INTRA-GENDER RELATIONSHIPS AND THE ROLE OF WOMEN IN SUSTAINING WIDOWHOOD PRACTICES IN NIGERIA: IFEOMA OKOYE’S THE TRIAL AS A PARADIGM.

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Abstract
The concept of widowhood in the African cultural milieu appears to be that of trauma, peril and dehumanization. This study attempts to interrogate the practice of widowhood in some Nigerian communities using “The Trial” a short story in Ifeoma Okoye's literary text titled The Trial and Other Stories with a view to exposing the faulty frameworks within which cultural norms are established for the widow, and in the process, initiate an intra-gender scholarly dialogue. Using context analysis approach of the qualitative research method, the study presents the opinions of various traditional Igbo women as represented by the characters in “The Trial” to ascertain their perception on obnoxious widowhood practices. The findings revealed that apart from the victim (widow), almost all the traditional women accept the practice as a norm that should be sustained. This makes them to protect the practices rather than protest. The theory of motherism is adopted for the analysis.
The researcher recommends a proper re-orientation to expunge the negative notion from the psyche of women generally.

**Keywords:** widowhood, tradition, women, perception, norm.

**Introduction**

Widowhood is a description of the circumstances and status of a widow. A widow is a woman whose husband is dead and who has not remarried (Emmanuel Ibezim 167). Justina Okoye describes widowhood as a “state in which excruciating hardship, inflicted by tradition and culture, is assigned to women who lost their husbands” (38). Widows, in parts of Africa, are persistently traumatized for the loss of their husbands. Accordingly, Ezejiofor remarks that;

> Widowhood in Nigeria is not only perceived as a state of being but more importantly as an institution… when we take into account the very many rituals and practices together with the regulations and impositions that go along with it, we will find out that widowhood is, more or less an institution… interpreted and understood in the context of the culture and tradition of people which regulate its operations. (140)

Ibezim confirms that “there is hardly any ethnic group in Nigeria that does not subject the widow to one dehumanizing condition or the other. The difference is said to lie in the gravity of the procedure which varies from culture to culture” (167). Okoye also points out that at the death of a man, customary law, in some parts of Nigeria empowers certain male members of the family to inherit the widow of the deceased. In others, sons of the deceased are permitted by culture to inherit their father's wives, not their own mothers. Evidently, the entire concept of widow inheritance according to
Okoye, bounces back on men’s consideration of women as property, things and accessories (39). In as much as “those who practice this custom believe that passing the widow from the deceased husband to his next of kin will guarantee the upkeep of the woman and her children and ensure a proper maintenance of the widow” (Omonubi McDonnell 101), widow inheritance is a form of slavery and ultimate in gender oppression (Okoye 39).

It may be necessary to review some widowhood practices in Nigeria at this point. Okoye (42) gives an account of an extinct widowhood practice found in some pre-contact communities. Before the advent of Christianity, a widow’s traditional mourning in some communities in South East Nigeria, begins in the night of the burial. She would be compelled to sit on a few leaves spread on the floor as a mat for seven days at the back of the house. The only water she would have access to would be for drinking purposes. At dusk and dawn, she would come out to wail at the loss of her husband, an indication of how much she misses him. On the seventh day, she would gather all the leaves, all the things she used for mourning including the small cloth, she had been tying and proceed for cleansing. At midnight of that day, the *Umuada* (married daughters of the clan) would accompany her to the stream, square, evil forest or a cross road. She would be stripped naked and shaved in all parts of her body after which she would be washed. She would be led to her house naked. In spite of the role of Christianity to curb the excesses of these rites, some of the widowhood practices still persist in the contemporary society.

In most parts of Nigeria, a widow is compelled to shave her hair and clad herself in white or may be black from head to toe, for the mourning period which lasts for six months or one year. It may be
interesting to note that the widower is not under any such obligation. In addition to being clad in white or black and having shaved her hair, a widow may be required to prove her innocence in the death of her husband. As part of the funeral rites, she is compelled to drink the water used in washing the corpse of her late husband, thereby confirming that she had in no way contributed to his death (Ibezim 169).

The troubling issue however, is the role played by the Umuada in enforcing these often traumatic procedures and in upholding the traditional structures which sustain the practices. The query that readily comes to mind is, Why should *Umuada* allow themselves to be used to enforce these subjugative widowhood practices on fellow women especially where there is no similar practice for men? What is their view about the practice? Is it seen as a tradition that should be perpetuated.? Do they truly believe that drinking the water used to bath a corpse is a proper yardstick to dictate a murderer? Do they also believe that a woman (weaker sex) could kill her spouse in a patriarchal society where fathers rule and males matter?” (Chukwu 559). Patriarchal affiliation seem to be very strong and have left lasting impressions on the minds of both men and women that they protect these structures rather than protest. As Toubia rightly observes:

… even the most highly educated individuals become defensive when they feel their culture and personal identity are being attacked… The fear of losing the psychological, moral and material benefits of “belonging” is one of the greatest motivators of conformity. When the demands of conformity conflict with rationality or individual need, denial intervenes as a
mechanism for survival. In this way many women justify their own oppression. (37).

**The Concept of 'Motherism'**

Catherine Acholonu’s most influential work in Women Studies is *Motherism: The Afrocentric Alternative to Feminism* (1995), also described as “Africa’s Alternative to Western Feminism”. According to Catherine Acholonu, the term **Motherism** is:

> A multi-dimensional theory which involves the dynamics of ordering, re-ordering, creating structure, building and rebuilding in cooperation with mother nature at all levels of human endeavor. (110-111)

As an African feminist theory, it portrays the relationship of a woman in terms of reproduction and child-care. The main focus of the study is the relationship in the family and duties of a mother in the home. The bond between a mother and her child is emphasized. This is based on the fact that they have an edge over the men by virtue of carrying the child in their wombs for nine months. They are also biologically endowed with breast milk. Motherism advocates “love, tolerance, service and mutual cooperation for the sexes, not antagonism, aggression, militancy or violent confrontation” plus “protection and defence of family values” (111-112). Acholonu is of the opinion that women are not marginalized by men as claimed by Western writers and some African feminists. According to her, Western writers are not aware that Africa is a big continent made up of diverse cultures within its diverse regions. What is practiced in one region could be the opposite in another. She encourages personal upliftment through education and economic independence for women. She believes that a rich and
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educated woman who is outspoken, hardworking and fearless can hardly be opposed by any member of the society. Some scholars, however, criticize that the population of the group so described by Acholonu is small and as such, might not rock the boat in terms of female subjugation.

Unlike Radical feminism, which tends to use violent language springing from a radical ideology to antagonize men, motherism and womanism share similar values based on tolerance, mutual cooperation, love and service (Utoh-Ezeajugh 141). African female writers have one common course; to liberate and emancipate women but their methods differ as none of them sticks to a particular conception of feminism. Motherists argue strongly that the greatest power of the woman is her reproductive power and should not be tampered with. To them, African women are only ‘faithfully’ attending to their naturally ordained responsibilities (Ode 82). Opinions are divided amongst African feminist theorists, whether African women are actually marginalized or not. While one group sees the oppression and the need for emancipation, the other argues that women are rather faithfully performing the obligations legally, religiously and socially assigned to them. This is unlike the Western feminist theorists who have a uniform view that women are oppressed because of their sex and based on the dominant ideology of patriarchy, this view is not challenged by any other theory in the Western society. The issue of disagreement in the African setting, may have attributed to some misconceptions which has made scholars to sing with discordant voices. While some are fighting for emancipation, others are disenchanted with the seeming complicity of women in the obvious subjugation of fellow women. Some scholars, however, criticize Acholonu’s theory of motherism,
which excludes urban women and projects rural women as the ideal motherists – innocent, unspoilt, unsophisticated in their world view, their thinking and their ways of life (Ode 102).

**Widowhood Rites in “The Trial” in Ifeoma Okoye’s The Trial and Other Stories**

This study raises pertinent questions concerning women's involvement in the subjugation of fellow women especially in situations of widowhood. The text *the Trial* is selected because Ifeoma Okoye seems to portray “the extent to which the so-called custodians of cultural values could go in posing this grave responsibility on the widows and the various strategies contrived by these social actors to rid themselves of this heavy wad of responsibility for manslaughter and gain their liberty from unmerited social sanctions” (Ezeifeka and Ogbazi 4). A number of facts reveal that widowhood is more exerting on women than on men. “Most regrettably, at the instance of death of the man, the wife, left behind becomes a widow. She is then subjected to a universe of vile treatments. She turns out to become the victim of a tradition that denies women of their human rights and inheritance” (Okoye 37). In Nigeria, the Fundamental Rights states that;

> every individual is entitled to respect for the dignity of his/her person. Accordingly, no person shall be subjugated to torture or to inhuman or degrading treatment. Yet, widows are oppressed, discriminated against, marginalized especially when they have no grown males. This goes to prove why African women writers, in their struggle for women identity and freedom from such wickedness of patriarchy, fight relentlessly to
collapse humiliation of women, including widows. (Okoye 40)

Widows go through debilitating and devastating experience in most African communities. The mere fact that the widow is regarded as the prime suspect in the event of her husband’s death attracts a certain opprobrium against her. The widow is hence expected to drink miliozu (the water used to bath her dead husband) to prove her innocence. In Opobo area of Rivers State, the widow is submerged in the river, among the Kalabari, she is made to swim across the bottom of the boat; to prove her innocence, while in Ndoni area of the same State, she is thrown across the deceased coffin several times; if in the process her leg strikes the coffin, she is taken to be guilty of killing her husband. (Ibezim 168)

In the process of undergoing in all the widowhood processes, the widow’s health is sometimes adversely affected by the socio-psychological trauma to which she is being subjected. Her mental and physical health is affected as Aduke Adebayo asserts in her analysis of Buchi Emecheta’s The Slave Girl, “Ojebeta’s mother dies during a compulsory seven month period of mourning for her dead husband because she is forbidden to care for herself” (42). The terrible concept of widow inheritance could expose the woman to Hiv/Aids and other sexually transmitted diseases. Disinheriting the widow of her husband’s property, cash savings and stocks not only diminishes her ability to fend for her children and herself but also enslaves her to the extent that she becomes a liability to the system. Greed and poverty are often cited as the major reasons for that; as evidenced in the case of Obierika’s cousins in Chimamanda Ngozi Adichie’s The Thing Around Your Neck. “His cousins, during the funeral, took his ivory tusk, claiming that the trappings of titles
went to brothers and not to sons. It was when they emptied his barn of yams and led away the adult goats in his pen that she confronted them… (203).

