion that someone might be watching.

Purloinia was more of an unusual case; she made no special arrangement to steal things, but did so when shopping or idly wandering about department stores. She made no use of what she stole, and certainly was not concerned to sell it. She was desperately anxious to avoid scandal and cherished her reputation to the extent that when she was finally caught in the act and charged she committed suicide. She was extremely honest in other things and could not bring herself to open other people's letters and went to great lengths to repay her debts.

It is enigmatic trying to explain the common sights of poverty in Africa, where the daily occurrences of thefts are no longer a surprise; emaciated and hungry persons may be paraded as armed robbers, or a person who claims to be a pastor but resorts to robbery as a temporary measure to get rid of poverty; or the Lagos monarch deposed by Government, who faked his own abduction or a housewife, who does the same in order to gain attention and force the husband to take her and the children outside the country. It is worse still when there is nowhere to turn to for financial assistance and individuals including children who have to turn to armed robbery to get money to save their dying loved ones, pay hospital bills or just to feed. In Liberia, in the Sudan or in Côte-d'Ivoire or other war torn African countries, children are forcefully enlisted in the army or they choose to engage in the rebel armies with all the atrocities because of hunger and lack of parental supervision and they kill to survive. Some others engage in prostitution or male prostitution or other sexual crimes. Ritual killings have been on the rise. All these are condemnable acts which raise questions about free will and determinism. Could these criminals have done otherwise? What hope is there for the hopeless, even in the Church

of God, where there are myriads destitute of means of subsistence? All these undesirable occurrences are due to the bad choices that people have made be they religious or not.

### **Scientific Postulations**

In recent times cognitive sciences of neurology and psychology have come up with various experimental conclusions about human thoughts and behaviours that might be responsible for our actions. These scientific positions support Van Inwagen cited in Norwitz's article that determinism (or in more religious terms predestination) and moral responsibility as implied in freewill are not compatible. Examples of cognitive experiments carried out by cognitive scientists that may buttress the arguments against determinism were those performed by Ivan Pavlov (1849-1936) in Classical Conditioning and B.F. Skinner in Operant Conditioning. These learning theories that emanated from observations of animal psychology and generalised to human reasoning, conclude that human actions are learned, when some stimuli are applied repeatedly and are reinforced, such are likely to become habits, hence they exclude the deterministic theory of human behaviour.

Are behaviours contingent on peoples' free choice? Determinism presents that behaviours are produced by factors beyond people's wilful control. There is a divide as some psychologists claim people make internal choices, therefore those who display abnormal behaviour should be held responsible for their actions. Others agree that such individuals are victims of forces beyond their control. Jean Piaget theorised that moral development is determined by cognitive development. In Sigmund Freud's conception of the unconscious mental determinism behaviour is never accidental: it is psychologically determined by mental motivational causes. This is called the principle of "motivational determinism". In addition, those causes are outside of the person's complete consciousness or awareness. He reported patients who seemed compelled to do things that they could not explain or sometimes even remember, he could not attribute their symptoms to causes such as brain injuries or physical diseases. Harry Frankfurt presents an example in this regard, a hypothetical Jones who:

has had a brain surgery of which he is unaware. The brain surgeon places electrodes in Jones's brain so he can control certain actions of Jones. Now suppose that the surgeon wants Jones to perform action A. If Jones chooses to do A, then the surgeon will not manipulate Jones's actions in anyway. If Jones chooses not to do A, however, then the surgeon will make Jones do A via his surgical modification on Jones. Furthermore, suppose Jones does in fact freely choose to do A without any manipulation from the surgeon. (Frankfurt, 1969: pp. 829-839).

It would be concluded that he has been manipulated and has not acted accordingly. Neurological or medical issues may be outside of an individual's free choice and the surgeon or physician will be ethically responsible for a patient's immoral act predicated on such medical intervention, for instance a drug induced aggression in an oblivious



individual; or an euthanasia ordered outside of a patient who otherwise loved life and living my not be taken as the fault of the victim. In some African societies the vaudou or sorcery are very powerful practices that give the jitters to many people. The Yorubas call remote tactile manipulation the use of omolangidi (an occult doll), the Igbos call it the chi while they are called different names in the diverse other tribes. These are devices into which demonic occult connections have been infused so that the mental functions and behaviours of individuals are manipulated such that many people lose their reasoning ability that way by being guided in a heartless way mostly by psychotic agents. In order to avoid this intractable control of “destinies” as believed by some people, prayer houses thrive to ward off such demonic activities with which they are sometimes in league and had to bribe to stake off their activities or as in some others, in Christian Bible-based Churches a warfare is engaged against Satan, the originator of it all, as stated in Ephesians 6: 11 as thus:

Put on all the armor that God gives you, so that you will be able to stand up against the devil’s evil tricks. For we are not fighting against human beings but against the wicked spiritual forces in the heavenly world, the rulers, authorities, and cosmic powers of this dark age. So put on God’s armor now! Then when the evil day comes, you will be able to resist the enemy’s attacks; and after fighting to the end, you will still hold your ground. (Good News Bible).

B. F. Skinner like John Watson focuses on observable behaviour, he did not deny the existence of internal mental events, but insisted that they could not be studied. He insisted that an organism’s behaviour is influenced by its biological endowment. Skinner’s principle that “organisms tend to repeat responses that lead to positive outcomes and they tend not to repeat responses that lead to neutral or negative outcomes.” (Wayne, 2004: p. 9). He used rats and pigeons and showed that he could exert control over their behaviours by manipulating the outcomes of their responses. To Skinner all behaviours are ruled by external stimuli and people are controlled by their environment and people who claim their actions are the result of conscious decisions are wrong (fallacy, then our environment can push us around) He arrived at the conclusion that freewill is an illusion. He made no room for internal personality structure. He opposed speculations about private unobservable cognitive processes, instead he worked on how external environment moulds overt behaviour. He argued that behaviour is fully determined by environmental stimuli saying “There is no place in the scientific position for a self as a true originator or initiator of action” (Skinner, 1974: p. 225). The consistency in people’s behaviour is attributed to some stable response tendencies that they have acquired through experience. This is often done by the individual choice or as a result of social obligations. According to Sigmund Freud those who stifle their natural desires may suffer neuroses. This position negates the Bible doctrine about the innate nature of sin. Psalm 51: 5 “I have been evil since the day I was born; from the time I was conceived, I have been sinful.” Paul corroborates the Psalmist sinful nature by explaining his impulsiveness in Romans 7: 16-20:

Since what I do is what I don't want to do, this shows that I agree that the law is right. So I am not really the one who does this thing; rather it is the sin that lives in me. I know that good does not live in me- that is, in my human nature. For even though the desire to do good is in me, I am not able to do it. I don't do the good I want to do; instead, I do the evil that I do not want to do. If I do what I don't want to do, this means that I am no longer the one who does it; instead, it is the sin that lives in me.

In Romans 8: 5-8, Paul adds:

Those who live as their human nature tells them to, have their minds controlled by what the Spirit wants. Those who live as the Spirit tells them to, have their minds controlled by what the Spirit wants. To be controlled by human nature results in death; to be controlled by the Spirit results in life and peace. And so people become enemies of God when they are controlled by their human nature; for they do not obey God's law, and in fact they cannot obey it. Those who obey their human nature cannot please God.

While Paul claims his impulsiveness is due to human nature yet he emphasises the role of choice in being controlled by that nature or not.

Furthermore, the determinists theorise that genetic disposition or hormonal disorders might be responsible for certain actions like aggression, mental disorders or perceptual flaws. Even so, a person's physical appearance may tell whether s/he is capable of crimes or not. Harvard Medical School Health Report in their September 18, 2004 state that physical illness can trigger depression or other very serious mental ailments; sources of depression can be post-partum or hormonal changes or deficiency. These behavioural changes due to physiological causes may lead to aberrant actions for which the culprit may not be morally held responsible since s/he could not have done otherwise therefore the moral choice as stipulated in the free will has been incapacitated by the debilitating physiological state.

### **Popular Opinions**

We must recognise that even though the ordinary man on the streets does not philosophise yet in some parts of the world where proverbial sayings are part of everyday living, they reflect the philosophy of such people and popular opinions about free will and determinism. We shall therefore discuss how bad behaviours are viewed among the Yoruba people. In the traditional setting, anybody who misbehaved was held responsible and disciplined. There was no pity for a woman who committed adultery as the man could even die on top of her because of the preventive murderous mark that was made on women. Instances were that such men who ventured into other men's matrimonial affairs crowed like cocks before dying after committing adultery or a rape. A system of check and balances existed in which a thief within the family or the neighbourhood could be made to swear before a fetish to discover the culprit. While these measures of reliance on strange gods and deities are not to be encouraged, it is important to realise that they

engendered sanity in the traditional society that believed in them and served the purpose of making individuals responsible and accountable. Today there are a lot of kleptomaniacs in government with the many billions that get locked in private bank accounts, yet there is no way of nabbing them or making them accountable, when even our society has degenerated to the level where the legislators adopt for debate in the House the subject of whether or not those who have stolen public funds should be allowed to go free or just recoup some of their loot. It is incredible that any responsible individual would support such an idea, it only means the society has lost her conscience, bearing and nothing is wrong in the face of contemporary relativity.

### **Theistic Perceptions**

In view of all these philosophical and scientific postulations, aberrant behaviours may be exonerated for as many reasons as have been considered in this write-up. Would we then affirm that before God man is not responsible for his/her actions? If neurologically, s/he cannot control his/her sexual urges would s/he be right before God to commit adultery or prostitute? Would the theory of relativism as implied by incompatibilism be correct when a person is faced with the choice of telling a lie to stay alive and s/he saves himself/herself by doing so? After all David feigned madness dribbling saliva all over himself in order not to be killed by the Philistine King, an act which to a hard-line moralist is a lie. Man is faced with the question of his immanent nature and eternal judgment therefore he seeks to justify his actions for self-assurance and peace.

The late Philosopher, Anthony Flew, a former atheist, who recanted and believed in God before his demise, quite obviously brought the religious dimension into the debate by claiming that people may not have the freedom to choose if God is Sovereign, causes actions and acts like a Great Hypnotist. If God determines all actions, moral responsibility is uncalled for. Flew assumes that theism entails determinism. He imagines that God determines every act. By his disapproval of theological determinism, he has not proposed a superior argument of freedom by postulating atheism. He clearly takes his stand against compatibilist perspective that freewill is not compatible with determinism. He is opposed to theistic libertarianism/freewill/freedom of choice. Gundogdu (2015: pp. 121-123) presents that Antony Flew must have personal reasons for his preoccupation with the problem of human problem. Making reference to his works: *Agency and Necessity*, *A Rational Animal* and *Atheistic Humanism*, Gundogdu argues that Flew's research interests are prompted by his "desire for personal freedom." But what kept him bound and made him into an atheist? His choice was already made.