Some scholars such as Ezeifeka and Ogbazi (3) have observed that in some cultures, a widow must go down to a stream at midnight for a ritual bathing before she is pronounced clean for men to visit her. African culture, indeed devalues female humanity and lowers the woman’s self esteem. The social injustice meted out on women after the death of their spouses would be an anomaly for the widowers. Ifeoma Okoye laments that;

It is discriminatory that widowers don’t go through dehumanizing rites and rituals. They don’t lose their property or children when their wives die. They easily acquire their deceased wives’ property. They remarry without losing their children to anyone. (2)

The strongest asset of Ifeoma Okoye's “The Trial” lies in her characterization of the *Umuokpu* the women’s group numbering about thirty. *Umuokpu* or daughters of the lineage are made up of patrilineal relations of the husband; his aunts, sisters, nieces and cousins. This formidable force is reputed to be ruthless and resolute in its decisions even in matters concerning its members. This group is equally “notorious for applying rigidly the clan’s traditional laws and sanctions and for being easily offended” (45). This is usually the group that accompany widows to a shrine, stream or a cross road for ritual bathing. They also shave her. In some cultures where a widow is not allowed to leave the house, take her bath, or ever brush her teeth, but eats from a broken plate and sleeps on a dirty mat (Ibezim 169) notes that these same women ironically guard and make sure she complies with the tradition.
In “The Trial”, we are presented with the character Anayo who is accused by her brother-in-law (Ezeji) of killing her husband. Eletty, the leader of *umuada*, makes it categorically clear that “it is our duty to find out whether this accusation is true or not” (46). This declaration indirectly depicts doubt or lack of trust on fellow gender. This also confirms the general belief that there is hardly any death (especially of a man) that is accepted as a natural or biological end in African societies (Afigbo 40) and this by implication, makes every widow a prime suspect. *Umuada* treat Anayo with disdain. She is denied of the opportunity to sit down despite her state. She is humiliated. When Anayo explains that she did not kill her husband and avers that whoever is accusing her of such a crime is wicked. Eletty, with her arms akimbo shouts, “Watch your tongue young women… Answer our questions and nothing more. Be rude to us again and we'll deal with your squarely… Now tell us how your husband died. What killed him? Tell us all you know” (46). Before Anayo could get herself together to explain, another woman nicknamed Antelope roars, “Don’t keep us waiting, Anayo” (47). As she begins to explain, Eletty reminds her, “Ezejì said you put poison in your husband’s food … and when he ate the food he vomited blood and died” (47). Anayo in anger shouts, “I did not! Ezejì is a wicked liar”. Eletty warns her again “Mind your tongue” (47). Another woman asks, “why should Ezejì accuse you if you didn’t do it? Another also wanted to know if Anayo prevented her “husband from helping his only brother financially” (47). Anayo tries to explain that the doctor said he had ulcer but nobody paid heed to her. The leader of the group then declares:

Anayo, Ezejì has accused you of poisoning his brother. He brought the case to us. We have our traditional way
of dealing with this type of accusation, she turned to the women, don’t we? She asked. Yes! The women shouted in unison. And we must abide by it, mustn’t we? Eletty asked. Ye-e-e-s, the women shouted… Later today, she began, ‘before your husband’s body is committed to our mother earth, you’ll go through our traditional trial by ordeal to prove your innocence. If you refuse to do this, we’ll ostracize you’. She turned to the women. “Have I spoken your mind?” she asked. Ye-e-s! the women shouted together” (48)

The need for female positive bonding, establishment of a healthy relationship in line with Feminist theories could be seen in Anayo’s response.

You are being unfair to me. You know Ezeji is framing me yet you’re going along with him. He wants to take over my husband’s property. This is not the first time such a thing has happened in this village, we should be sticking together. It could be one of you next time. We shouldn’t let men use us to police ourselves. (48)

This is a plea for intra-gender bonding which continues to go unheeded as women allow men to use them as tools against themselves. Ezeji could marginalize Anayo with the active connivance of umuokpu. Despite the fact that widowhood practices affect women adversely, fellow women seem to be in full support of the obnoxious practices. Anayo expresses her great disappointment in Oluchi, who presents the lame defense that “it's not easy to challenge tradition” (49). The intra-gender discord appears to exist despite the educational status of some of the women as the educated ones could not make any attempt to defend a fellow woman in
distress, rather they stayed aloof and allowed themselves to be coordinated by the likes of Eletty. The writer uses Tope’s attitude to buttress this point. Tope is Zimuzo’s cousin who lectures at the University of Lagos. She has a doctorate degree in Sociology and usually organizes mini lectures for small gatherings of women on the subject of injustices meted out on them by men. “Anayo had expected her to have matched her words with action when the opportunity came. But Tope had watched a fellow woman being humiliated and subjugated, not by men but by fellow women and had remained tongue-tied and manacled” (49).

One would have expected the educated women among the group to support Anayo, to speak out on her behalf, to fight against the dehumanizing and humiliating tradition, but non spoke up. This implies that women are comfortable with the tradition. Anayo’s courage, alertness and boldness is commendable as she is fast to observe that Ezeji poisoned the water. His refusal to take a sip and prove his innocence vindicates her. Women should provide “sturdy crutches for one another to lean on in adverse moments” (Chioma Opara 35).

The Perception of Women on Widowhood Rites in “The Trial”
The author portrays the ordeal of a widow in the traditional Igbo society. It may be pertinent to note the reactions and perceptions of the women, the worst hit over this custom. Do they see the ordeal as a problem that should be dealt with squarely? Do they see it as obnoxious tradition that should be abolished? or do they feel it is a norm that should be sustained to enable them prove their innocence or checkmate further husband murdering?
Eletty’s unfriendliness confirms that Anayo is already condemned. Anayo, though not comfortable with the accusations, verbal abuses and injustice meted out on her by Eletty and her group, realized it was unwise to take the women on, since it was an organized cultural structure. She had arrived in the village from Lagos only the evening before, bringing her husband’s corpse with her. She had expected sympathy, empathy and understanding, not insensitivity from her fellow women. She knows very well that Ezeji has never been in support of her marriage to Zimuzo. He had told Zimuzo that “she looked like a woman who would control her husband, a woman who would not let her husband help his relations financially. And when she did not become pregnant two years after her wedding, he had pressed her husband to take a new wife” (47). His accusation is centered on prejudice, hatred and greed.

The murder case is between Anayo and Ezeji, a blood relation of the umuada (the adjudicators). This is as good as one becoming a judge over his or her own case. It may be interesting to note that not even a member of Anayo’s family is invited into the matter. It will be totally absurd if umuada react otherwise. She receives a serious warning from the group leader on the occasion she refers to Ezeji as wicked “watch your tongue, young woman” (46). On the second time, Anayo said, Ezeji is a wicked liar” Eletty also reacts “mind your tongue” (47). The umuada have their mindsets which adversely affect their decision and response to the matter. The minds of umuada are made up. They summon her just to fulfill all righteousness, otherwise, why will “Antelope” warn her not to keep them waiting? (47), but answer their questions promptly. Another woman also responds that Ezeji could not have accused her wrongly. This also implies that Ezeji is not a liar, that all he has told
them about the murder case is nothing but the truth. Steamer also wants to know if truly she stops her husband from helping his only brother financially. This is a laid down allegation that probably may have instigated the husband poisoning syndrome.

As Anayo narrates how she was sending money to Ezejì even after her husband had lost his job, Eletty rises and declares;

We’ve made our decision… As for you to prove your innocence is to go through the trial by ordeal and let me warn you because you ‘book women’ don’t know how potent our traditional rites are if you poisoned your husband you will die within twenty-eight days of going through the trial. No doctor can save you. So don’t undergo the trial if you’re guilty. You have been warned. You have a few hours to think about this. (49)

One may not expect anything less from the *umuada* who are mere significant outsiders, and do not have any blood relationship with the victim. The bond is unlike that between a mother and child. A mother can stake her life for the sake of her child. Anayo’s mother, is described as “a strong and opinionated woman who could be a vicious opponent” (50). What is her view on the accusation leveled on her daughter and the ordeal of drinking *miliozu*? Ironically, there is no significant different between her opinion and that of the *umuada* over this dehumanizing tradition. After narrating the incident between her and *umuada*, Anayo’s mother gazes on her daughter and asks, “Anayo, did you poison Zimuzo?” (50). The question is very instructive, it confirms endorsement that a woman may be responsible for the death of her spouse. In uttermost disbelief, Anayo asks, “Mama, how can you ask me such a
question? Do you also doubt my innocence?” (51), with tears in her voice.

She now states her reasons why Anayo should go through the trial. In other words, she enumerates why the tradition should be perpetuated, the need for a widow to drink miliozu to save the integrity of her family. The following expression explains it better; Everybody will believe you killed him. You will become a murderer in everybody’s eyes. What will your father say in his grave?... You will be ostracized… Nobody will sell any item to you in the market… Do you know what that will do to me and to your brothers and sisters? Your sisters will die as old maids. No man will marry a girl whose sister murdered her husband for fear of his own life. Even your brothers will find it difficult to marry. No woman will accept them. And what about me? I’ll be known as the mother of a husband killer. No… You must go through the trial or I’ll have nothing more to do with you. (51)

Umuada had given Anayo time to think about it, but her mother gives her an order to go through the trial. Failure to comply will be terrible, umuada will ostracize her while her mother and siblings will disown her. Her mother further threatens to kill herself unless Anayo complies. Apart from Anayo, every other woman in the world of the text share a common opinion that widowhood rite, in line with the theory of motherism, should be faithfully performed as a socio-cultural obligation by every widow. Their perceptions and actions encourage continuity of the tradition. Nobody sees anything wrong with it because it is the tradition. None thinks of the health implications of drinking water used in washing a dead person,
especially a corpse that had been kept in the mortuary for weeks. What will be the fate of her unborn child? Is it possibly true that women kill their spouses and so must go through a trial to prove their innocence? Should women willingly give in to such dehumanization? These are all indices of intra-gender subjugation and terrorization.

**Conclusion and Recommendations**

It appears that women believe so much in patriarchal structures which have the magic prowess of imprinting on their psyche the impressions that may not be easily wiped out by mere verbal persuasions. The belief renders the law helpless, (Gowon Amo Doki 403), since the tradition permits such cultural rites. According to (Korieh 31) the *umuokpu* try to establish the fact that the wife has come from another kindred to kill their relative in order to acquire his wealth. The women encourage spiteful and burdensome widowhood rites even when they will face similar treatments if their husbands die. Ezeifeka and Ogbazi conclude “that the converse terms of ‘widow’ and widower in reference to women and men respectively seem to belong to the set of such polar terms where one of the terms serve only nomenclatural functions’ (3). This is because the widowers are not subjected to such practices and trials by societal norms and value systems as men are completely set free from these degrading and inhuman practices. It is most unfortunate to observe that women are used as agents, to ensure that widows comply with such dehumanizing traditions.

Adequate scholarly attention needs to be re-directed to the sensitization of traditional women and women groups generally. Ezeji, who hides behind the mask of culture, uses *umuada* to achieve his selfish desire to prevent Anayo from inheriting her late
husband’s property. When, unfortunately, his plans fail, he screams, “You are all mad… You women are crazy. You should not be here. This is men’s business so get out of here” (53-54). At this point, *Umuada*, find their near tyrannical power and integrity being ridiculed. Many of the cultural structures and traditional institutions that pool women together and turn them into puns in the hands of men need to re-evaluated. The existing culturally established terms of reference must be redefined in line with the postulations of African writers such as Ifeoma Okoye who has succeeded in exposing the faulty frameworks sustaining obnoxious widowhood practices using her work *The Trial and Other Stories*. 

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BRIDGING PEACE BETWEEN HERDERS AND FARMERS IN NIGERIA. A STUDY OF BORDERLINE ON RADIO NIGERIA, ENUGU.

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Abstract
In the past decade, Nigeria; a nation state with a population of about one hundred and sixty million people and over two hundred and fifty ethno-linguistic, socio-cultural and religious groups, had suffered pervasive violent crises with devastating impacts on the peaceful co-existence of its citizens. These crises which were either fuelled by seemingly incompatible interests and values or mere hostilities, had resulted to major outcomes such as premature deaths, gruesome casualties and general stagnation in the socio-economic growth of the communities affected and the nation at large. Several reconciliatory measures and mediation processes have been applied by the Nigerian government, as well as the international community but the results are yet not impressive. This paper presents drama as an interventionist tool for conflict resolution and social reconstruction. Using qualitative methodology, the selected radio drama attempts using a dramatic approach to expose the various perspectives to the prevalent issues of conflicts between herders and farmers in Nigeria; and calls for a peaceful co-existence amongst the ethnic groups, hence, advocating for dialogue and negotiations rather than violence and aggression as effective ways of achieving lasting peace in the nation.

Keywords: Conflict, Drama, Nigeria, peace, Radio.
Introduction
Conflict is an intrinsic and inevitable part of human existence. It is as old as man and has pervaded the life cycle of most nations, communities and individuals. Man’s survival on earth is a function of how the various features of conflicts are managed or resolved. A tactful management of conflict brings about change in the positive direction while the reverse leads to extreme crises, violence and utter destruction. Considering the magnitude of horror, loss and storm that engulfed Nigeria over the Biafran secessionist bid, it is expected that the post war years would be calm and peaceful. In retrospect, the nation has recorded countless violent clashes such as the Niger/Delta militancy, Boko Haram insurgency and terrorism, Farmers/Herders crises, religious and inter-ethnic conflicts. Basically, these conflicts arose as a result of unlimited resources, ownership of land for farming, fishing, oil and solid mineral deposits or in the defence of the community’s pride, people and properties. According to Okeke Isa,

Wars, violence and insecurity usually occur as a result of delay in the application of right thought or the neglect of addressing every injustice that affects a group of people or the human families due to deprivation, isolation and neglect or lack of action that creates frustration due to the collapse of the economic condition of the majority of the people. (1)

Conflict is not static in nature; it undergoes different stages before culminating into violence. Lederach believes that “conflict is not a static phenomenon, but is expressive, dynamic and dialectical. Each has its dynamics characterized by different stages and phases of change and transformation” (65). There is a pre-conflict stage; a period when goals of the parties involved are incompatible and their
issues are yet not known by the public but communication is undermined between the parties. The next stage is the point where the conflict becomes manifest with confrontations. This stage is characterized by strained relations, polarization and occasional fighting. The third stage is the peak of the conflict which features wars, killings, injuries, loss of properties, destruction of infrastructures and population displacements. Conflict gets to its peak when issues are not promptly attended to.

The effects of conflict can be favourable or unfavourable. That notwithstanding, the negative outcomes of violent conflicts in a nation’s socio-economic system cannot be over emphasized. As Awori in Adetula Victor plainly declares:

It is now widely accepted that violent conflict is the major hindrance to the development of African continent. It inflicts human suffering through death, destruction of livelihoods, constant displacement and insecurity. Violent conflict disrupts the process of production, creates conditions for pillage of the countries’ resources and diverts their application from development purposes to servicing war. Violent conflict is thus responsible for perpetuating misery and underdevelopment in the continent. (383)

The massive massacre of innocent citizens, bombings, kidnapping and abduction of expatriates have succeeded in putting fear in people, thus turning the people’s attention from creative productions to creative destructions. Also, the democratic and political developments are disrupted as resources mapped out for socio-economic developments are overly diverted into rebuilding the nation. In accordance with these views, Adetula submits that, “conflicts have the capacity to severely constrain development endeavours by destroying infrastructure, interrupting the production process and diverting resources away from productive uses” (385).
The extreme and the most dehumanizing result of violent conflict is loss of human lives, as many are killed by direct military action or other means of violence as well as famine and starvation. Likewise, Francis adds that “the worst form of armed conflict includes mass murder and genocide against unarmed civilians” (20). Many people die as a result of inadequate medical attention and trauma. Women, children and the aged remain major victims. In some cases, the survivors of this violence often retain its physical and psychological scars while many are forced to migrate from their homes either as refugees or internally displaced persons. (IDP’s).

In pursuit of peace and national integration, the Nigerian government had made frantic efforts to tackle the issue of violent conflicts in recent times. These include; the deployment of special armed troops, establishment of camps for internally displaced people and the relocation of the military headquarters to Maiduguri. Also, the international community, non-governmental bodies and African Inter-governmental collective security organizations have made impressive moves towards the maintenance of peace, management and resolution of conflicts but all proved ineffective and most times, counter-productive. The big question now is, “how do we effectively manage our ethnic and religious differences and establish lasting peace amongst conflicting groups in our nation”?

The process of peace making and reconciliation as Omotosho Mashood declares, “is basically one where there is restoration of good relationship between individuals and groups. It is rooted in individuals but has lasting effects on social harmony in the state” (143). The true test of a nation’s stability is not in the absence of conflicts, but the effective management of such conflict situations in a way that ensures better understanding, mutual respect, trust, co-operation and Integration of the divergent views of the opposing
parties. Going by these assertions, it is evident that there’s need for the use of non-violent approaches such as grass root based proactive activities to put violence in check. To achieve this, effective communication, mediation and conciliatory strategy will play vital roles since this will demand the sharing and exchanging of information between individuals, groups and potential parties trapped in a conflict situation. This helps to remove doubt and suspicion and contribute to the whole process of confidence building. Francis David further explains that;

Communication relates to the presence and sharing of accurate information about a conflict situation, being able to talk about feelings and concerns of parties, speaking about what parties would like to change, and discussing the nature and type of conflict, touching on the positions interests, need and fears of parties. Poor communication or the absence of communication about these and other subjects, or a misinterpretation of the needs and feelings of another by conflict parties can easily lead to the escalation of conflict. (103)

These statements above suggest that effective communication brings about social change and development whilst characterized by flexibility and diversity of communication techniques used in addressing problems. Some of these techniques according to Obadiegwu Cyprian include; “information dissemination and education, behavior changes, social marketing, social mobilization, media advocacy, communication for social change and participatory development communication. Theatre is one of such fields.”(10)

It is against this background that this study analyses the issue of the farmers and herders conflict in Nigeria using the radio drama
Borderline, which captures succinctly the violent situations in Nigeria through narratives, commentaries and satirical parodies as a means of conscientizing the masses and even the authorities, who sometimes create enabling environments for crisis. The radio drama graphically points out greed and selfish interests as the causes of these violence and as well, captures the negative impacts of these crises on the nation’s economy. The drama carefully interrogates the theme of disunity and egotism amongst Nigerian citizens and ethnic groups, thus advocating for peace through the destruction of all ethnic divides and sentiments.

The Concept of Conflict and Conflict Resolution
The term conflict can be described as the pursuit of incompatible interests and goals by different groups which are usually immersed in the insatiable human nature. It is simply a fight, struggle and quarrel over something or situation. As a social reality, it comes in the form of war, dispute struggle, clash, misunderstanding and opposition with one another and is always wrapped up in violence, division and disruption. Alagoa in Ebo Emmanuel defines conflict as the “opposition of interest, contradictions of conditions, differences of views between individuals, groups, classes, nationalities or states.” In other words, conflict is any condition that threatens the peace and security of a society. Johnson David and Johnson Frank proclaim that conflict can also arise when there are “scarcities of certain resources such as power, influence, money, time, space, popularity, position and rivalry” (303). The post-modernist theorists see it as a by-product of diversity and power contest. Most conflicts usually occur when people do not have direct access to the truth or the facts about the real situation but
rather view things from a subjective position. They rely solely on the information they have, develop a story about what has happened and continue to act into a social situation out of the story they have created. This perspective shows that conflicts have political, religious, economic and cultural influences which determine how they are perceived, defined and managed. Conflict hence, can be constructive or destructive as the case maybe, depending on how it is handled. It can be positive and is necessary for good decisions and for growth, change, learning and intimacy to occur.

Conflict resolution on the other hand; is a process or method of transforming a conflict into a peaceful interaction between conflicting parties. This, in a more theoretical term differs from the general category of conflict management which includes efforts and interventions to limit, contain and regulate conflict. It refers more, to an alternative means of reconciliation rather than just pacific settlement of dispute. According to Christopher Miller, “conflict resolution is a variety of approaches aimed at terminating conflict through constructive solving of problems, distinct from management or transformation of conflict”. (8) This simply connotes finality, where conflicting parties are mutually satisfied with the outcome of a settlement and also goes to say that, a conflict is resolved when the basic needs of parties have been met with necessary satisfiers and their fears have been alloyed. Conflict resolution as an academic field of study and research was born out of the need to apply non-coercive and participatory methods of intervention in conflict situations. It emphasizes co-operation and collaboration instead of competition. It achieves this through controlled communication, consultations, workshops, facilitations, mediation and conciliations.
The radio drama analysed in this work is a typical example of a non-coercive conflict resolution initiative targeted towards addressing the conflicting issues between the farmers and the Fulani herders in Nigeria. This radio drama project made use of familiar scenarios, language and a more accessible medium to communicate to the conflicting parties the dangers of their actions. As a conciliatory tool, it tries to build a consensus by facilitating knowledge which both parties might be ignorant of, in other to achieve a positive change.