For any of us a practised disobedience or indifference to a thing dulls our mind and consciences to any degree that we choose. Hence, inherent in any human behaviour is the will to be and to self-assert. The taming techniques adopted by Institutions, familial environment and religions impose conformity on us. Flew already chose to be an atheist until just before his death when he recanted. Flew had relied heavily on paradigm cases for justification of compatibilism, the case of a person threatened by an aggressor and

that of two intending couple Murdo and Mairi. In the first case of threat to succumb involuntarily, Flew argues that the freewill is intact. In the second case, both intending life partners have their freedom to act or not. Though Murdo who intends to get married may have been under the influence of his endocrine glands without which he could not have been human, endocrine glands that activate the sexual desire constitute a natural process that cannot coerce a person into making a choice, but their effect can be controlled. "In other words, our desires and motives do not serve as external physical necessities on our actions as asserted by hard determinism; they do not coerce us into anything." Our desires do not impede our volitional action. We can always side-track our desires in decision-making, by choosing to make more rational moves.

According to Flew, the human being is not a helpless agent of desire. When choices are repeated they become a habit. Viewed from a Christian perspective evil becomes second nature when it is practised, like the compulsive liar who started at a point. Flew presents that no compulsion should completely eliminate the possibilities of doing otherwise. Flew identifies two kinds of causes: physical and moral causes. As explained by Gundogdu "For him (Flew) the word 'cause' describes physical necessity and impossibility when used in the context of physical events. However, when the same word is used for human actions, it means something entirely different, as the human being has certain motives and causes for his actions. Flew adopts the language of Hume here and calls them 'moral causes', and asserts that since determination by moral causes is very different in nature than determination by physical causes, these two types of determinations would render different results."

From Flew's perspective, describing someone's action against physical causes, it is admitted that the person did not act on freewill or under a cause that s/he could not hinder. Whereas someone who acts under determination by moral causes, acts on his/her volition and could have acted differently. A person chooses to react to situations and such does not occur by chance, it is often well thought out. He also claims in the same vein that if an agent is caused to have an inclination to carry out an act, it does not render the event inevitable and obligatory. Humans are free agents in a natural world and therefore should know that hard determinism or the refusal of freedom is false. Flew is opposed to theistic libertarianism in preference for atheistic views that are fundamentally humanistic that man is the uncaused cause of his actions.

This idea leaves out God, who is the Uncaused Cause, the Unmoved Mover. If in libertarianism man initiates his actions it does not become God, he cannot usurp God's position as the ultimate cause of everything that the beings He created do. "An uncaused cause himself, God is the ultimate ontological cause of all beings, and without his determining, nothing can come into being nor continue its existence." (Gundogdu, p. 126) The libertarian view of freewill denounces the all-knowingness of God, who has a foreknowledge of all agent's thoughts and future choices. It is also wrong to make reference to God's wisdom and thinking, since in Flew's mind "it is reasonable to think

that the qualities found in the God of theism, omnipotence and omniscience, lead theism to fatalism. In fatalism the outcomes of events are inevitable and there is nothing a person can do to change it. The teaching of fatalism, or predestination, is neither reasonably nor morally compatible with the libertarian claim of the freewill.” (Gundogdu, p. 127).

### **Reviewing Flew’s Hypotheses and Recommendations**

John M. Depoe in his essay “Theism, atheism and the metaphysics of freewill” examines if the existence of God aids or hinders a man’s sense of freedom. Depoe identifies determinism as the view that sufficient causes exist prior to all choices, such that it is possible to act otherwise. Soft determinism or compatibilism presents that humans are responsible for their choices and that all choices are causally determined. Depoe presents Flew’s argument that the belief in God constraints an individual in making choices. Flew sees God as a Great Hypnotist, who causes people to carry out a predetermined action. This is predestination, to which Flew objects. It means humans are acting out the irresistible suggestions of the Great Hypnotist. This idea is incompatible with that of free moral agents who are fully aware of their actions and are accountable for them. Then determinism (predestination) is incompatible with freewill (freedom of choice). If people are meant to make choices about heaven or hell in this life, but if God has determined all human choices, it then means that no matter what they chose in this life, the result of heaven or hell would still end up to be the arbitrary will of God. Depoe presents Flew’s arguments in the following hypotheses:

- 1) If theism is true then predestination is true. This implies that God who is all-knowing must know beforehand whatever choices that would be made. And He is fully in charge of all human choices.
- 2) If predestination is true, then humans cannot act otherwise. If all human actions have been foreordained then humans will only act out what has been programmed. There is no freedom of choice. They cannot choose on the basis of options and desires.
- 3) If human’s cannot act otherwise, they cannot be morally responsible. If their actions have been programmed and imposed, then they cannot be held responsible for their actions.
- 4) If theism is true then humans cannot be morally responsible. Theism implies the supreme control of God who surpasses all, then humans have no moral responsibility for anything that is under God’s control.
- 5) An action is freely performed if and only of one is morally responsible for that act.
- 6) Therefore, if theism is true, then no action can be freely performed.

Flew’s conclusion is that there is no God because humans choose and must be held responsible for their actions. From the aforementioned hypotheses he assumes that the existence of God implies determinism (predestination), meaning that God determines every act. This is an erroneous stance as Flew eventually changes his mind, meanwhile

his hypotheses enables a clear thinking about the Christian belief in God, the doctrine of predestination and the choice of be saved by faith in Jesus Christ. However, theologians like John Wesley harmonised the basic tenets of theism and libertarianism freewill with the position that “if predestination is true, then humans can act otherwise.” In essence, the belief in the omniscience of God does not impose on us a stereotyped action. In the Old Testament, Joshua having led the people of Israel into the promised land said to them; “If you are not willing to serve him, decide today whom you will serve, the gods your ancestors worshiped in Mesopotamia or the gods of the Amorites, in whose land you are now living. As for my family and me, we will serve the LORD.” Joshua 24: 15 (Good News Bible).

Depoe objects to Flew’s argument that the ability to choose otherwise is both a necessary and sufficient condition for moral responsibility. According to Depoe, Harry Frankfurt contested Flew’s position, by using the following example of Jones who had had electrodes placed in his brain by a surgeon, so that he could control certain actions of Jones. According to Flew’s hypothesis 3 Jones is then not morally responsible for his actions since he could not act otherwise. But if his action would count as a morally responsible act then who is responsible? The surgeon who implanted the electrodes or Jones?

The exercise of personal freedom in the context of theism bothers on metaphysical implications that may be hard to explain scientifically or mathematically. The logical reasoning of Flew as an atheist is limited to his experience. For a theist, who claims to have a relationship with a personal God; whose life experiences cannot be reduced to atheist physical claims, the existence of God predicates on his/her spiritual perception. When Jesus Christ asked whom His disciples thought that He was, He said flesh and blood had not revealed it to Peter that He was the Son of the living God. This kind of claim that is recurrent on many pages of the Bible is irreducible by any whimsical refutation of the existence of God. Meanwhile, Peter had the choice to deny Jesus Christ as his Lord; Jesus who knew Peter would do what he had predicted, pardoned and prayed about it before it happened. Peter would go back to his fisherman job abandoning the fishing for men which Christ had intensely groomed them to do.

In the Bible logic, God knew all things from the beginning, He knows the repercussion of our choices; He wishes the best for us; but we can only get the best (not in terms of wealth ) if we choose the best in giving our lives to the service of Christ and in total obedience to God’s will. Failure to let us choose means denial of our freewill, after all He has made man distinctly different from animals who cannot express any freedom of choice, but may be tamed to carry out orders. This is the reason the monumental struggle by the United Nations must be applauded, because its charters have been drafted, constructed and adopted to defend our humanity. Otherwise, men with vaulting ambition, witches and wizards, psychotics, terrorists, who may be murderous despotic leaders like Adolph Hitler, Gadhafi, Saddam Hussein, Ayatollah and in recent times the President of

Syria....may turn the whole world into a herd of animals to be driven as they imagine. Meanwhile the much appraised human rights have created so much leeway for sinful acts and unbridled expression of passions as in the case of homosexual and other acts of aberration, so God is still the Ultimate arbiter of all things. When He is in full control things get better, like the history of America lets us know. God's purpose is being carried out in a larger sense, when Paul affirms that even the secular authority may have been placed there to carry out God's purpose to ensure our security and peace.

While some of these leaders propose to stamp out the idea of God by being inhumane, others propose a theocracy in which God could instruct them to physically maim, abuse and murder people to impose some capricious tenets. The conflict about theism and freewill has not specified Flew's position about a definite religion, however, the practices of God/Gods/god/gods have created more shackles and chains than the freedom for both believers and unbelievers. In fact, religion is the fundamental reason for the chaos in the world today. Moreover, every aspect of life is tied to theism, libertarianism, freewill, freedom of choice and other cognate nomenclatures. In addition, the background to all these jargons has been the tussle about the true God/Gods/god/gods; man's immanence and eternal destiny; human's dualism of the soul and matter; the all-encompassing essence of man.

### **Conclusion**

Though, there may never be an end in view to all these dichotomies and disputes, a vindicating system of checks and balances put in place by political ideologies of democracy, National Constitutions of various countries, United Nations Charters, which prove to be more real than the unseen God/Gods/god/gods and their demands on humans, and equally serve in a limited way, the good purpose of keeping at bay impositions by some individuals of their personal choices, whims, caprices and ideas as the ambrosia of the gods. Now, going back to the premise from where this article took off, a personal choice to live by a belief in God as stated in the Bible, the case of Joshua or the Christian revelation as seen in Peter and Paul, humans would no longer be pawns in the hands of God/Gods/god/gods whose interpreters are but fellow humans. Individuals can then make intelligent choices that account meaningfully for their existence in the material world and in the immaterial reality (if it be so to them) of the Great Beyond; this by the time people are well-educated, well-informed and given full recognition of their human worth through employment and social welfare packages, that enhance their self-esteem, at least in the developing countries of the third world. Jesus Christ lived this reality by feeding the four and the five thousands seekers of the truth at different times.

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## CHAPTER THIRTY-ONE

### AN EXEGETICAL STUDY OF 1 CORINTHIANS 14:34-35 AND ITS RELEVANCE TO REDEEMED CHRISTIAN CHURCH OF GOD WOMEN IN NIGERIA

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#### **Introduction**

In 1 Corinthians 14:34-35, women were asked to keep silent in the church meetings just as the laws says and that if they will ask anything at all, they should ask their husbands at home. This portion of the Bible has been interpreted mostly in an overestimated way. Paul of Tarsus, echoed the same idea: “Let a woman learn in silence with all submissiveness. I permit no woman to teach or to have authority over men; she is to keep silent.” (1 Tim. 2:11 ff). By way of remote background it should be noted that the status of women in the ancient Near Eastern world was generally that of an inferior (Cardascia, 1959: pp. 81-94). Research has found out that on the premise of these particular verses; women have been regarded less, treated with disdain. It is absurd to say the word ‘silence’ as a concept does not have effect on women. As the day takes up another, we see different interpretations to this particular verse of the Bible, different meaning have been read into the text. This various interpretations have been causing controversial issues in our contemporary church and society of which we see the result daily on women.