**Conceptual Framework**
This work is hinged on the concept of development communication, which was first coined by Nora C. Quebral in 1972 and later modified in 2002. The core of this idea is using different mediums and communication tools to bridge differences, create awareness thereby inducing sustainable growth and development in human community. According to Quebral, this is “the systematic use of the art and science of human communication to persuade specified groups of people to change their habits, lifestyle or ways of thought”. (55) This concept primarily aims at persuading and gaining influence over the audience using any possible communication channel that will guarantee result. It is audience oriented with its main target on rural and farm folks. This concept continues to evolve till today with different unique approaches and perspectives in the field. Development communication does not only probe into the cause of action but strives to present alternative ways of ensuring lasting change. According to Obadiegwu, “development communication is a process of eliciting positive change (social, political, economic, moral, environmental etc.) through an effective exchange of pertinent information in order to induce people to action”. He went further to say that this process involves: “information dissemination on developmental schemes/
projects, communication for eliciting positive change, interactive, feedback on development issues and feedback communication for eliciting change” (11). This concept had been widely practiced in Africa for developing rural communities, using theatre, dance and music. Theatre for development has been explored by networks of development NGO’s and other international bodies such as UNESCO, world bank etc to reach out to the grass root. The radio drama chosen for this discourse is a project of UNESCO. Radio poses as the most effective medium for development communication. This is because it is cheap and has a wide reach of audience, as recent research has proved that seventy-five percent of households in rural areas have access to radio.

**Drama as a tool for Conflict Resolution**

Drama is an art form that mirrors and explicates human actions in life. Wilson in Ebo defines drama as a “mirror of its age; revealing the prevailing attitude, under assumption and deep seated belief of a particular group of people”. (560). The artist uses drama to expose and analyse tensions, conflicts, contradictions and other issues of interest in the society in other to address and proffer solutions to them. Commonly, drama is associated with performances on stage but in the context of this work, it refers to a creative form and appropriate communication style of processing the experiences of conflict thus, expressing view points and adopting innovations for change. Its ability to entertain and educate makes it possible to probe into the conscience of its audience and make lasting impressions in them. Obuh in Nwafor Friday thus observes that, “drama’s impact is also direct and more immediate than other forms of expressions” (88). The immediacy and concreteness of drama also qualifies it as a form suitable for inculcating social, moral and political values.
Drama as a communication and mediation tool, assumes a utilitarian potential for combating social crises and promoting social reforms in the society. It achieves this through the use of its performance idioms such as plot, theme, setting, character, language and action that give insight into real life situations through mediums such as oral narratives, songs, dance and modern communication strategies like participatory video, community television and radio. The idea of drama as an alternative communication tool is not necessarily based on its entertainment potentials alone, but in its ability to create a platform where societal problems can be radically examined. It is an avenue through which certain issues that are affecting the society or problems that the society is faced with are unveiled. Drama therefore, acts as a third party which assists the conflicting parties to admit that they have a problem which they are both committed to solving thereby, creating an enabling environment for the parties to carry out dialogue sessions leading to the resolution of an existing or pending conflict. Drama works on common themes and draws attention to neglected points in a bid to help both parties arrive at common grounds with a view to overcoming their fears and satisfying their real needs. Its potency as a tool for conflict resolution is no longer in doubt. This is made evident in cases such as the Kimirithu theatre of Ngugi Wa’ Thiongo, Murewa popular theatre workshop and the Al- Rwandan Ballet Isonga where dance and songs were employed to mediate in the conflict between two ethnic groups, Hutsis and Tutsis in the Rwandan crises.

In recent times, drama has left the confines of the theatre building and penetrated the society through mediums such as television, radio and other forms of mass media in other to ensure maximum
productivity. Amongst all, radio remains the most effective means of transmission because of its wide area network. Its signals penetrate the rural communities and it is quite affordable as well as flexible. Radio, commonly referred to as the blind man’s media is auditory in the physical dimension but very powerful as a visual force in the psychological dimension. Also, radio has the potential of reaching millions of listeners at the same time but speaking to each of them individually thus, making it a personal medium. Radio drama takes place in the mind of the listener, thus, makes it possible for listeners as in no other form of drama, to enter into the minds of the character to have sense of thinking their thought and feeling /their feelings. Radio drama makes use of sound, dialogue and music to paint a convincing picture of real life in the minds of the audiences. It possesses unique qualities that make it distinct from other forms. It cuts across time and space without limit therefore, creating environments without restrictions. It can go extra miles to evoke images that are impossible in real life or even stage or television. It is persuasive in nature hence, targets attitudinal and behavioural change by focusing on the psychological characteristics that affects a person’s perception and response to issues.

The Herders and Farmers Crises in Nigeria: an Overview
The most notorious conflict in Nigeria today is between the indigenous farmers and the Fulani herdsmen across the states in the nation. The Fula people popularly known as Fulani in Hausa language are diverse in culture and widely dispersed. Majority of them are nomadic in nature, herding cattle, goats and sheep across the vast dry and wetlands in the country. They are rated the world’s largest nomadic group. The dispute between the farmers and herdsmen began as the farmers accused herdsmen of failing to control
their cattle and of damaging their crops. In turn, the Fulani accused farmers of stealing and killing their livestock. The crux of their disagreement which triggered off the dispute include: land and water use, obstruction of traditional migration routes, livestock theft and crop damage. Their conflict is not entirely new in the nation, thus; it existed but was restricted to the northern part of Nigeria and later spread to almost every part of the nation due to environmental devastation which led to the widespread migration of the Fulani from the north. There are recent records of herdsmen attacks on farmers in Nigeria, especially in the eastern region and Middle Belt. Some of the earlier reports include; an incidence where a Fulani herdsman was accused of murdering one Benjamin Chegue on his farm in Isoko North local government area of Taraba state. In Offa in Oyo state, Nimbo in Uzouwani local government area of Enugu state there are similar gory tales. Such attacks are also reported in Nasarawa and Benues states and the and very recent gruesome and unending attacks and massacre in Benue state appear to be unprecedented.

According to the Global index report as quoted by Toromade Samson, Fulani militants were responsible for the death of many people in 2014 thereby, making them the fourth deadliest terrorist group in the world. Based on this report, the estimated death toll of approximately 2,000 to 3,000 has been recorded between years 2016 and now, with about 60,000 displaced people. The Miyetti Allah Kautal Hore (MAKH) and Miyetti Allah Cattle Breeders Association of Nigeria (MACBAN); the two Fulani socio-cultural groups owned up to being responsible for most of these attacks arguing that their human rights of freedom of movement have been
violated over the years as a result of the restrictions placed on the conduct of their business. They openly acclaimed that the attacks are reprisals for the loss of over a thousand Fulani people and millions of cattle in state sponsored military attacks. On the other hand, other perspectives to the farmer/herders crises exist. While some people argue that the random Fulani herdsmen are not associated with sophisticated arms, thereby, linking the incessant attacks to religious causes hinged on Islamizing the nation; others perceive it as a political strategy for sabotaging the ruling government by unscrupulous politicians.

**Synopsis of Borderline**

This is a serial drama of ten episodes aired on Radio Nigeria Coal City 92.9fm, Enugu state between October and December, 2017 at 9.15pm every Tuesday and Thursday. It was a project of a non-governmental organization known as Society for the Rights of the Excluded and Disempowered (SOREX) and was fully funded by the European Union. The story presented a community called Mkpara village which woke up one day to notice strangers living amongst them. Their efforts to eject the Fulani family from their village proved abortive as they insisted that Chief Udemba, a council member in that community sold the land to them (though without the knowledge of other village authorities). Many years later, the Fulani community began to increase as new sets of their brothers, wives and children invaded the community with their livestock. The villagers of Mkpara community who were mostly farmers began to complain bitterly as the Fulani herdsmen made their cattle feed on their farms, thus; destroying their crops. This issue brought the king of Mkpara community, his council members and the representatives of the Fulani community to several meetings but the Fulani men
strongly maintained that the welfare of their herd is of utmost importance to them. The king, being a patient and peaceful man continued to engage them in peaceful deliberations to ensure mutual co-existence. The persistent destruction pushed the youths of Mkpara community to go on a rampage, inflicting injuries on some Fulani men. In reaction to this, the herdsmen launched a reprisal attack which was very bloody. The crises escalated when the unscrupulous Chief Udemba and his cohorts capitalized on the chaos on ground to maim their own enemies who were also co-villagers. The whole attacks and killings were blamed on the Fulani men until the truth came to limelight.

Conflict Resolution Initiatives in Borderline
The episodes of this radio drama are quite entertaining, action-packed and solution oriented. This drama paints a similar picture of the actual conflict scenario between the farmers and the herdsmen in Nigeria. It carefully highlighted the various possible causes of their dispute. The drama clearly pointed out that their dispute was triggered off by the inconsiderate acts of the Fulani men who were only concerned about the welfare of their livestock. The herdsmen were adamant and refused to act in the interest of their host community who in resentment attacked them and their livestock. This is simply the exact situation in the country today. The play reveals that the major cause of conflict is the insensitivity of groups and their undying desire to satisfy their selfish interests. This was captured in the comment of a character in the play, thus;

Duroyi: There’s a limit to what we can take in this community. They know that our cows mean everything to us and they went ahead to kill them. They must pay.
From this excerpt, what matters most to a Fulani herder is the welfare of his cows and not human lives. They refused to consider the fact that the farmer’s farm is also very important to the farmer as his source of sustenance and livelihood. The play also drew attention to another possible factor that could also contribute to the escalation of the conflict using the character of Udemba. The play highlights the possibility of having a villain who sabotages the community and heaps the blame on the herdsmen. Chief Udemba and Udoka took advantage of the dispute to perpetrate more evil in the community. They robbed people of their possessions and kidnapped and even killed the prince of the community. This goes to reveal that there could be more underground forces behind the crises between the herdsmen and farmers. The discovery of these forces is paramount since fact finding is the first step in the mediation process which allows the intermediaries to assess the situation and proffer solutions to the parties. The whole narrative of this radio drama bothers on the need for understanding and mutual tolerance between the different ethnic groups in other to enhance harmonious inter-ethnic relationships. Its overall goal is to support co-existence and reconciliation through the media’s intervention. This is exemplified in the intermittent theme song that goes thus;

Refrain: Can we live in peace, can we live in harmony

(2x).

Na because say I be hausaa oo, na the reason no one see me so.
Shey na because say I be Igbo, you dey tell me make I park and go oo.
Fulani, Yoruba, Hausa, Delta, let’s come together and live as one.
All we need is love; all we need is peace and harmony.
Tell me wetin you dey see oo, when you dey look at me?
Me, I be your brother oo, me I be your sister oo.
I say me I be your neighbor oo, so wetin we dey fight for?

Radio drama being an entirely audible entity relies on music for the depiction of theme and plot in other to compensate for the lack of visual elements. Through the above theme song which occurred intermittently in the radio drama, the audiences are consciously sensitized about the need to see one another as brothers or sisters irrespective of tribe, social class and differences, in other to achieve lasting peace in the nation. This therefore, calls for an urgent need to bridge the indigene-settler differences and maintain an atmosphere where people will be accepted as they are and also be treated with some level of love and respect. This was exemplified in the play through the character of Ochiora, who against all odds tried to bridge the communication gap between the Mkpara and Fulani communities. Here is an excerpt of her conversation with Gimbiya.

Ochiora:  Gimbiya! Gimbiya!! I can hear your voice from afar when you’re talking. {laughs} You can even make a good conductor oo.
Gimbiya:  Awww Ochiora! I notice say your shop never open today, hope there’s no problem?
Ochiora:  There’s no problem. I was summoned by the Igwe this morning because of the theft in my shop days ago. From there, I went to pay my children’s school fees.
Gimbiya:   I like am for you very much. Upon the thing wey happen yesterday, you still pay am for school fees? Ahhh!
School dey very important to you as cow dey important to mallam.
Ochiora: Education is even more important than cows of course. Knowledge is power and that is why we make sure that we empower our children, so that they can be better than us.
Gimbiya: Ahhh…, my daughter Abeye. She wan go am for school but Alhaji say make she no go am for school.
Ochiora: why now? Education is very important oo. Gimbiya let me tell you now, if a quarter of your people will be educated, it will get rid of some of these attitudes that put your tribe in bad light in front of others. I’m telling you.
Gimbiya: Abeye na girl. She dey twelve years old and go soon go am for her husband’s house.

Ochiora: {shouts}, no no. no. she’s too tender. She should be thinking of going to school. She needs to better her future and be independent. If Abeye goes to school, she can provide for you and her father and better your lives and even stand up in the midst of her peers and make valid contributions not marriage. She’s too small for marriage.
Gimbiya: Gaskia! You are very right. I go think about it.

Ochiora, in the above dialogue presents education as a major tool for enlightenment and total transformation. Education is key to the attainment of national peace and unity because some causes of the crises in the nation are rooted in ignorance and misinformation. This point was further buttressed in the drama through the character of Joro, the son of Alhaji Danlami, the oldest Fulani man in Mkpara Community. In his speech, he objectively condemned the evil actions of his kinsmen and blamed illiteracy and poor
communication as major causes of their differences. Here’s an excerpt of his discussion with his teacher:

Emeka: How do you see the conflict that exists between your people and Mkpara community and what do you have to say about it?
Joro: I only see one people here- our people. We, Fulani know the truth but hardly say it. We must try to close the communication gap. The gap is too much sir. The truth is that we have similar sort of conflicts in our homes or various groups. Conflict in itself is neither positive nor negative. The way we deal with it produces the positive or negative consequences.

Conflicts are usual occurrences in daily existence but the approach to its management is what makes the difference in outcome. For effective management of conflicts in this nation, ethnic groups should make conscious efforts to deliberate over their differences and eschew violence. The radio drama went further to present dialogue and negotiations as the best options to the realization of peace in any conflict situation. The actions of the king in the drama are highly commendable. The character painted a picture of what a true leader should be. As a ruler, the king maintained peace by always engaging the Fulani community in deliberations in other to avoid tension. He also dissuaded his subjects especially the youths from violence with his mantra, “Violence begets Violence”. This sets the cue for religious and community leaders in the nation to follow. They should thus, avoid sentiments and guide their subject aright.
Finally, the narrator at the end of the play summarized the whole message of the play in this excerpt:
Narrator: Conflicts are just normal. They are neither good nor bad in themselves. It is the way we deal with conflicts that produce good or bad results. When we co-operate with others during conflicts, we can transform the situation and win together but when we contend with others in conflict, we escalate the situation and destroy one another. we must therefore learn to co-operate with one another in matters of conflict.

Conclusion
Peace is fundamental to national integration and should be pursued at all cost. There is need to give attention to radio as a viable medium for effective communication and sustainable development in human communities. In summation, one may assert that drama has proven its strategic position as a non-violent medium and competent tool for conflict resolution which uses the radio medium to suitably communicate ideas and concepts which are expected to eventually culminate in behavioural change. Therefore, this research recommends that the Nigerian government, international organizations and other non-governmental organizations should invest on, and encourage drama projects, especially on television and radio in other to ensure a conflict and violent-free nation.

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GENDER CONSTRUCTION, DOMESTIC CRISIS AND THE COMMUNICATION OF FEMININITY AND MASCULINITY IN SELECTED NIGERIAN FILMS

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&

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*http://www.ajol.info/index.php/cajtms.v.12.1.3

Abstract
This paper examines the construction of gender identities in marital unions in Nigerian films, and further interrogates how these identities communicate femininity and masculinity to the level of generating domestic crisis. The research is conducted using the interpretative and content analysis approach of the qualitative method to critically analyze two films produced in the Nigerian film industry for purposes of determining how the construction of gender identities in marital unions engender domestic crisis. The findings reveal that in an attempt to establish gender identities and self assertion, domestic crisis often erupts and continues to rage to the detriment of the expected peaceful co-existence and companionship in marital unions. The study concludes that the construction of gender identities in marital relationships generate crisis especially in situations where couples engage in struggles to dominate and suppress the other or to resist domination by another. Based on the findings, the study advocates for a better understanding among couples which will lay the foundation for mutual peaceful co-existence and encourages film directors to give more exposition to gender domination in films as it relates to both male and female.
Introduction

Nigerian films are popular sources of entertainment, information and education for the teeming mass who more often than not, interpret the films as happenings in the society. These films are accepted as mediums for the dissemination of socio-political information and for x-raying societal preoccupations. Tracie Utoh-Ezeajugh corroborates this assertion in her article titled "Costuming To Corrupt: Nigerian Video Films and the Image Question" by confirming that

Nigerian video films have become popular not just with Nigerian audiences but with an international and multi-cultural mix of audiences in recent years. The films are being marketed and consumed all over the African continent and have attracted the attention of cable Television networks in different parts of Africa. One can therefore make bold to assert that these films are currently the most popular means of entertainment in the nation. (2)

The films address varied socio-cultural issues including gender identities and the persistent subjugation and oppression of women in a patriarchal society. In Nigeria, domestic violence and gender domination is hinged on male domination over females which has generated unending controversies. This appears to have its base on the concept of feminism which preaches egalitarianism or equality of sexes. This issue of feminist ideology of gender domination has gradually built up and manifested in films produced in the Nigerian Film Industry. Many scholars are of the view that men dominate the lives of women in most spheres, and limit the ability of women to
change their own circumstances. In many Patriarchal cultures, authority persistently resides with the male and as such, gender roles consistently place women in a position of servitude and men in a position of dominance thereby limiting the ability of women to influence decisions which affect their own lives. Social structure and gender roles form important parts of cultures and societies thereby placing gender inequality as an essential cultural ingredient for perceived socio-cultural stability in a male dominated sphere. As Utoh-Ezeajugh further observes in her work titled "Nigerian Female Playwrights and the Evolution of a Literary Style: Gendered Discourse in the Plays of Tess Onwueme, Irene Salami-Agunloye and Tracie Utoh-Ezeajugh

In the social structure of most African societies, men are groomed from birth to imbibe an attitude of supremacy over women, who are then nurtured to feel and act inferior to men. In operating within the sphere of social conventions and cultural restrictions, the woman is regarded as being less intelligent, less creative, less productive and of less economic value and by implication of less social value than men.(104)

These factors are visible in many unequal cultures, and are amongst the most persistent hindrances to the development of gender equality, and may perhaps explain why women are often as culpable as men in an attempt to perpetuate gender inequality and assert their authority. This situation often leads to crisis, especially in a marital union. Understandably, over the years, scholars have articulated varied feminist standpoints to address the issue of women
oppression and gender inequality. Accordingly, Utoh-Ezeajugh makes this submission:

Feminist postulations hinging on varied ideological conceptions have been espoused by scholars concerned with the empowerment, self-actualisation and self-reclamation of the woman in a male-dominated world. From feminism to femalism, to womanism, to motherism, to black feminism, and humanism, the subjugation of women has taken centre space in literary discourse on gender interactions. (107)

Gender Construction and Domestic Crisis
Janet Chafetz, in her book titled *Masculine, Feminine or Human?* observes that femininity and Masculinity are often socially ascribed and communicated. Thus;

The words used to describe the masculine role are quite positive: ‘practical’ ‘logical’ ‘experienced’ ‘brave’ ‘trustworthy’ … the tone of the words used to describe femininity is considerably, different. Such terms as ‘petty’ ‘fickle’ … ’frivolous’ ‘shallow’ and ‘vain’ are very negatively charged in the society. (41)

In the same vein, *Psychology Research and Reference* presents the view that

the terms masculinity and femininity refer to traits or characteristics typically associated with being male or
female, respectively. Traditionally, masculinity and femininity have been conceptualized as opposite ends of a single dimension, with masculinity at one extreme and femininity at the other. (Internet Source)

The Nigerian film Industry (Nollywood) has consistently communicated gender identities through the exhibition of gendered images and imagery in films especially in narratives involving couples in marital unions. In their bid to express their 'maleness' or 'femaleness' characters often generate conflicts that ultimately envelope and throw them into unmitigated crisis. Domestic crisis can be given vent by either the man or the woman involved in the union and it may occur within the home or in the wider community. Although it is generally believed that women are often at the receiving end of domestic conflicts, it is not totally the case, because men too are also prone and are actually sometimes at the receiving end where they are violently treated. This type of violence is not as popular as violence on women and this may be because most men who suffer this type of violence are so obsessed with communicating their masculinity that they are often ashamed to mention it for fear of being seen as 'not manly'. When for instance, a woman continuously belittles her man, ridicules him or even compares him to his mates who seem to be doing better than him, it is a form of domestic abuse and this may eat at the man's ego while boosting the woman's self esteem as a perceived stronger or more focused partner. Such a man may be taken as one in an abusive relationship but he may not even view it in that light because of his desire to be a 'manly man' and probably, because the woman is so subtle about it and probably because it does not leave physical marks.

Other issues such as possessiveness and manipulation, may be interpreted as subtle abuses in a relationship. According to Watts and Zimmermann, "the under-reporting of domestic violence is
Gender Construction, Domestic Crisis and the Communication of Femininity and Masculinity in Selected Nigerian Films

almost universal and may be due to the sensitive nature of the subject" (31). The reality on ground is that husband punching, slapping, kicking, nail scratching, sex deprivation and killing are realities that occur in Nigeria. Accordingly, Alokan submits that

Domestic violence is also known as domestic abuse, spousal abuse, battering, family violence and intimate partner violence (IPV). It is a pattern of abusive behaviours by one partner against another in an intimate relationship such as marriage, dating, family or cohabitation. Domestic violence, so defined, has many forms, including physical aggression or assault (hitting, kicking, biting, shoving, restraining, slapping, throwing objects), or threats thereof; sexual abuse; emotional abuse; controlling or domineering; intimidation; stalking; passive/covert abuse... (100)

The above assertion implies that domestic violence is the object of continuous abuse on a partner in a matrimonial home which causes pain, distress or injury. This amounts to both psychological and physical abuse from one partner to another. The Nigerian society is patriarchal in nature which is a major feature of the traditional society. It is a structure of a set of social relations with material base which enables men to lord it over women. From this point of view, it can be asserted that domestic conflict can be generated by either the man or the woman in a bid to express either masculinity or femininity. K. Animasaun and Y. A Animasaun have observed that,
...women are seen to be objects of abuse at three levels, namely: the home or family level, the community through Patriarchal and cultural dictates or practices; and at the state level, through political, legislative or administrative inhibitions... And these three levels are extended to areas of sexual harassment, forced treatments and abusive medication, commercialization of women contraception due to forced labour... (63)

Mulroney, J. Chan acknowledges the fact of women's violence against men, especially in marital unions and goes further to state the possible hindrances to exposing such situations. Thus;

"A further problem for researching the incidences of violence perpetrated against men is that it can be difficult to differentiate men who are perpetrating violence from male victims..."