Today, women in the church, perhaps in the society, are not giving much room or attention to function in some offices both in the church and in the society and this problem ranging from Paul’s teaching in 1Corinthians 14: 34-35 on women in church of Corinth and now to the contemporary society. This also is in line with African concept of male Chauvinism. Could it mean women should not speak at all in the church and in the society? What then is the status of women in the church and society? Where did women stand in the social scale in comparison to others, namely, men? Were they thought of as having the same rights and responsibilities as men, and if not, how, and why, were they different, and with what results? Could there be error when translating the Bible, having looked at previous and next verses and chapters? Even if they keep quiet, is their pocket also keeping quiet? And how is this affecting their homes? The objective of this paper therefore is to ascertain the real interpretation of 1 Corinthians 14:34-35 and the relevance on the social, financial, spiritual, political and economic life of women in R.C.C.G in Nigeria.

## **Background of the Book of 1 Corinthians**

Corinth was the most important city in Greece during Paul's time. It was a bustling hub of world commercial activities. The city was characterized by degraded culture and idolatrous religions. According to Ekpot (2015: p. 131), it was in this place that Paul founded the church. Paul first preaches at Corinth during his second missionary journey (Acts 18:1-17) while waiting for Silas and Timothy to come from Macedonia to join him at Corinth, Paul met Aquila and Priscilla. He finds them to be tent makers as he lived with them while carrying on his preaching. Paul began his evangelistic efforts in Corinth, though the couple are certainly believers by the time they left Corinth with Paul (Acts 18:24-26; 1 Corinthians 16:19). Paul's first letter to the Corinthians highlights the problems, struggles and pressures a church called out of pagan society faced. Paul therefore takes time to deal with some of the emerging problems that were brought to his notice. Corinth's official language was Latin but the common language remained Greek. At Paul's time, the population of the city is estimated to be about 700,000 people. The population consisted of Roman citizens who had migrated from Italy, native Greeks, Jews (Acts 18:14) and other people from various places who chose to settle there. Corinth's strategic location brought commerce and all that goes with it to its populace: wealth, a steady stream of travellers and merchants and other vices. In the words of Desilva (2004: pp. 560-561), in Paul's day many of the pagan religions included prostitution as part of the worship of their gods and goddesses. Consequently, sexual sin flourished in Corinth. On returning to Ephesus on his third journey, Paul made that city his base of operations for almost three years (AD 53-56) there; he heard disquieting news about immorality in the Corinthian church.

Greek philosophy influenced nearly every speculative thought that was there. Despite all of the obstacles, Paul was able to establish the Lord's church in Corinth and not take long (Ekpot, 2015: p. 132). Moreover, Paul explains that he was intent on having his converts' faith rooted in an experience of God and God's power, not in the persuasive artistry of a mere human being (1 Cor 2:1-5). Paul underscores the ultimate importance of experiencing the transcendent power of God as revealed in the crucified Christ. If the Corinthian were to be won to the gospel, it must be by the power of God and the convicting power of God's Holy Spirit. Their trust needed to rest in God's transforming power rather than in any manifestation of human or worldly excellence (Desilva, 2004: p. 562).

When Paul was in Ephesus, Apollos came to Corinth, Peter was claimed to have visited Corinth and laboured in Corinth. But after Apollos left, they got divided. The Petrine faction possibly was made up of some people who habitually exalted Peter to belittle Paul. Therefore Paul wrote a letter urging the believers in the city not to tolerate such conduct (envy, disorders, factious spirit and even them turning the Lord's table to form a secular banquet in their midst) it seems also that Corinthians had equally written to Paul seeking clarification over certain doctrinal matters. The epistle is very much in order in its approach as it sequentially addresses a group of problems that were brought to his

attention. The three divisions of the books are: response to the problem report of Chloe's households (1-4); response to the problem of immorality (pp. 5-6); and response to the letter of questions by the Corinthian (7-16) (Ekpot, 2015: p. 136).

### **The Passage in Greek Language**

**1Co 14: 34** αἱ γυναῖκες ὑμῶν ἐν ταῖς ἐκκλησίαις σιγάτωσαν· οὐ γὰρ ἐπιτρέπεται αὐταῖς λαλεῖν, ἀλλ' ὑποτάσασθαι, καθὼς καὶ ὁ νόμος λέγει. V. 35 εἰ δέ τι μαθεῖν θέλουσιν, ἐν οἴκῳ τοὺς ἰδίους ἄνδρας ἐπερωτάτωσαν· αἰσχρὸν γάρ ἐστι γυναιξὶν ἐν ἐκκλησίᾳ λαλεῖν (Barclay, 2007: p. 462).

### **The Passage in English language**

Let your women keep silence in the churches: for it is not permitted unto them to speak; but they are commanded to be under obedience, as also saith the law. And if they will learn anything let them ask their husband at home: for it is a shame for women to speak in church. (KJV).

### **The Keywords Studies**

#### **Silence: ἡσυχία**

It is an article, noun, dative, feminine, singular (Perschbacher, 1990: p. 124). The word used in v. 34 for “remain silent” (σιγάω, sigāō) means just that—“silence”! ἡσυχία. That is, the absence of speaking—no talking, no verbal communication (Thomson, 1998: p. 1891). Silence in the Bible expresses a wide range of emotions, attitude, attentiveness, restraint, respect, loyalty, deep thought e.t.c. (Ryken, 1998: p. 791). The word silence appears 10 times in the New Testament (Kohlenberger 111, 1997: p. 346) if one holds that a woman cannot talk in the assembly on the basis of this word, he must also prohibit her from praying, prophesying, singing, asking questions, or any other kind of verbal communication. But other Scriptures allow women to pray, prophesy, speak to one other and sing. So another explanation must be sought.

The passage itself gives us the answer. In v. 26, the primary thrust of this verse is consistent with what Paul is teaching throughout this passage: “whatever is done in the assembly should be done for the good of the whole, specifically for edification, that is, building up.” The best way to edify each other is for order to prevail, an order which speaks of order in God's creation and administration of His kingdom. In verses 27-28, Paul gives instructions to those who will edify the body in the use of foreign languages (tongues). Some feel that this is the theme of the next several verses, but it seems quite apparent that Paul moves on to the ministry of prophecy. In verse 29, Paul addresses the ministry of prophecy in the assembly. This verse is a key verse for understanding the structure of the immediate passage. And let two or three prophets speak and let the others pass judgment.

Following verses describe how the prophets are to speak: v. 30 But if a revelation is made to another who is seated, let the first keep silent (sigāō). v. 31 For you can all prophecy

one by one, so that all may learn and all be exhorted, v. 32 and the spirits of the prophets are subject to the prophets; v. 33 for God is not the God of confusion but of peace, as in all the assemblies of the saints. On the other hands, following verses describe how to judge the given prophecy: v.34 Let the women keep silent (sigaō) in the assemblies, for they are not permitted to speak. v. 35 And if they desire to learn anything, let them ask their own husbands at home; for it is improper for a woman to speak in the assembly. One can now understand how “silence” is interpreted in this scheme. Women are to remain absolutely silent when it comes to passing judgment on the prophecies given by male prophets. Thus, in short, what is prohibited here, is the verbal judgment of prophecy by the women in the assembly, a practice which would cast them in a position of unrecognized authority over men. Since Yeshua is the Head of the assembly, male leadership at the human level is consistent with the overall design.

According to Hale (2007: p. 649), what Paul means by silence is that women must not cause a disturbance during church meetings. And saying they are not allowed to speak, Paul is saying that they are not allowed to chatter. Tkach (2017), opines that Paul is not making a blanket prohibition that says that women can never speak in church. Rather, he was addressing his comments to a certain situation and his comments are limited in some ways. To remedy this problem, Omotoye (2003: p. 171) said, Paul instructs a number of people or groups to “be quiet” at certain times and under certain conditions. Chung, (2010: pp. 67-67), is of opinion that the church should encourage women to undertake theological studies granting them equal benefits and let the church consecrate into various ministers according to the gift that the spirit of God has imparted to them. Christian women need to be encourage to believe that they too can be meaningful in God service because Christian men need to discover the comfort and joy of working in equal male-female partnership and because the sin of sexism must be exercised from the modern Christian community.

Hellwig (1991: p. 11) said women in most churches have for the most part been excluded from ordained ministry they have not usually been able to play any official role in the shaping of the instrumental churches. She said women have for the most part been excluded from roles of dominance in the churches, it may well be that they have learn a more characteristically Christian approach to tasks of leadership or true ministry. Oduntan (2004: p. 51) opines that a woman should head a local church as a pastor because women have every right to be ministers. Wherever men are, women also have a right to be. After all, God created man in his own image, ‘male and female created He them’ Gen1: 27. Besides, God’s intention was ‘it is not good that man should be alone, I will make a helpmeet for him (Gen 2:16). Therefore, wherever man is, the ‘help meet for him’ should be there. Both man and woman are complementary to each other, assisting, sharing, loving, caring, procreating, e.t.c. to ignore womanhood is to ignore half of the population of the nation. Though God ordained that woman should remain subject to men

In Paul's time, women sat in one part of the church and the men in another. Thus, the women would often gossip and laugh among themselves and not pay any attention to what was being said in the meeting. They would often have small children with them and the children would be crying with no attention thereby creating disturbance on their own. Paul would certainly instruct such women to keep their children under control, or take them outside. Otherwise, no one would be able to concentrate on time. What is being said however was applied even more strictly among the Jews of Paul's time (Hale, 2007: p. 649). According to Jewish custom; women were not allowed to speak at all in the synagogue. But because Christian men and women are equal in Christ, Christian women were allowed more privileges in the church. Even so, Paul teaches here that it is usually more suitable for women to remain silence during church services (Thomson, 1998: p. 1891).

**Church: ἐκκλησία**

It is an article, noun, dative, feminine, singular. ἐκκλησία means a body or organization of religious believer, congregation (Perschbacher, 1990: p. 189). The word church appeared 114 times in the New Testament (Kohlenberger 111, 1997: pp. 241-242). It is also known as assembly, congregation, gathering. Israel was God's Church, God's Assembly and God's Congregation in the wilderness. ἐκκλησία means "to call out; summon forth. In its simplest meaning, ἐκκλησία may be taken to denote the "assembly" or "congregation" of those who are the recipients of God's heavenly grace. It is not clear whether the early Christians used the term because they regarded themselves as "called out" from the world 1 Pet 2:19 in the saying of Jesus, the actual word ἐκκλησία occurs only twice. The first occasion was when Peter uttered his great confession of faith at Caesarea Philippi (Matt 16:18) and the other instance was in the context of instructions that the Lord gave his disciples concerning their duty toward an offending brother (Matt 18:17). In the apostolic writings the use of the word becomes more common. Sometimes, it is used to denote scattered groups of Christians over a wide area, such as "the churches of Galatia" (Gal 1:12) on other occasions, it is used with reference to the body of Christians dwelling in the same immediate locality such as "the church at Antioch" (Acts 13:1). A small company of Christians meeting together in a house for worship and edification also is referred to as a church (Rom 16:15; 1 Cor 16:19; Col 4:15) (Meeril, 2009: pp. 879-880). He further adds that, in no case is the word used with reference to a building in which worship is conducted. It is significant that the word synagogue too was used originally to denote not a building but an assembly of people gathered together for a specific purpose.