Although it is true that men are sometimes victims and shy away from reporting, it should be noted, that women also under-report violence for reasons such as fear of reprisals- fear that their children will be taken away and a hope that their partner will change. It is documented that female victims under-report their victimization and the evidence is that men tend to over-estimate their partner’s violence while women under-estimate their partner’s violence by normalizing or excusing it (Floyd, 4).

Thus, the attempt by each partner to express his/her masculinity or femininity within the confines of their relationship often attracts domestic conflict and violence and there is the possibility that as an aftermath, depression and stress may set in and both parties will definitely get affected psychologically which can be devastating and long lasting. The long term effects of these crisis in a marital relationship are many and varied. They may for instance pose a danger to a woman’s reproductive health and can scar a survivor psychologically, cognitively and interpersonally. A woman who
experiences domestic violence and lives in an abusive relationship with her partner may be forced to become pregnant or have an abortion against her will, or her partner may knowingly expose her to a sexually transmitted infection. Men who are abused in a relationship, may take to excessive drinking and smoking amongst other habits and may become perpetrators of rape and other criminal acts, in an attempt to vent their frustration on weaker or more vulnerable persons and prove their masculinity.

It is believed that domestic crisis can be generated by immense economic deprivation. The stress imposed by poverty upon family life is often seen to be the propeller of domestic crisis. As much as this may be true, violence still exists within the confines of affluent homes whereby either the husband or the wife is craftily and psychologically weighing the partner down in other to gain control either because he or she is the bread winner of the family or occupies a higher social status. Moreover, obligations to extended family members as well as polygamy may also become frequent sources of crisis.

Battering, being one of the major forms of domestic violence in every society is recognized as a repeated pattern of inflicting harm both sexually, psychologically and physically. In this wise, Almosed states that “wife battering is the most wide spread violence against women” (70). The forms include emotional, sexual and physical battering but the bottom line or end result is pain and suffering being inflicted on the victim. Wife battering is thus described as a form of physical abuse that includes the following acts; ‘threats, punching, kicking, rape or coercive sex, throwing a woman down the stairs, hitting, shoving, kicking, bruising, stabbing, shooting, beating, belittling and slapping (Oyedokun, 309). However, these forms of battering listed above are not only perpetrated by men but rather, could also be perpetrated by women. As has been noted, these acts come in during arguments between
married and unmarried couples whereby the woman or the man could react in anger resulting to one hitting the other to assert his/her authority/superiority. man.

More recent research on domestic violence also militates against the simplistic feminist assertion that patriarchy is the ultimate cause of all violence against women. There is a growing consensus that no single factor explains men’s violence against women; it is multifactorial with many different and often overlapping causes. While some of these factors are undoubtedly influenced and aggravated by various forms of patriarchy, several of these factors transcend them. For example, researchers note that there are biological (differences in brain structure, brain functioning, and hormones), intra-psychic (personality disorders, attachment disorders), and social construct (childhood experiences of violence) factors in men’s violence against women. Some feminist scholars are quick to dismiss other explanations for domestic violence in favour of their global indictment of men and patriarchy. Unfortunately, these situations have contributed to a highly politicized and adversarial context in which men and women’s experiences of domestic conflict are placed in competition with each other.

This study is anchored on the “Power and Control Wheel” postulation commonly used by both advocates and researchers to assert that in domestic crisis, the motive of any of the partners for being violent is to gain power and control over the subordinate. The Power and Control Wheel places power and control at its core with eight spokes emanating from it and physical violence as the outer wheel holding everything together. According to the most common explanation of the wheel, each spoke represents a tool or type of an external social power resource the barterers can use to exercise their dominance over their intimate partners, with dominance being a behaviour that has the acquisition of power and control as its objective. The exact behaviours of each individual barterer and how they fit into each of the eight areas will vary based upon which
external or social power resources they possess and to what degree they possess them relative to the resources their intimate partner possesses.

**Gender Construction and Domestic Crisis in* Stronger than Pain 1&2 Directed by Tchidi Chikere**

"Stronger than Pain" is an epic film that centres on a husband beater and a wife defender. Eringa is a domineering wife who keeps hitting and pursuing her husband around. Her husband Ulonna on the other hand appears to love her to the point of almost worshiping her. The film narrative presents a situation of role reversal, as the husband ends up running errands for his wife the same way that women do for their husbands in any African traditional set-up. This makes him a weakling and an object of scorn in the village. *Stronger than Pain 1&2* showcases the use of aggression and violence by a partner to claim gender supremacy within a marital union. The director of the film has succeeded in painting and exaggerating the image of domestic crisis in Nigeria by elevating the status of the wife to that of an authoritarian partner who must be obeyed and served. This nullifies the cultural view that man are the head of the family. Although Eringa is a domineering wife, her character seems extremely exaggerated. Ulonna is presented as one who craves after his wife's sexual appeal and because of that, she resorts to physical abuse as a way of asserting her supremacy. In asserting her gender superiority, Eringa, demands total authority over her husband in exchange for the sexual satisfaction which she gives him. The spousal abuse is presented in the film in such a way that one is left in no doubt that the woman is in charge.

This is evident in one of the scenes where we see Eringa scolding Ulonna her husband after she finds him drinking with his age mates, thus:
**Eringa:** don’t you know it’s getting late; you should be coming home attending to your wife. Why on earth should you prefer the company of your age mates that have no wives to the company of your wife…umhh?

**Ulonna:** You are right. Do you know you’re correct, how can I prefer their company to my ezigbo? It was only that they were pressuring me; they were almost forcing me to take the drink. Please my dear, am very sorry…just tell me what I can do to appease you…ehh.

**Eringa:** I want to take a warm bath, go and boil water for me.

**Ulonna:** Ok.

**Eringa:** Don’t make it too hot, a warm bath will just be good enough.

**Ulonna:** Ok, not too hot not too cold.

The above dialogue portrays Ulonna as a weak man who has no misgivings about being subservient to his wife Eringa. Despite all efforts by Ulonna’s sister Adanna and his in-law to drive away Eringa, they are not successful because of Buchi’s failure to seduce him. However, when eventually the elders succeed in driving her away, Ulonna continues sneaking Eringa into his hut at night with the intention of sending her away in the early hours of the morning. This is a pointer to the level that a man is willing to descend to, when he is attracted to a woman. This is what made Ulonna to lose respect and credibility among his mates. Thus, men are portrayed as the weaker sex because of such vulnerability. In *Stronger than Pain*, Eringa is the matriarch of the film, very domineering and possessive. Ulonna suffers psychological and emotional abuse in her hands while Eringa faces an inner conflict of insecurity in her marriage. Although Ulonna loves her because of her sex appeal, she still battles with the fear of losing her husband, hence, she resorts to the use of violence in order to get
total compliance from her husband and the assurance that she is still in charge.

**Gender Construction and Domestic Crisis in *The Rope of My Blood* Directed by Amechi Ukaeje**

*The Rope of my Blood* is a film which presents a marital union where the husband is subjected to a high level of emotional torture. It describes the matriarchal system where the woman rules the man of the house. The film narrative is about Frank and Anene's relationship. Anene had sworn to make Frank’s marriage to her unbearable since she was not able to marry Lawrence whom she met and fell in love with during her Law School, because of a long standing blood covenant she had entered into with Frank when he was funding her education. The film narrative, portrays emotional torture and sexual starvation which are good examples of domestic violence. Anene’s chauvinistic practices represent the African matriarchal dominance. This is seen in the scene where Anene is discussing with her friend Chinwe while talking about Frank. She addressed Frank as one who is below her social status. She describes her husband as an uneducated fool, even when her friend observes that Frank speaks good English.

Anene in *Rope of My Blood* is the matriarch of the film who controls and abuses the husband both psychologically, emotionally and also sexually (sex starvation) by not fulfilling her conjugal rights simply because of her assumed social status. As a well trained lawyer, she has a superiority complex which makes her socially incompatible with Frank, an uneducated business man. In her bid to get Frank to divorce her willingly, she subjects him to all manners of abuses just to get him to comply with her demands and give her freedom. However, although Anene, in the film is subjecting her husband to emotional abuse by the character she puts up, she too is undergoing an inner conflict - a psychological torture
all in the name of class consciousness. She wants a divorce but she is being held back because of the consequences of the oath they took earlier. The only way out is if Frank willingly grants her the divorce because according to the native doctor that she consulted, she runs the risk of running mad if she tries to pull out of the marriage. Anene takes it that Frank her husband is being cruel by refusing to let her go. It eventually takes the intervention of the family and her friend Chinwe to put up a scheme that gets her jealous and makes her realize her mistake and then resolve the domestic crisis that had been raging.

It goes without saying that at the denouement of both films- Stronger than Pain and the Rope of my blood, the ills of extreme femininity and masculinity are exposed. Given the natural complimentarily of men and women, gender identities ought not to highlight the differences found within the divides, rather, points of strength should be highlighted. Female dominance over their male counterparts is mostly hinged on western education and feminist ideologies. This is also explicated in the selected films that educated and enlightened women stand up to their husbands which often times result in arguments and emotional crisis, and of course, domestic abuses.

**Conclusion**

In this study, we have interrogated gender construction and the expression of femininity and Masculinity in marital unions, as presented in Nollywood films. While domestic crisis continues to envelope many marital relationships, scholars have tended to present the stereotypical view that men are always the aggressors while women are always at the receiving end. An analysis of the films under study has exposed the fact that this submission is not totally true. Although there is considerable evidence that patriarchy fuels domestic crisis, other issues such as asserting gender identities and power control play critical roles in generating and sustaining domestic crisis. The films that were analyzed for this study present
good examples of negative gender communication in marital unions or other types of relationships. Women rather than men wield the power in those films and in what one is tempted to call role-reversal, the women subjugate their men to docility and submission. The men, in their bid to sustain their masculinity, accept and struggle to contain their partner's excesses without as much as a whimper, so as not to expose the real situation of things and bring themselves (their masculinity) to ridicule. For women under patriarchal suppression, the struggle remains to recapture the eroding self esteem. The study goes to prove that all forms of patriarchy and matriarchy can and do contribute to domestic crisis especially when one of the partners attempts to dominate and subjugate the other.