**Woman: γυνή**

It is an article, noun, nominative, feminine, singular (Perschbacher, 1990: p. 83). γυνή means an adult female person, and it also means wife" Paul uses the word here in the general sense which he states that "women should remain silent in the church. The word women/wife appears 215 times in the New Testaments (Kohlenberger 111, 1997: pp.

136-138). In the Biblical images, women do not have the same social rights and advantages as man (Ryken, 1998: pp. 959-960).

Furthermore, the primary legitimating story of the lesser role for women is traceable to the account of Adam and Eve, most especially of the “fall”. Woman has been picture as someone who is easily deceived and therefore needs to be overseen by man lest she lead others astray. However, in God’s economy women are treated with respect because women are the receiver of the seed and the nurturer of the child, the woman is cherished especially for her purity and her fecundity. Also, the patriarch’s selection of a bride and her fidelity to her husband are keys to her value. The greatest curse she can know is barren womb. Realistically, her sons were to provide for her old age; because women in biblical times were subordinate to men in power and economically dependent on them. Women, whose portraits emerge most strongly, are those who display unusual courage in rising above conventional roles. Paragons of courage include Jochebed (mother of Moses), Deborah, Jael, Ruth, Esther, Abigail (1 Sam 25) and Mary the mother of Jesus. The same social structure that made women less powerful than men also produced the archetype of the women as sympathetic victim of male chauvinism. Sarah as an example use a pawn to protect Abraham’s life as a traveller in foreign realms e.t.c (Ryken, 1998: pp. 959-960).

**Law:** νόμος

It is an article noun, nominative, masculine, singular (Perschbacher, 1990: p. 279). νόμος means a binding custom or practice of a community: a rule of conduct or action prescribed or formally recognized as binding or enforced by a controlling authority (Thomson, 1998: p. 1228). The word νόμος appeared 194 times in the New Testament (Kohlenberger 111, 1997: pp. 522-524). Law is a major motto in the Bible where it is both positive and negative. Where there is no law there is no sin. Law functions as a blessing and as well as a judgment. There is punishable sin under law. In the words of Cerling (1972: pp. 47-53) Talmud (as in most ancient Jewish writings), women are highly praised and noted as worthy in the realm in which the early Judaism saw her role: home and family. Outside of the home and her role as mother and wife, women are sometimes described by the Talmud as lazy, stupid, vain, having a tendency for the occult, and in many ways frivolous and unteachable. Josephus, a Jewish historian, writes that “woman... is in all things inferior for a man” (Scholer, 1981: pp. 1-4). That women were not regarded as acceptable witnesses in a court of law indicates their relative position in the society at large. In the courts, a woman’s testimony held little weight. The Talmud according to (Evans, 1983: p.138) indicates that one could trust the testimony of woman as equal to that of a Gentile slave. Josephus would not allow the testimony of a woman because of the “levity and temerity of (her) sex” (Hoch, 1987: pp. 241-51). In the Old Testament we have Mosaic Law however Jesus Christ came to amend the law including Jewish law; regarding women. There were two groups who gave their lives to teaching and keeping of the law; (a) The scribes; they were the writers and teachers of law (b) The Pharisees; they were the strict followers of the law (Thomson, 1998: p. 1228).

### **Relevance of 1 Corinthians 14:34-35 to Women in R.C.C.G**

The Redeemed Christian Church of God is one of the fastest growing Pentecostal churches in Nigeria with its spread in over 190 countries in the world. Research has shown that women are given much place and attention in the church and they get involved in almost all the church activities and they are well respected and not treated with disdain. Unlike the most ancient of those civilizations, the Sumerian, it has been said that it was male-dominated: men ran the government, managed the economy, administered the courts and schools, manipulated the theology and ritual, and therefore women generally were treated as second-class citizens without power, prestige, or status (Kramer, 1974). In this early period of the twenty-fourth century some women in the RCCG are not only home maker but an influence in the society, they owned and controlled vast amounts of property, enjoyed some laws which in effect enjoined something like equal pay for equal work, and were able to hold top rank among the literati of the land, and be spiritual leaders of paramount importance. Thraede (1970: p. 199) sums the matter up when he says: The emancipation of the woman in private law was decisive for the development which began already in the classical period: the equalization in inheritance and property rights as well as the de facto independence in marriage and divorce. The relevance of this passage within the social, financial, spiritual, political and economic context for women in R.C.C.G is discussed here.

### **Social Relevance**

This aspect has to do with women and the society. Thus, the relevance of women in the society and silence in 1 Corinthians 14:34-35 cut across the society. Rather women in R.C.C.G are a voice in the society and they subdue it just according to Gen 1:26-28. Socially, we have R.C.C.G women making it and doing the extra ordinary unlike before; women are now working and making money.

We have some women in R.C.C.G who works in banks, ministries, who are journalist, caterers and lecturer. For example, Dr. (Mrs.) Agnes Adeyeye is a typical example of this, she is one of the good women in R.C.C.G, and also a pastor's wife and she is a lecturer in the University of Ilorin, Department of Religions under Faculty of Arts (Ojo, 2017). And not only that, Mrs. Bukola Latunde is also a social figure whose extra-ordinary enthusiasm with her husband has calls for amazement. She is a wife to an assistant pastor in Kwara province 4 and she and her husband are into a joint business venture popularly known as SEAP and it is in over 23 states in Nigeria. They venture into business like table water, poultry, selling of wears, kitchen utensils, gifts items, food items etc. It is known of recent that Mrs. Bukola Latunde and her husband built a complete church (Nehemiah) with necessary facilities and handed it over to R.C.C.G authority (Adeboye, 2011: pp. 7-8). In Proverbs 31:10-31, the woman that was been portrayed was not said to be silent instead, she was known in her environment. In fact, her husband's occupation was not mentioned yet she was socially recognized. Also, the wife of the vice president of Nigeria, Dolapo Osinbajo is socially recognized not because she was silent.

### **Financial Relevance**

Unlike before, women in R.C.C.G are now working hard even to meet needs; self and family needs. They no longer wait for their husbands before doing some things because they have what it takes to be a real woman. For example, the highest paid C.E.O in Nigeria, Sola David-Borha is a member of R.C.C.G and also a member of the governing council of the Redeemer's University of Nigeria (RUN) and an associate pastor of R.C.C.G, city of David parish. She is allegedly collecting #484, 931daily and #117m annually (Ona 2018). Now that women are fully working; they are able to contribute to the financial aspects of the family and of the church. Even looking at the male- female ratio attendance in church, women pay tithe and offering which according to Malachi 3: 8-12 said; bring all tithes into the storehouse so that there will be enough food in the temple... and by so doing, I will open the windows of heaven for you and I will pour out a blessing so great, you won't have enough room to take it. Now women are now dangerous givers.

Women give cheerfully, women are able to help people in needs because they have what it takes to help. Husbands can now depend on their wives financially because if they don't have, their wives will definitely have. They are now able to maintain their homes with money and are being respected by their husbands and in-laws. Although Apostle Paul instructed women to keep quiet in the church, yet, financially women in R.C.C.G are not keeping quiet because their pocket is speaking. Now women are involved in church project and they are part of the welfare committee. Nothing is done without the support of women. For example in R.C.C.G we have special assistant to the general overseer as woman (SATGO) (Oyedunmade 2017).

### **Spiritual Relevance**

Spiritually, most women in R.C.C.G are very sound and most women are spiritually hot. The women at the national level coordinate the affairs of the mission by disseminating information from the national level down to the parish level through the regions, provinces, zones and areas, to ensure women are more active in the service of the Lord and retain their relevance in the household of faith. Due to the rapid growth of the church, Afolayan, (2017) said: the women at the regional level are well fed with accurate information so as to maintain the standard at the national level. The annual convention of the Redeemed Christian Church of God holds every August while the women in the ministry annual convention holds every February. She further added that, the women convention started with the mother in Israel, Pastor (Mrs.) Folu Adeboye in 1998. The aim is to create an avenue for women to show their potentials in church and society. At the women convention everything with the help of the Holy Spirit is being planned by the women. The head of unit of women at the regional level is the wife of the regional Pastor. The wife of the regional Pastor is being assisted by the provincial Pastor's wife, the mid-wife, the wife of the regional evangelist and the wife of the regional secretary (Parabola & WordPress, 2017).



She controls the affairs of the women in their region and reports directly to either the mother in Israel or to special assistants to wife of the general overseer. She ensures that women at the regional level maintain the standards at the national level, thereby organizing regional women conventions, seminars and empowerment programs. The head of unit of women at the provincial level is the wife of the provincial Pastor. She also ensures that women at the zonal level are given information in terms of what is going on both at the national level and at regional level (Kolawole, 2018). They are not lukewarm just like God said lukewarm people will I spit out of my mouth (Rev 3:15-16) women are now on fire for God. We now have women as prayer champion leaders and head of department in church. Also women in R.C.C.G occupy ministerial offices in the church; pastor, teacher etc.

For example, Pastor (Mrs) Afolayan, one of the good women in R.C.C.G is a Pastor in R.C.C.G, Heaven's Gate Cathedral, along F division Tanke, Ilorin (2017) and also in R.C.C.G Flourish Assembly, we have deaconess Ademola as one of the Sunday school teachers (Opeyemi, 2017). Those with the gift of speaking in tongues, manifest it with their full potential just as the spirit leads. Women in R.C.C.G now pray well like never before and are able to guide their husband and children through prayer with the help of Holy Spirit. Women do lead during the weekly and Sunday prayer meetings, digging deep and house fellowship; just as we have female pastors we also have deaconess who are not just there by title but they perform what's due according to their ministerial office. Women now move from just being a home maker because they prayerfully stand in gap for their family; while they clean they pray, while they bath the children, they pray, while they mop, they pray and while they are cooking, they pray. For example, Siju Iluyomade, the convener of the Arise Women Conference an annual event which regularly see amongst its attendee; ministers, first ladies and powerful women in the society, is one of the women in R.C.C.G. She has a vision toward accelerating nation building through the empowerment of women in the society. In addition to her being a pastor in the Redeemed Christian Church of God, she is also a lawyer.