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WORKS CITED


Gender Construction, Domestic Crisis and the Communication of Femininity and Masculinity in Selected Nigerian Films


James, K. ‘Truth or Fiction: Men as Victims of Domestic Violence?’ In Challenging Silence: Innovative Responses


Gender Construction, Domestic Crisis and the Communication of Femininity and Masculinity in Selected Nigerian Films


**Films Cited**


Abstract
Traditional/orthodox or teacher-centred teaching method is constantly failing to meet emerging problems in society as pupils are now confronted with complex problems that go beyond rote learning, hence creativity may be one of the only solution to these problems. The research is qualitative in nature and adopts the principles of the Participatory Action Research (PAR), a collaborative and participatory oriented approach that allow participant to fully understand not only the “how and why” of learning/participating but also allows the teacher the opportunity to use a variety of methods to achieve set goal. The technique encouraged class participation and makes the lesson more real and natural rather than abstract and intangible. The work therefore recommends that television which combines audio and visual projections be adopted as one of the teaching processes in schools because of their intrinsic and extrinsic values of motivating and sustaining the interest of the child, which invariably helps students to develop their imaginative, creative, cognitive, integrative, artistic and disciplinary skills.

Key Words: Television, Teaching, Collaborative, Participatory.
Introduction

Teaching is communication. Basically teaching strives to send a message, to teach and to influence the behavioural pattern of the recipient through such message. Teachers also use the medium of communication for the transmission of their message or lesson to the students or learners. Arlyne Lazarson, in Iroh Emmanuel, distinguishes between performance and learning when he submitted that learning takes place when there are “changes in what one can do that result from experience with the environment” (1), while performance is “what a person actually does” (1). To effectively provide the student with the requisite experiences to enable learning effectively take place, the classroom teacher has an avalanche of teaching techniques. Teaching method according to Ekere E.U., “is the overall procedures used to teach a particular lesson” (22). Teaching is meant to be interactive but the method adopted by most teachers do not give the student the freedom to interact and participate in the learning process, thus making the atmosphere in the classroom boring and uninteresting.

Ehiamatalor in Iroh, classifies teaching techniques into two basic methods: “the traditional/formal and the informal/modern methods” (2). The Traditional is made up of the lecture and other teacher oriented methods, where the teacher is the center of attraction. The student is only exposed to the knowledge (experience), which the teacher feels is necessary for his development. Here the teacher does the talking while the student/learner listens and takes notes and assignments from the teacher after asking questions and merely receiving answers. Although the method permits the teacher
smooth, easy, direct and systematic development of the subject matter, it does not allow the student the opportunity to express himself or participate in the learning process.

Thus, Ekere, observes that the teacher centered method “undermines the capacity and capability of the learner. It makes the learner a passive or inactive listener since it is considered that those learners have no knowledge or experience to offer for the progress of the lesson” (22-23). What the above means is that there is no room for student participation during the teaching and learning period as the students sits and assimilate what the teacher is teaching. This is what educationists call rote learning. On the other hand, the informal method is pragmatic, allows for the use of various teaching techniques to teach as well as places emphasis on participation. Ehiamatalor, in Iroh calls it the “student-oriented” or “student-centered approach” (2) because the teacher’s focus is on the student who is regarded as the ultimate benefactor of the knowledge.

Television, a very important medium of mass communication is of great value to civic education as it helps to conscientize the public. Its availability in almost every household in Nigeria makes it a willing tool for the education of the populace. Again, it has become a part of our everyday life. According to Antonoff Michael, television is a system of sending and receiving signals transmitted through the wires and optical fibres by electromagnetic radiation…though most people will never meet the leader of a country, travel to the moon or participate in a war, they can observe these experiences through the images of television…the most
common use of television is as a source of information and entertainment. (Microsoft@Encarta®).

From the above, it is evident that television is a good medium for education, information and entertainment as well as a course in government. Therefore, it can be used to mold, build, orient and reorient the child towards becoming a useful citizen, hence its usefulness as a teaching technique cannot be overemphasized. Nwana, 251, describes educational television as “an electronic medium which presents moving pictures with sound thereby stimulating both aural and visual senses simultaneously”. She observes that a major advantage of educational television is that discussions can be done in groups or individually, while viewing is going on. Concluding, she submits that television “stimulates and guides thinking, fosters imaginative and creative development of the learner” (252). Televisions serve dual purposes: as a medium of entertainment and as an instructional medium. In an educational setup, instructional television is adopted because it serves as a medium of instruction and learning. This is because programmes used during classroom teaching for the education of the child may be displayed on a television screen.

Instructional Television is pragmatic and supports technological development as it encourages the use of multimedia approach to teaching and learning. This is because it allows for the smooth infusion or integration of other media related modes. Again, it further allows for the recording of programmes, lessons and demonstrations in different formats for storage and easy retrieval for use at a future date. The visual codes of the television make for high visual contact which aids in comprehension of lessons when it combines with the audio code. Apart from motivating and
stimulating the students’ interest to learn, television lesson(s) can be projected simultaneously to many students at different location in the same surrounding thus making it convenient for them to learn with less stress. However, one major disadvantage is the high cost of procuring the equipment and its accessories.

From the above, there is no doubt that the principal quality of television which combines sound and images greatly help to convey meaning to viewers. Researchers (Wetzel et al 1994, Kozma, 1991, Garbner, 1993) have confirmed that television which combines multiple forms of motion sound and text is more beneficial to the learner than a single form which uses words or texts alone. What the above is saying is that television has the ability to portray a lesson in a variety of ways.

According to Marshall (2001) who cited the conclusion of Wiman and Mierhenry (1969) on their study on how to promote learning, found out that people remember:

- 10% of what they read,
- 20% of what they hear
- 30% of what they see
- 50% of what they see and hear

From the above axiom, it is believed that we remember very little of what we SEE; little of what we HEAR; more of what we SEE and HEAR and much more of the combinations of what we SEE, HEAR and DO hence “I hear, I forget, I see, I remember, I do I understand. Again, statistically, Lindstrom, 1994, in Oshinaike A.B. and Adekumisi S.R., cited in Iroh, 2017 observes “that people remember 20% of what they see, 40% of what they see and hear,
but about 75% of what they see and hear and do simultaneously’’(8).

Therefore television has the capacity to reach multiple intelligences of the learner through the effective combination of multiple symbols like spoken language, text and still images faster than a medium that relies only on any one of the above. This is clearly exemplified in Howard Gardner’s multiple intelligence theory which recognizes that “an individual’s capacity for learning is influenced by the manner in which the subject matter is presented” (www.https://howgardner.com).

Marshall further points out that textbook has a linguistic approach to learning while television’s multiple modes portray content through a variety of ways such as linguistic, aesthetic, logical and narrational which also matches the viewer’s various intelligence preferences and differences in a learning environment. Anderson, also agree that television and other learning technologies aid the students in learning. He observes that lessons (academic and social) learned in early childhood from television programmes such as Seasame Street can be very helpful and will lead to success that can be carried to adolescence and beyond. Furthermore, Bryant, Alexander and Brain in a comprehensive survey on the effect of pre and school educational television programmes submit that the views of the programmes demonstrate improved reading skills, mathematical skills and visual processing skill.

In a related vain, Owolabi O.T and Oogui O.I carried out a study on the effectiveness of cartoon style (animation and multimedia teaching on student’s performance in science subject in Ekiti State. The study involves the use of interactive elements such as graphics,
text video, sound and cartoon teaching of several pictures displayed in sequence and in a frame which is available for a period of time, usually recorded in a video tape or disc and played through a television. According to them, animated teaching is the rapid succession of pictures indicating a series of slides appearance and disappearance of iconic elements continually. They further submit that the method of presentation of the television lesson appeal to the sight and hearing senses of the learner (visual and auditory) and therefore promote retention and easy recalling ability of the learner.

The result of their investigation show that animated cartoon used in teaching produced greater academic performance in students than the chalk and board method. According to them, animation through the use of television in teaching help the students to visualize unseen phenomena, develop scientific language, improve understanding of scientific process and contribute to the development of scientific thinking.

Using television in education has also been advanced as a pillar to distance education because of its peculiar characteristics of wide coverage of audience. Despite the absence of physical face to face interaction with a class teacher, television offer mutual interaction and creates a feeling of state of belonging to the viewer/learner. Furthermore, television’s prime position as an agent of mass mobilization and communication makes it a major tool in the execution of distance education including supporting and enhancing teaching, instructing, clarifying and explaining, reinforcement motivation and encouraging education.
Conceptual Framework
The experiment which is qualitative in nature adopted the principles of the Participant Action Research (PAR) that allow participant to fully understand not only the “how and why” of learning/participating but also what the results of the learning were and what was learnt from the process. This is because PAR is a collaborative and participatory oriented approach which affords the participants the opportunity to actively participate and control the process and allows the teacher the opportunity to use a variety of methods to achieve set goals. Par is iterative as it is imbued with a systematic and cyclical process of observing, reflecting, planning, acting and sharing. Consequently, the experiment combined the visual and auditory mode of television as well as the process centered approach of dramatic methods through the Participant Action Research to achieve set objectives.

The experiment and practical teaching was carried out with students in Junior Secondary School (JSS) One of Fridel Kropps Educational Centre, The researcher used convenient sampling techniques.

Synopsis of Television Documentary on Economic Sabotage
Chief Bonga, a wealthy criminal whose specialty is the breakage of oil pipelines, siphoning of petroleum products and blowing up of oil installations as well as kidnapping is waiting for his boys for an operation at a certain oil well head. Suddenly, he gets trapped by the change mantra message and decides to stop the illegal and unpatriotic business of oil bunkering.

Shortly, his boys arrive in their speed boat fully armed, chanting war songs in anticipation of the operation. To their amazement, the boss refused to acknowledge their greetings. The boys sense that
there is problem. They greet him again the second time but rather than acknowledge their greetings, he drops his gun and sternly directs them to drop their guns. He informs them that he has repented and no longer interested in those action that has contributed to the economic down turn of the country. They all drop their guns and renounce their commitment to crime and pledge to support the fight against corrupt practices by the Federal Government.

**Instructional Steps**

The experiment conducted by the researcher was the reenactment of a change mantra video clip dubbed from the NTA on oil bunkering. After playing the video to the students using a video player and a television, the researcher added more scenes and rearranged the plot to embrace more societal ills like kidnapping, armed robbery and drug addiction.