### **Political Relevance**

In the political aspect, we have women in R.C.C.G who are participating in politics and in the national growth and development of Nigeria. For example, according to Afolayan (2017) her Excellency, the wife of the vice president of Nigeria Dolapo Osinbajo is known to have supported her husband. Her support for her husband is crucial to that political height; for every successful man there is a woman. What is more, we have some women in R.C.C.G who are wives of political leaders and who are into politics and are doing fine and excellently well. For example, the wife of the present governor of Lagos state, Mrs Bolanle Ambode is a deaconess in R.C.C.G and she's able to prove a difference in the political sphere, by actively encouraging women on the need to seek economic empowerment to enjoy stable income. Also, the leader of the church, Pastor E. A. Adeboye, is known to have encouraged his members to get voters card and participate

in politics and this instruction is not an exemption of women in the church (Ambode, 2017).

### **Economic Relevance**

Women in Hellenistic times also exercised extensive rights in the economic sphere. A woman could inherit a personal patrimony--equally along with sons!--buy, own, and sell property and goods, and will them to others (Kreller, 1919: p. 142). This is also true with the RCCG women. Economically, we have women in R.C.C.G who venture into business with the sole aim of making profit. Business like: fashion designing, hair dressing, networking, eatery, super market, selling of wears e.t.c Indeed, in Hellenistic times there were wealthy Greek women, some of whom were greatly honoured for their philanthropy (Schneider, 1967: p. 80). In RCCG for example, Assistance Pastor (Mrs.) S.A Kolawole the wife of the provincial pastor of Kwara province 4 is into business of selling of coconut oil, Tom brown, snacks, cookies e.t.c Also, Sis Odetokun, the owner of Olufeyikemi event planning, cake & rentals services which is at No.64 Gaa-Akanbi road opposite Diviland Catering Institution Ilorin, is also one of the women in R.C.C.G. She is into decoration, sugar craft, small chops, snacks, sales of decoration materials and she also train people too (Kolawole, 2018). Also Sis Sade Oladimeji, one of the good women in R.C.C.G is working in Dangote Company and Sis Fagbemi is into sowing bridal wears and catering services. Sis Oluwaseun Odeyemi is also into business of selling foodstuffs, jewelleryes and she's also a starch dealer (Odeyemi, 2018). Sis. Ogunjobi is also into baking of cakes, small chops, chin-chin and peanuts (Ogunjobi, 2018). And with this they are making the country a better place to live by gainfully employing the jobless youth to their business enterprises and training people for skill acquisition and thereby reducing the rate of poverty and unemployment in the society (Oyinloye, 2018).

### **Conclusion**

This paper has demonstrated what Apostle Paul meant in 1Corinthians 14:34-35 and also highlighted the significance of women in RCCG in Nigeria. The significance cut across both Local, State and Federal levels respectively because the Leadership of RCCG allows full participation of women in the Church. This in turn has added values to them and help the women to be relevant socially, financially, spiritually, politically and economically both at home, in the church and in the society as well, which is more than cooking or child upbringing. This is contrary to the status of women in the ancient Near Eastern world where they were generally considered inferior to men. However, this conclusion does not negate the fact that God has given authority to the men and that Bible demands that women should be submissive to men. That women are allowed to function actively both at home and in the church is not a license for women to lord it over men, but be submissive in whatsoever office they find themselves either at home or elsewhere, since the husband is the head of the wife just as Christ is the head of the church.

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## CHAPTER THIRTY-TWO

### AN APPRAISAL OF THE INFLUENCE OF YORUBA LANGUAGE ON AFRICAN CHRISTIANITY: A CASE STUDY OF SAMUEL AJAYI CROWTHER

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#### Introduction

The Yoruba people (name spelled also: Ioruba or Joruba; Yoruba: *Ìran Yorùbá*) (CIA World Factbook 2013 estimate) are a Niger-Congo ethnic group of southwestern and north-central Nigeria, as well as southern and central Benin. Together, these regions are known as Yorubaland. The Yoruba constitute over 40 million people in total. The majority of this population is from Nigeria, where the Yoruba make up 21% of the country's population, according to the *CIA World Factbook*, making them one of the largest ethnic groups in Africa. Most Yoruba people speak the Yoruba language, which is tonal, and is the Niger-Congo language with the largest number of native speakers. The Yoruba share borders with the very closely related Itsekiri to the south-east in the North West Niger delta, Bariba to the northwest in Benin, the Nupe to the north and the Ebira to the northeast in central Nigeria. To the east are the Edo, Esan and the Afemai groups in mid-western Nigeria. Adjacent to the Ebira and Edo groups are the related Igala people found in the northeast, on the left bank of the Niger River. To the southwest are the Gbe speaking Mahi, Egun, Fon and Ewe who border Yoruba communities in Benin and Togo. To the southeast are Itsekiri who live in the north-west end of the Niger delta. They are ancestrally related to the Yoruba but chose to maintain a distinct cultural identity. Significant Yoruba populations in other West African countries can be found in Ghana, Ivory Coast, Liberia and Sierra Leone. (John T. Bendor-Samuel, *Encyclopedia britannica*).

The Yoruba diaspora consists of two main groupings; one of them includes relatively recent migrants, the majority of which moved to the United Kingdom and the United States after major economic and political changes in the 1960s to 1980s. The other dates to the Atlantic slave trade and has communities in Cuba, Dominican Republic, Venezuela, Saint Lucia, Jamaica, Brazil, Grenada, and Trinidad and Tobago, and other countries.

#### Theoretical Framework

As an ethnic description, the word "Yoruba" was first recorded in reference to the Oyo Empire in a treatise written by the 16th century Songhai scholar Ahmed Baba. It was popularized by Hausa usage<sup>5</sup> and ethnography written in Arabic and Ajami during the 19th century, in origin referring to the Oyo exclusively. The extension of the term to all

speakers of dialects related to the language of the Oyo (in modern terminology North-West Yoruba) dates to the second half of the 19th century. It is due to the influence of Bishop Samuel Ajayi Crowther, the first Anglican bishop in Nigeria. Crowther was himself a Yoruba and compiled the first Yoruba dictionary as well as introducing a standard for Yoruba orthography. The alternative name *Akú*, apparently an exonym derived from the first words of Yoruba greetings (such as *E kú àárọ?* "good morning", *E kú alẹ?* "good evening") has survived in certain parts of their diaspora as a self-descriptive, especially in Sierra Leone.

### **Language**

The Yoruba culture was originally an oral tradition, and the majority of Yoruba people are native speakers of the Yoruba language. The number of speakers is roughly estimated at about 30 million in 2010. Yoruba is classified within the Edekiri languages, which together with the isolate Igala, form the Yoruboid group of languages within the Volta-Niger branch of the Niger-Congo family. Igala and Yoruba have important historical and cultural relationships. The languages of the two ethnic groups bear such a close resemblance that researchers such as Forde (1951) and Westermann and Bryan (1952) regarded Igala as a dialect of Yoruba.

The Yoruboid languages are assumed to have developed out of an undifferentiated Volta-Niger group by the 1st millennium BCE. There are three major dialect areas: Northwest, Central, and Southeast. As the North-West Yoruba dialects show more linguistic innovation, combined with the fact that Southeast and Central Yoruba areas generally have older settlements, suggests a later date of immigration for Northwest Yoruba. The area where North-West Yoruba (NWY) is spoken corresponds to the historical Oyo Empire. South-East Yoruba (SEY) was probably associated with the expansion of the Benin Empire after c. 1450. Central Yoruba forms a transitional area in that the lexicon has much in common with NWY, whereas it shares many ethnographical features with SEY. Literary Yoruba, the standard variety taught in schools and spoken by newsreaders on the radio, has its origin in the Yoruba grammar compiled in the 1850s by Bishop Samuel Ajayi Crowther, who himself was a creole from Sierra Leone. Though for a large part based on the Oyo and Ibadan dialects, it incorporates several features from other dialects.

### **Brief History of the Yoruba People**

As of the 7th century BCE the African peoples who lived in Yorubaland were not initially known as the Yoruba, although they shared a common ethnicity and language group. By the 8th century, a powerful Yoruba kingdom already existed in Ile-Ife, one of the earliest in Africa. The historical Yoruba develop *in situ*, out of earlier Mesolithic Volta-Niger populations, by the 1st millennium BCE. Oral history recorded under the Oyo Empire derives the Yoruba as an ethnic group from the population of the older kingdom of Ile-Ife. The Yoruba were the dominant cultural force in southern Nigeria as far back as the 11th century.

The Yoruba are among the most urbanized people in Africa. For centuries before the arrival of the British colonial administration most Yoruba already lived in well-structured urban centres organized around powerful city-states (*Ìlú*) centred around the residence of the *Oba*. In ancient times, most of these cities were fortresses, with high walls and gates. Yoruba cities have always been among the most populous in Africa. Archaeological findings indicate that Òyó-Ilé or Katunga, capital of the Yoruba empire of Oyo (fl. between the 11th and 19th centuries CE), had a population of over 100,000 people (the largest single population of any African settlement at that time in history). For a long time also, Ibadan, one of the major Yoruba cities, was the largest city in the whole of Sub Saharan Africa. Today, Lagos (Yoruba: *Èkó*), another major Yoruba city, with a population of over twenty million, remains the largest on the African continent.

Archaeologically, the settlement of Ile-Ife showed features of urbanism in the 12th–14th century era. In the period around 1300 CE the artists at Ile-Ife developed a refined and naturalistic sculptural tradition in terracotta, stone and copper alloy - copper, brass, and bronze many of which appear to have been created under the patronage of King Obalufon II, the man who today is identified as the Yoruba patron deity of brass casting, weaving and regalia.<sup>14</sup> The dynasty of kings at Ile-Ife, which is regarded by the Yoruba as the place of origin of human civilization, remains intact to this day. The urban phase of Ile-Ife before the rise of Oyo, c. 1100–1600, a significant peak of political centralization in the 12th century)<sup>15</sup> is commonly described as a "golden age" of Ile-Ife. The oba or ruler of Ile-Ife is referred to as the Ooni of Ife.

Ife continues to be seen as the "Spiritual Homeland" of the Yoruba. The city was surpassed by the Oyo Empire as the dominant Yoruba military and political power in the 17th century. The Oyo Empire under its oba, known as the Alaafin of Oyo, was active in the African slave trade during the 18th century. The Yoruba often demanded slaves as a form of tribute of subject populations, who in turn sometimes made war on other peoples to capture the required slaves. Part of the slaves sold by the Oyo Empire entered the Atlantic slave trade.

Most of the city states were controlled by Obas (or royal sovereigns with various individual titles) and councils made up of Oloyes, recognised leaders of royal, noble and, often, even common descent, who joined them in ruling over the kingdoms through a series of guilds and cults. Different states saw differing ratios of power between the kingships and the chiefs' councils. Some, such as Oyo, had powerful, autocratic monarchs with almost total control, while in others such as the Ijebu city-states, the senatorial councils held more influence and the power of the ruler or *Oba*, referred to as the Awujale of Ijebuland, was more limited. Yoruba settlements are often described as primarily one or more of the main social groupings called "generations":

- The "first generation" includes towns and cities known as original capitals of founding Yoruba kingdoms or states.
- The "second generation" consists of settlements created by conquest.
- The "third generation" consists of villages and municipalities that emerged following the internecine wars of the 19th century (Jorge Canizares-Esguerra; Matt D. Childs; James Sidbury 2013).

Monarchies were a common form of government in Yorubaland, but they were not the only approach to government and social organization. The numerous Ijebu city-states to the west of Oyo and the Eḡba communities, found in the forests below Oyo's savanna region, were notable exceptions. These independent polities often elected an *Ọba*, though real political, legislative, and judicial powers resided with the *Ogboni*, a council of notable elders. The notion of the divine king was so important to the Yoruba, however, that it has been part of their organization in its various forms from their antiquity to the contemporary era.

During the internecine wars of the 19th century, the Ijebu forced citizens of more than 150 Eḡba and Owu communities to migrate to the fortified city of Abeokuta. Each quarter retained its own *Ogboni* council of civilian leaders, along with an *Olorogun*, or council of military leaders, and in some cases its own elected *Obas* or *Baales*. These independent councils elected their most capable members to join a federal civilian and military council that represented the city as a whole. Commander Frederick Forbes, a representative of the British Crown writing an account of his visit to the city in the *Church Military Intelligencer* (1853), described Abeokuta as having "four presidents", and the system of government as having "840 principal rulers or 'House of Lords,' 2800 secondary chiefs or 'House of Commons,' 140 principal military ones and 280 secondary ones." He described Abeokuta and its system of government as "the most extraordinary republic in the world."

Gerontocratic leadership councils that guarded against the monopolization of power by a monarch were a trait of the Eḡba, according to the eminent Oyo historian Reverend Samuel Johnson. Such councils were also well-developed among the northern Okun groups, the eastern Ekiti, and other groups falling under the Yoruba ethnic coming under an umbrella. In Oyo, the most centralized of the precolonial kingdoms, the *Alaafin* consulted on all political decisions with the prime elector or president of the House of Lords (the *Basorun*) and the rest of the council of leading nobles known as the *Oyo Mesi*. Traditionally kingship and chieftainship were not determined by simple primogeniture, as in most monarchic systems of government. An electoral college of lineage heads was and still is usually charged with selecting a member of one of the royal families from any given realm, and the selection is then confirmed by an Ifá oracular request. The *Obas* live in palaces that are usually in the center of the town. Opposite the king's palace is the *Ọja Ọba*, or the king's market. These markets form an inherent part of Yoruba life. Traditionally their traders are well organized, have various guilds, officers, and an elected



speaker. They also often have at least one *Iyaloja*, or Lady head of the Market, who is expected to represent their interests in the aristocratic council of oloyes at the palace.

The monarchy of any city-state was usually limited to a number of royal lineages. A family could be excluded from kingship and chieftaincy if any family member, servant, or slave belonging to the family committed a crime, such as theft, fraud, murder or rape. In other city-states, the monarchy was open to the election of any free-born male citizen. In Ilesa, Ondo, Akure and other Yoruba communities, there were several, but comparatively rare, traditions of female *Obas*. The kings were traditionally almost always polygamous and often married royal family members from other domains, thereby creating useful alliances with other rulers.<sup>26</sup> Ibadan, a city-state and proto-empire founded in the 18th century by a polyglot group of refugees, soldiers, and itinerant traders from Oyo and the other Yoruba sub-groups largely dispensed with the concept of monarchism, preferring to elect both military and civil councils from a pool of eminent citizens. The city became a military republic, with distinguished soldiers wielding political power through their election by popular acclaim and the respect of their peers. Similar practices were adopted by the *Ijẹsa* and other groups, which saw a corresponding rise in the social influence of military adventurers and successful entrepreneurs. The *Ìgbómìnà* were renowned for their agricultural and hunting prowess, as well as their woodcarving, leather art, and the famous Elewe masquerade.

### **Organizations in Yorubaland**

Occupational guilds, social clubs, secret or initiatory societies, and religious units, commonly known as *Ègbẹ* in Yoruba, included the *Parakoyi* (or league of traders) and *Ègbẹ Ode* (hunter's guild), and maintained an important role in commerce, social control, and vocational education in Yoruba polities. There are also examples of other peer organizations in the region.<sup>27</sup> When the *Ègba* resisted the imperial domination of the Oyo Empire, a figure named Lisabi is credited with either creating or reviving a covert traditional organization named *Ègbẹ Aro*. This group, originally a farmers' union, was converted to a network of secret militias throughout the *Ègba* forests, and each lodge plotted and successfully managed to overthrow Oyo's *Ajeles* (appointed administrators) in the late 18th century.

Similarly, covert military resistance leagues like the *Ekiti Parapo* and the *Ogidi* alliance were organized during the 19th century wars by often-decentralized communities of the Ekiti, *Ijẹsa*, *Ìgbómìnà* and Okun Yoruba in order to resist various imperial expansionist plans of Ibadan, Nupe, and the Sokoto Caliphate.

### **Society and Culture in Yorubaland**

In the city-states and many of their neighbours, a reserved way of life remains, with the school of thought of their people serving as a major influence in West Africa and elsewhere. Today, most contemporary Yoruba are Christians and Muslims. Be that as it may, many of the principles of the traditional faith of their ancestors are either knowingly

or unknowingly upheld by a significant proportion of the populations of Nigeria, Benin and Togo.

### **Religion and Mythology in Yorubaland**

The Yoruba faith, variously known as Aborisha, Orisha-Ifa or simply (and erroneously) Ifa, is commonly seen as one of the principal components of the African traditional religions. Orisa'nla, also known as Ọbatala, was the arch-divinity chosen by Olodumare, the Supreme God, to create solid land out of the primordial water that then constituted the earth and populating the land with human beings molded out of clay. (Ajayi, Timothy Temilola, 2001).

### **Traditional Religion in Yorubaland**

The Yorùbá religion comprises the traditional religious and spiritual concepts and practices of the Yoruba people. Its homeland is in Southwestern Nigeria and the adjoining parts of Benin and Togo, a region that has come to be known as Yorubaland. Yorùbá religion is formed of diverse traditions and has no single founder.

Yoruba religious beliefs are part of itan, the total complex of songs, histories, stories and other cultural concepts which make up the Yorùbá society. One of the most common Yoruba traditional religious concepts has been the concept of Orisha. Orisha (also spelled Orisa or Orixa) are various godly forms, that reflect one of the various manifestations/avatars of God in the Yoruba spiritual or religious system. Some widely known Orisha are Ogun, (God of metal, war and victory), Shango or Jakuta (God of thunder, lightning, fire and justice who manifests as a king always wielding a double-edged axe which conveys his Ashe or divine authority & power), Esu/Eshu elegbara (The trickster and sole messenger to the pantheon, who conveys the wish of men to the gods. He understands every language / tongue spoken by humankind, and is also the guardian of the crossroads, *Oríta méta* in Yoruba). Eshu has two avatar forms which are manifestations of his dual nature- positive and negative energies; Eshu Laroye, a teacher instructor and leader, and Eshu Ebita, jesty, deceitful, suggestive and cunning, Orunmila, The god of Infinite Knowledge, divination, wisdom and fortune-telling, who reveals the past, solution to problems in the present, and the future, consulted through the Ifa divination system by oracles called Babalawos. An Iroke or Irofa (*Ìròkè Ifá*) is the divination tapper of the Yoruba. It is long, slender and often slightly curved. Used in combination with the *Opon Ifa* or divination board. Traditionally made from ivory, but also brass & wood.

Olorun is one of the manifestations/avatars of the Supreme God of the Yoruba pantheon, the owner of the heavens, and is associated with the Sun known as Oòrùn in the Yoruba language. The other two avatar forms of the supreme God are; Olodumare, the supreme creator and Olofin, who is the conduit between Ọrunn (Heaven) and Ayé (Earth), Oshumare a god that manifests in the form of a rainbow, also known as Ọ̀sùmàrè in Yorùbá, Obatala god of clarity and creativity Etc. This religion has found its way

throughout the world and is now expressed in practices as varied as Candomblé in Brazil, Lucumí/Santería in Cuba and North America, orisha or ifa in Trinidad (Trinidad Orisha), Kélé in Saint Lucia, Anago and Oyotunji, as well as in some aspects of Umbanda, Winti, Obeah, Vodun and a host of others. These varieties, or spiritual lineages as they are called, are practiced throughout areas of Nigeria, the Republic of Benin, Togo, Brazil, Cuba, Guyana, Haiti, Jamaica, Puerto Rico, Suriname, Trinidad and Tobago, the United States, Uruguay, Argentina and Venezuela, among others. As interest in African indigenous religions grows, Orisha communities and lineages can be found in parts of Europe and Asia as well. While estimates may vary, some scholars believe that there could be more than 100 million adherents of this spiritual tradition worldwide. Oral history of the Oyo-Yoruba recounts Odùduwà to be the Progenitor of the Yoruba and the reigning ancestor of their crowned kings.

His coming from the east, sometimes understood from Ife traditions to be Oke-Ora and by other sources as the "vicinity" true East on the Cardinal points, but more likely signifying the region of Ekiti and Okun sub-communities in northeastern Yorubaland/central Nigeria. Ekiti is near the confluence of the Niger and Benue rivers, and is where the Yoruba language is presumed to have separated from related ethno-linguistic groups like Igala, Igbo, and Edo (Earl Phillips, 1969: p. 173).

After the death of Oduduwa, there was a dispersal of his children from Ife to found other kingdoms. Each child made his or her mark in the subsequent urbanization and consolidation of the Yoruba confederacy of kingdoms, with each kingdom tracing its origin due to them to Ile-Ife.

After the dispersal, the aborigines became difficult, and constituted a serious threat to the survival of Ife. Thought to be survivors of the old occupants of the land before the arrival of Oduduwa, these people now turned themselves into marauders. They would come to town in costumes made of raffia with terrible and fearsome appearances, and burn down houses and loot the markets. Then came Moremi on the scene; she was said to have played a significant role in the quelling of the marauders' advancements. But this was at a great price; having to give up her only son Oluorogbo. The reward for her patriotism and selflessness was not to be reaped in one lifetime as she later passed on and was thereafter immortalized. The Edi festival celebrates this feat amongst her Yoruba descendants.

Yoruba culture consists of folk/cultural philosophy, religion and folktales. They are embodied in Ifa-Ife Divination, known as the tripartite Book of Enlightenment in Yorubaland and in its diaspora. Yoruba cultural thought is a witness of two epochs. The first epoch is a history of cosmogony and cosmology. This is also an epoch-making history in the oral culture during which time Oduduwa was the king, the Bringer of Light, pioneer of Yoruba folk philosophy, and a prominent diviner. He pondered the visible and invisible worlds, reminiscing about cosmogony, cosmology, and the mythological

creatures in the visible and invisible worlds. His time favored the artist-philosophers who produced magnificent naturalistic artworks of civilization during and pre-dynastic Yorubaland. The second epoch is the epoch of metaphysical discourse, and the birth of modern artist-philosophy. This commenced in the 19th century in terms of the academic prowess of Bishop Dr. Ajayi Crowther (1807–1891). Although religion is often first in Yoruba culture, nonetheless, it is the philosophy, the thought of man that actually leads spiritual consciousness (ori) to the creation and the practice of religion. Thus, it is believed that thought (philosophy) is an antecedent to religion. Values such as respect, peaceful co-existence, loyalty and freedom of speech are both upheld and highly valued in Yoruba culture. Societies which are considered secret societies often strictly guard and encourage the observance of moral values. Today, the academic and nonacademic communities are becoming more interested in Yoruba culture. More research is being carried out on Yoruba cultural thought as more books are being written on the subject.

The Yoruba are traditionally a very religious people, and are today pluralistic in their religious convictions. The Yoruba are one of the more religiously diversified ethnic groups in Africa. Many Yorubas can be found in different types of Christian denominations. Many others are Muslims, as well as practitioners of the traditional Yoruba religion. Yoruba religious practices such as the Eyo and Osun-Osogbo festivals are witnessing a resurgence in popularity in contemporary Yorubaland. They are largely seen by the adherents of the modern faiths, especially the Christians and Muslims, as cultural rather than religious events. They participate in them as a means to celebrate their people's history, and boost tourist industries in their local economies in which the focus of this paper would be on Christianity and the influence of Yoruba Language on African churches.

### **Christianity in Yorubaland**

The Yorubas were one of the first groups in West Africa to be introduced to Christianity on a large scale. Christianity (along with western civilization) came into Yorubaland in the mid-19th century through the Europeans, whose original mission was commerce. The first European visitors were the Portuguese, they visited the Bini kingdom in the late 16th century, as time progressed other Europeans- such as the French, the British, and the Germans followed suit. British and French were most successful in their quest for colonies (These Europeans actually split Yorubaland, with the larger part being in British Nigeria, and the minor parts in French Dahomey, now Benin, and German Togoland). Home governments encouraged religious organizations to come, and to Christianize the so-called "animist" Africans. Roman Catholics (known to the Yorubas as Ijo Aguda, so named after returning former Yoruba slaves from Latin America, who were mostly Catholic, and were also known as the Agudas, Saros or Amaros) started the race, followed by Protestants, whose prominent member- Church Mission Society (CMS) based in England made the most significant in-roads into the hinterland regions for evangelism and became the largest of the Christian missions. Methodists (known as Ijo-Eleto, so named after the Yoruba word for "method or process") started missions in

Agbadarigi / Gbegle by Thomas Birch Freeman in 1842. Henry Townsend, C.C.Gollmer, and Ajayi Crowther of the CMS worked in Abeokuta, then under the Egba division of Southern Nigeria in 1846.

Hinderer and Mann of CMS started missions in Ibadan/Ibarapa and Ijaye divisions of the present Oyo state in 1853. The Baptist missionaries-Bowen and Clarke concentrated on the northern Yoruba axis-(Ogbomoso and environs). With their success, other religious groups- Salvation Army, Evangelists Commission of West Africa (ECWA) became popular among the Igbomina and other non-denominational Christian groups joined. The increased tempo of Christianity led to the appointment of Saros and indigenes as missionaries, this move was initiated by Venn, the CMS Secretary. Nevertheless, the impact of Christianity in Yoruba land was not felt until fourth decade of 19th century, when a Yoruba slave boy, Samuel Ajayi Crowther had become a Christian convert, linguist, whose knowledge in languages would become a major tool and instrument to propagate Christianity in Yoruba land and beyond. Today, there are a number of Yoruba Pastors and Church founders with large congregations, e.g. Pastor Enoch Adeboye of the Redeemed Christian Church of God, Pastor David Oyedepo of Living Faith Church World Wide also known as Winners Chapel, Pastor Tunde Bakare of Latter rain Assembly, Prophet T. B. Joshua of Synagogue of All Nations, William Folorunso Kumuyi of Deeper Christian Life Ministry and Dr Daniel Olukoya of the Mountain of Fire and Miracles Ministries. The Yoruba are known for their love of privacy and respect for other ethnic groups - particularly around bigger cities such as Lagos and in Diasporan communities.

Samuel Ajayi Crowther was born with the name Ajayi in Osogun, in the Egba section of the Yoruba people, in what is now western Nigeria. When about 13, he was taken as a slave by Fulani and Yoruba Muslim raiders and sold several times before being purchased by Portuguese traders for the transatlantic market. His ship was intercepted by the British navy's anti-slave trade patrol, and the slaves were liberated in Sierra Leone. There he became a Christian, taking at baptism the name of an eminent clergyman in England, Samuel Crowther. Excelling at school, he became a mission teacher and one of the first students of the Fourah Bay Institution, founded by the Church Missionary Society (CMS) in 1827 to train able Sierra Leoneans for Christian service. He assisted John Raban and (probably) Hannah Kilham in their studies of African languages, and in 1841 he joined J.F. Schön as a CMS representative on T.F. Buxton's Niger Expedition, contributing signally to it. He studied at the CMS college in London preparatory to ordination in 1843—a landmark for the Anglican ministry. With Henry Townsend and C.A. Gollmer, he then opened a new mission in Yorubaland, centered in Abeokuta, by now the homeland of Crowther's Egba people. (He discovered some close relatives there and was the means of conversion of his mother and sister.) His role in producing the Yoruba bible, which set new standards for later African translations, was crucial. Crowther's visit to Britain in 1851 influenced government, church, and public opinion about Africa. The CMS secretary, Henry Venn, saw Crowther as a potential

demonstration of the feasibility of self-governing, self-supporting, and self-propagating African churches and in 1857 sent him to open a new mission on the Niger. The entire staff was African, mainly from Sierra Leone, and Venn moved toward an Anglican version of the “three-self” formula by securing Crowther’s appointment in 1864 as “Bishop of the countries of Western Africa beyond the Queen’s dominions.” In the upper and middle Niger territories Crowther pioneered an early form of Christian-Muslim dialogue for Africa. He oversaw J. C. Taylor’s ground-breaking work in Igboland and directed the evangelization of the Niger Delta, with notable results at such centers as Bonny.

In the 1880s clouds gathered over the Niger Mission. Crowther was old, Venn dead. The morality or efficiency of members of Crowther’s staff was increasingly questioned by British missionaries. Mission policy, racial attitudes, and evangelical spirituality had taken new directions, and new sources of European missionaries were now available. By degrees, Crowther’s mission was dismantled: by financial controls, by young Europeans taking over, by dismissing, suspending, or transferring the African staff. Crowther, desolated, died of a stroke. A European bishop succeeded him.

Part of the Niger Mission retained its autonomy as the Niger Delta Pastorate Church under Crowther’s son, Archdeacon D.C. Crowther, and at least one of the European missionaries, H.H. Dobinson, repented of earlier hasty judgments. Everyone recognized Crowther’s personal stature and godliness; his place in the history of translation and evangelization has often been undervalued.

Bishop Samuel Ajayi Crowther was a Nigerian linguist and the first African Anglican bishop in Africa. He was the most widely known African Christian of the nineteenth century as his life spanned the greater part of it: he was born in its first decade and died in its last.

### **Slavery and Liberation**

In 1821, at the age of twelve, Crowther was captured along with his mother, toddler brother and several other family members and sold into captivity when Osogun was raided by Muslim slavers from neighbouring tribes (known as the army of the Mohammedan Foulah). He was passed from one master to another six times before ending up at a major slave market where he was sold to Portuguese slave traders. He contemplated killing himself rather than getting sold into the hands of white men: he tried to strangle himself with his waistband but his courage failed him when he held the noose in his hand. After several weeks, he and one hundred and eighty-seven fellow slaves were loaded on a ship bound for Portugal. The ships set sail but was intercepted off the coast of Lagos by two British Man o’ War ships positioned on the waters primarily to enforce the abolition of slavery. The master and slave-drivers were placed in irons and the Africans were set free but were not returned to Lagos; they were taken instead to Freetown, Sierra Leone.

### **Schooling and Early Career**

While there, Crowther was cared for by the Anglican Church Missionary Society. While in Freetown, Crowther became interested in languages. He was taught English and exhibited significant aptitude in his studies and made good progress under the care of the Mission schoolmaster. At the end of his first day at school, he begged a halfpenny to buy an alphabet card. He eventually became a school monitor, a position for which he earned seven pence-halfpenny a month. He was baptised on December 11, 1825 by the Reverend John Raben, taking the name of Samuel Crowther.

In 1826, he was taken to England to attend the school of St Mary's Church in Islington, London. He returned to Freetown in 1827 and enrolled at the newly-opened Fourah Bay College, an Anglican missionary school, where his interest in languages led to his studying Latin, Greek and Temne (one of Sierra Leone's most widely spoken languages). He also added carpentry to his traditional weaving and agricultural skills. After completing his studies, he began teaching at Fourah Bay which eventually became the first institution to offer university-level education in tropical Africa. A girl, who was also on the Portuguese slave ship that originally brought Crowther to Sierra Leone, was taught with him in the same house. They grew up together and she also converted to Christianity (she was formerly a Muslim), replacing her native name Asano with Susanna. They grew fond of each other, and after a happy period of courtship, they were married.

In 1830, Crowther was sent to take care of a school in Regent's Town, and his wife accompanied him and served as a schoolmistress. Two years later they were promoted to more important duties in Wellington. They finally returned to Fourah Bay following the appointment of the Reverend GA Kissling (who later became Archdeacon of New Zealand) as the new principal. Several students who came under Crowther's training during this period were later ordained and appointed as government chaplains for important stations on the coast. Crowther's natural aptitude for languages gave him a unique advantage in dealings with the chiefs and headmen of the various districts. As a result, he was selected to accompany the missionary James Frederick Schön on his Niger expedition which began on July 1, 1841 - a journey for which he learned to speak Hausa. The goal of the expedition was to spread commerce and Christianity, teach agricultural techniques and help end the slave trade. Following the expedition, Crowther was recalled to England where he was trained as a minister.

During this voyage, he had busied himself with his translations, and had prepared a grammar and vocabulary of the Yoruba tongue, which was later useful in spreading the Gospel among his own people. He came to the Highbury Missionary College on Upper Street, Islington, which was then under the care of Reverend CF Childe. Following his studies, he was ordained on June 11, 1843 by Charles James Blomfield (the Bishop of London at the time) and became the first of several African clergymen. He returned to Africa later that year and opened a mission in Abeokuta (in present-day Ogun State)

with Henry Townsend, an English missionary. Crowther's first sermon at home was in English and took place on December 3 of that year.

### **The Influence of Yoruba Language on Christianity**

In 1843, Crowther's book *Yoruba Vocabulary*, which he started working on during the Niger expedition, was published; it included an account of the language's grammatical structure and is believed to be the first of its kind written by a native speaker of an African language. A Yoruba version of the Anglican *Book of Common Prayer* followed later. After the British Niger Expeditions of 1854 and 1857, Crowther produced a primer for Igbo in 1857, another for the Nupe language in 1860 and a full grammar and vocabulary account of Nupe in 1864.

Meanwhile, the new connection between Sierra Leone and Yorubaland had convinced the Church Mission Society (CMS) of the timeliness of a mission to the Yoruba. There had been no opportunity to train that African mission force foreseen by Schön and Crowther in their report on the Niger Expedition, but at least in Crowther there was one ordained Yoruba missionary available. Thus, after an initial reconnaissance carried out by Henry Townsend, a mission party went to Abeokuta. It was headed by Townsend, Crowther and CA Gollmer, a German missionary. They were accompanied by a large group of Sierra Leoneans from the liberated Yoruba community, including carpenters and builders who also worked as teachers and catechists. The mission intended to demonstrate a whole new way of life of which the church, the school and the well-built house were all a part. The Sierra Leonean trader-immigrants who had first brought Abeokuta to the attention of the mission became the nucleus of the new Christian community. Crowther came to London in 1851 to present the cause of Abeokuta. He saw government ministers; he had an interview with Queen Victoria and Prince Albert; he spoke at meetings all over the country, invariably to great effect. This grave, eloquent, well-informed black clergyman was the most impressive tribute to the effectiveness of the missionary movement that most British people had seen. Henry Venn, the CMS secretary who organised the visit, expressed the belief that it was Crowther who finally moved the government to action.

The missionaries' day-to-day activities lay in spreading the Gospel and nourishing the infant church. Crowther was reunited with the mother and sister from whom he had been separated twenty-five years earlier, and they were among the first in Abeokuta to be baptised.

In Sierra Leone, the church had used English in its worship activities. The new mission was able to do in Yoruba, with the advantage of native speakers (in Crowther and his family, as well as most of the auxiliaries) and his book which assisted the Europeans. Townsend, an excellent practical linguist, even edited a Yoruba newspaper. During this time Crowther worked on his translation of the Bible into Yoruba, a significant work as it was the first time the Bible had been translated into an African language by a native speaker. Early missionary translations naturally relied heavily on native speakers as informants



and guides; but in no earlier case had a native speaker been the key proponent of such a project. Crowther insisted that the translation should indicate tone – a departure from tradition. In vocabulary and style, he sought to promote colloquial speech by listening to the elders and noting significant words that emerged in his discussions with Muslims or specialists in Yoruba traditional religion. Over the years, he noted words, proverbs and various forms of speech; one of his hardest blows was the loss of the notes of eleven years of such observations and some manuscript translations when his house burned down in 1862. The modern *Written Yoruba* was the product of the missionary committee's work, with Crowther interacting with his European colleagues on matters of orthography. Henry Venn, the honorary secretary of CMS at the time, engaged some of the best linguistic expertise available in Europe: not only Schön and Professor Samuel Lee, the society's regular linguistic adviser, but also the great German philologist Karl Richard Lepsius. The outcome can be seen in the longevity of the Yoruba version of the Bible and in the development of a rich Yoruba literature.

Crowther contributed immensely to general language study and translation. He wrote the first book in Igbo (*Isoama-Igbo: A Primer*), which was published in 1857. He begged Schön, now serving an English parish, to complete his Hausa dictionary, sending one of his missionaries to study Hausa with Schön. Most of his Sierra Leone staff, unlike people of his own generation, were not native speakers of the languages of the areas in which they served. The great Sierra Leone language laboratory was closing down; English and the common language, Krio, took over from the languages of the liberated.

As Crowther began to ascend the ranks of the Anglican Church, white reverends – including many within the CMS hierarchy – vehemently opposed the idea of a black man becoming a bishop. Nevertheless, on St Peter's Day in 1864, Crowther was ordained as the first African bishop of the Anglican Church. That same year, he was also given a doctorate of divinity by the University of Oxford. Crowther's attention was directed more and more towards languages other than Yoruba, but he continued to supervise the translation of the Yoruba Bible (*Bibeli Mimá*), which was completed in the mid-1880s, a few years before his death.

### **Reasons for Having African Christianity**

**Racism:** Too often, missionaries were guilty of mistreating African Christians. Some missionaries accepted the popularly held notion that Africans were not intellectually or culturally equal to Europeans. These attitudes were a tremendous insult to African Christians and frustrated the attempts by educated African Christians to obtain leadership positions in the mission churches. Some African Christians believed that the only way that they could achieve positions of church leadership was to leave the mission churches and form their own independent churches free from racism and in which there would be African leadership.

### **Rejection of African Culture and Religious Beliefs/Practice**

Many missionaries considered African cultures and religions to be *primitive* and *pagan*. Consequently, these missionaries tried to force African Christians to reject most of their cultural and religious beliefs and practices. When African Christians read the Bible, they did not interpret what they read as condemning all or most of their cultural and religious beliefs and practices. Indeed, some African Christians believed that there are similarities between the practices recorded in the Old and New Testaments of the Bible and their own cultural and religious practices. Faced with continued missionary opposition to adapting Christianity to African culture, some Christian leaders decided to leave mission churches and form their own independent churches that incorporated aspects of African cultural practice that they felt were not inconsistent with Christianity. There is a wide diversity of belief and practice among A.I.C.s. Indeed by 1980, there were more than 7,000 different independent groups with a membership of more than twelve million in Africa. In spite of differences between A.I.C.s, scholars who study these movements divide the A.I.C.s into two broad groups.

### **Ethiopian Independent Churches**

In spite of their name, the Ethiopian independent churches are not directly associated with either the country of Ethiopia-most Ethiopian churches are located in southern and West Africa-or with the long-standing Ethiopian Orthodox Church. The Ethiopian churches received this designation because of the number of times that Ethiopia is mentioned in the Bible. To the early leaders of African Independent Churches, these representations of Ethiopia demonstrated God's long-term interest and involvement in Africa.

Ethiopian churches were founded by African Christians who were directly engaged with established mission churches but who were frustrated by the racism in these churches that kept them from achieving positions of leadership. Ethiopian churches did not differ much from mission churches in basic teaching and worship. The primary difference was in leadership. Whereas the leadership of mission churches was exclusively missionary, the leadership of the Ethiopian independent churches was exclusively African.

Two of the earliest Ethiopian Independent Churches were formed in the late nineteenth century in southern Nigeria where missionaries had worked for nearly a century. In 1889 a Baptist minister, Vincent Mojola Agbebi, broke away from the mission Baptist Church to form the Native Baptist Church. Three years later in 1891, Bishop Samuel Ajayi Crowther, the first African Anglican bishop, broke from the Anglican (Episcopalian) church in Nigeria to form the African Anglican Pastorate. In both cases, these distinguished African churchmen felt that the mission churches discriminated against African leadership. From this beginning in Nigeria, many new churches were formed in West, East, Central, and Southern Africa by African church leaders who were frustrated by the racist attitudes of the established mission churches.

## **Zionist Independent Churches**

Zionist independent churches are also known Spirit churches because they emphasize spiritual and physical healing through the intervention of the Holy Spirit. This emphasis reflects the influence of African religious belief and practice. Zionist prophets, as their leaders are called, in many ways are similar to priests and healers in African indigenous religions. Zionist worship is characterized by singing, dancing to drums and other African musical instruments, possession by the Holy Spirit, and healing of illnesses. Zionist churches brought together elements of Christian and indigenous African religious belief and practice. Christian Zionism is not a rejection of Christianity. Rather it is the adaptation of Christianity to African cultural values, beliefs, and practices.

Zionist Christians can be distinguished from followers of Ethiopian churches by their distinctive style of dress. Both women and men wear long gowns of solid colors. Each Zionist group has their own insignia that are often sewn on pockets or on their head-dress. Many Zionist groups, although Christian, follow the Old Testament Jewish tradition and observe Saturday as their holy day. Whether in the cities of Durban, Harare, Lusaka, Nairobi, or Kinshasa, it is not unusual to see groups of Zionist worshippers with their distinctive uniforms meeting in open spaces throughout these cities on a Saturday afternoon.

In spite of differences between African Independent Churches, there are important areas of unity and commonality. These areas of unity are important in what they tell us about African articulations of Christianity.

- All A.I.Cs. are headed by strong *charismatic* leaders whom claim a direct relationship with God.
- There is an emphasis on direct communication with God through prayers, but also through dreams and possession by the Holy Spirit.
- Women play active leadership roles in many A.I.Cs.
- Adaption of Christianity to indigenous beliefs, values, and practice.

In the early twenty-first century, African Independent Churches, particularly those of the Zionist persuasion, are the fastest growing religious group in Africa. Experts estimate that by the middle of this century over one third of the Christians in the world will live in Africa, and of this number, half will belong to African Independent Churches.

## **Recommendations**

This paper gives the following recommendations:

- i. that the church founded by the Yoruba speaking people and planted on the soil of the southwestern states should imbibe the culture of speaking Yoruba and to enable every member to be a *dramatis personae*
- ii. That the African Christianity should introduce Yoruba services into every of their programmes in order to appreciate the effort of Samuel Ajayi Crowther that despite the

number of years spent abroad, he was still able to translate English bible in to Yoruba language.

iii. Samuel Ajayi Crowther should serve as a role model to the African Pentecostal churches and the once yet to be established in that instead of bringing western culture into their churches, they should encourage African culture and elements in their programmes both home and abroad in terms of dressing, music, teachings and among others.

### **Conclusion**

It is observed by the paper that the contribution of Samuel Ajayi Crowther cannot be overemphasized and had great influence on African Christianity as discussed above. In 1843 along with Henry Townsend, Ajayi Crowther opened a mission in Abeokuta, in today's Ogun State, Nigeria. Samuel Crowther began translating the Bible into the Yoruba language and compiling a Yoruba dictionary. In 1843, a grammar book which he started working on during the Niger expedition was published; and a Yoruba version of the Anglican Book of Common Prayer followed later. He also compiled A vocabulary of the Yoruba language, including a large number of local proverbs, published in London in 1852. He then began codifying other languages. Following the British Niger Expeditions of 1854 and 1857, Crowther produced a textbook for the Igbo language in 1857, another for the Nupe language in 1860, and a full grammar and vocabulary of Nupe in 1864. In 1864, Crowther was ordained as the first African bishop of the Anglican Church; he was consecrated a bishop on St Peter's day 1864 despite great protest, by the Archbishop of Canterbury. He later received the degree of Doctor of Divinity from the University of Oxford. Crowther completed the supervision of the translation of the Yoruba Bible (Bibeli Mimo) in the mid-1880s. Regarded as the father of Anglicanism in Nigeria, Bishop Crowther, is credited with bringing many Nigerians to Christ. Despite his passion and achievements, Bishop Crowther's mission was undermined and dismantled in the 1880s by racist white Europeans, including some of his fellow missionaries. Samuel Ajayi Crowther died on 31 December 1891. About 39 years later, with a bell and a Yoruba Bible in hand, Apostle Joseph Ayo Babalola started the first major Christian revival at Oke-Ooye, in the western part of Nigeria.

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