The researcher now played the national anthem to the class to awaken their consciousness to national service. The enlarged story containing the four themes for exploration: oil bunkering, kidnapping, armed robbery and drug addiction was exposed to the class. Casting was done after volunteers have indicated interest. After choosing the characters (casting), the class was divided into three groups to explore each of the topics while the other members of the class formed the chorus, singing, clapping, and beating of improvised drums.
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PLATE 1

Learning Through Television: Students Watching a Documentary on Economic Sabotage
Learning through Television: Students Watching a Documentary on Economic Sabotage

The themes, setting and subject matter were first exposed in the opening scene with late Nelly Uchendu’s musical video (“Nigeria Amaka”—Nigeria is good) songs and dance. The combination of these techniques in the exposition of the themes made the lesson lively, interesting, attractive and easy to comprehend by the students who hitherto were wondering how to go about the exploration. Furthermore, the subject matter was reduced from the superficial to the concrete through relating the various incidents in the storyline with recent events in the country as they relate to oil bunkering, kidnapping, cultism and drug addiction to the students.
by having them play the roles. Names like Kingpin, Area, Commander, Big Boss, Capone, officer, used in the exploration were local names associated with the ills being explored and easily identified by the class. This made the dead words of the story to come alive, thereby making the students to identify and empathize with the characters.

Furthermore, while the themes, setting, and subject matter were being exposed to the audience, the drums, singing and clapping included in the chorus was to entertain and keep the class focused. The change mantra theme chorus “oh oh oh, change begins with me” was used by the researcher at the end of each exploration. The dramatization was recorded and later played back to the participants. This greatly assisted during the discussion period and helped to deepen the understanding of the lesson by the students.

After watching the play back of the recorded enactment, the students requested that the video be played again before discussing the explorations. Having identified with the subject matter through participation, comprehension became easy. To enable the students clearly discuss the drama, the following questions were framed by the researcher for the participants:

1. Write at least three themes of the dramatization and elaborate with examples

2. Outline three consequences of each of the following
   a. oil bunkering
   b. cultism
   c. kidnapping
   d. drug addiction
From the answers received, branching questions were framed by the researcher and administered on the class who freely proffered answers:
1. If you are to fight these ills, outline/ state clearly your action plan
2. Who is to be blamed for the rot in the society?
3. What role can the youths play to avert future occurrence?
4. What lessons can we learn from that song “Nigeria Amaka”?

**Findings /Impact of the Experiment on the Students**
The choice of using Television as a medium of instruction appears to have greatly enhanced learning and greatly concretized the topics. The process engaged the student as they were fully involved in the learning process. The television was used to stimulate their knowledge and a change in their perception of events. The Cultivation theory of Gerbner which focuses on the current and inescapable pattern of cultural environment that shapes public ideas, actions and policies is of the view that viewers are influenced by the perceptions, opinion and views of such programme. This is evident from the reactions of the students during our discussion segment after the enactments.

Thus Chiamaka, one of participants testifies: Truly, I now know that most of the kidnappers are cultists. The evil effects of kidnapping cannot be quantified. In fact, based on this little experience from this short television documentary and the drama, I will not wish that my worst enemy be kidnapped.
Television and the Teaching of Civic Education in Nigeria: The Friedel Kropf’s Experiment.

The magic effect of television on the viewers cannot be overemphasized. The methods employed in teaching connected the students with the culture of abstaining from economic sabotage and other vices where students are shown the benefits of joining hands to build a viable economy and rejecting the lure of ill-gotten wealth. Complex ideas such as economic sabotage, kidnapping, cultism were reduced to the student’s level of understanding through the documentary, thus making it easy for the understanding of the topic. This provided an avenue for fruitful discussion among the students on the societal values as well as an avenue for self-assessment.

Again, Chidi another student declares:

Truly, it was during the discussion time that some of those confusing terms became clearer to me. The discussions we had on the role we played, the questions other students were asking and the clarifications from our leader, made me and indeed the whole class to understand the topics such that it will be difficult to forget.

The television which enabled the students to build mental representations from words and pictures greatly contributed to the success of the experiment by making the lesson more real and natural than abstract or intangible. The students were able to experience, see and hear first hand, what was being taught and even participated in the creation of the learning materials through the exploration and recording of the drama performance. Again, the lessons transcended all the senses (visual, auditory psychomotor and cognitive). This removed tension, made internalization more possible as it is received and processed simultaneously by the senses making for easy recall and subsequently increases student’s motivation to learn.
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as well as intra and inter personal co-operation and relationship. Nwanneka observed that:

I was not under any pressure during the lessons. I forgot that I was in the class as the teacher was absent but at the same time present. This is because we assumed the teacher’s responsibility even to the point of recording our sketches, asking and answering our questions and even planning and presenting or dramatization.

The teacher only guided and advised us when necessary.

Music was infused into the lesson. The video of Late Nelly Uchendu’s song, “Nigeria Amaka” was played at the beginning of one of the explorations. This helped in sustaining the interest of the class. The variation of the teaching methods lies in the fact that this study acknowledges the multifarious constitution of the members of a class, as well as the fact that students learn better in different ways. Three major categories of learners generally identified in a learning environment are the visual (eyes), the auditory (ear), and the tactile (touch/feeling) learners. Therefore, a combination of different styles of teaching accommodates and facilitates the retention and recall of learned materials. This is in line with the submission of Thomas B. Corcoran who puts it more succinctly thus:

Teachers need to deepen their content knowledge and learn new methods of teaching. They need more time to work with colleagues, to critically examine the new standards being proposed, and to revise curriculum. They need
opportunities to develop, master and reflect on new approaches to working with children" (http://archives.org…ED388619)

**Recommendations**

The world is constantly changing and, gradually, it is being fused into a global village with many challenges. The trend of development has necessitated the need to utilize varied teaching methods geared towards catching and sustaining the attention of young learners. This can best be achieved when educational contents are delivered in a student and participant oriented manner using such a medium as television. Therefore, the researcher is calling for the adoption of varied student oriented methods in teaching all subjects and not just the teacher centered approach. Furthermore, government at all levels should provide educational technological equipment in schools to enable the students experience these varied teaching and learning experiences.

**Conclusion**

The main aim of introducing an alternative teaching method as I have earlier posited is to make “the lesson more real and natural than abstract or intangible” (138). The teaching method utilized in the study provided ample opportunity for the students to develop their innate abilities such as self discipline and control, intuitive, cognitive and imaginative ability and, integration through working with fellow students. The methods also enabled the students to comprehend and appreciate the subject matter through the development of artistic awareness as well as self expression. Most importantly, the students internalized the lessons rather than taken in information. This is because they were practically involved in the learning process.
The experiment, though challenging, was educating to the researcher as the children’s contributions during the discussion and evaluation period provided insights into the challenges that may not ordinarily have occurred to the researcher. Thus, the evaluation period which served as an assessment period enabled the researcher to analyze the data (practical experiment) gathered from the experiment (participatory approach) through the explanation analysis of each practical session. The researcher was able to conclude that children’s imaginative and problem solving abilities are tasked and enhanced when they work together as a group.

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Abstract
One of the dynamics of human society is power tussle alongside intricacies associated with the game of power. It is often said that the overall essence of politics and governance is to allow healthy and robust competition democratically within the civil society in all spheres of life and human endeavour. But key players in the political game over the years have neither the patience nor the will power to establish such. In contemporary period, insecurity of lives and properties have become a global concern in Africa, and in Nigeria so much so that it has become a recurring decimal. Terrorism, rape, abject poverty, starvation, diseases and extreme harsh conditions are threatening to exterminate the human population. In the light of these excruciating circumstances, coupled with the surging number of literature, music, films that decry the existing high level of insecurity and the paradox of power tussle; the place of Arts in the increasing burden of governance becomes a necessity. This paper takes a critical look at the leadership saga in Nigeria as captured in some selected Nigerian literary works, films and music and argues that a purposeful repositioning of the arts industry is a sure way of improving human and investment capacity.
The Place of Arts in the Increasing Burden of Governance in Nigeria

which in turn reduces the burden of governance. It suggests a way forward using Arts products and productions.

Key Words: Arts, Empowerment, Governance, Industries, and Re-positioning.

Introduction
The thrust of this paper navigates towards the views expressed in Chinua Achebe’s book, written over three decades ago, titled The Trouble with Nigeria. In that book, Achebe put it squarely that Nigeria’s major problem is leadership. Indeed, leadership is not only a problem in Nigeria, but in the whole of the African continent. The burden of leadership manifests itself in three (3) major ways in the continent. First, in political office holders who refuse to relinquish power even at the point of death. A few examples will suffice. Robert Mugabe was a Zimbabwean President for 30 years, (from 1987-2017). At 93 years, it took combined internal and external forces to force him to resign. Liberian Samuel Doe became president in 1980, and for ten (10) years, he was still clinging to power. An effort to out-stage him led to a regrettable civil War in which many innocent African lives were lost. Similarly, the obnoxious regime of benignant Idi Amin of Uganda, a military despot that massacred his people in the 80’s left a huge scare in the hearts of many people from that country.

Leadership, power and authority are tripartite umbilical cords, dictating the tempo and direction in any given human society. Whether we ascribe to the argument or not, “power is the ultimate
determinant in human society,” (Rodney, 271). Every form of leadership is bestowed with power of some sort. That is why it is important to invest power on an individual with extraordinary political skills, wisdom and ability. In this wise, Chinua Achebe, in his book, *There Was A Country*... explains, “Nigeria needed to identify the right leader with the right kind of character, education and background. Someone who would understand what was at stake – where Africa had been, where it needed to go (244)”. Obviously, many Africa leaders either because they lack character or the education required for the exalted position of leadership have remained a clog in the wheel of progress.

Perhaps the most incredible characteristic of most of them is “intellectual poverty”. A good number of African leaders appear not to be educated as they lack character and wisdom. A good example is Idi Amin of Uganda who thought that the country’s Gross Domestic Product and Gross National Income can be improved by printing more of the country’s currency. Even in the second millennium, it is only in the African continent that we have leaders who did not know whether or not they sat for secondary school examination. In a nutshell, Africa, as it stands today, needs a leader who understands the operation of modern micro economy, in line with global best practices. Femi Shaka, in his assessment of leadership in Nigeria recalls that “the concern for responsive and selfless leadership has attracted the attention of many African writers such that in work after work, writers on the continent have treated this theme even from different perspectives” (12). Continuous debate and criticism on the nation’s leadership and governance is a pointer to abysmal failure in piloting the ship of
leadership. Kukah once remarked that “Our so called transitions of Democracy were actually transitions to feudalism and autocracy more of than not leading to dead ends” (3).

It is amazing to note that while writers from Europe, America, and some parts of the Asian continent concern themselves with consolidating the gains of modern breakthrough in science and technology, especially in the areas of “new media technologies”, Africans as usual, continue to lament about poverty, insecurity of lives and property and bad governance. Pondering on the African dilemma, Achebe, in his parting piece, There was A Country…., affirms that;“ having grand ideas was fine, but their execution required a strong leader. And clearly, Nigerian’s principal problem was identifying and putting in place that elusive leader” (244).

The second point on the burden of leadership in Africa is linked to poor economy. Africa has poor economic structures and of course, a dwindling economy. The first problem of leadership is linked to this. The indices of development and growth in any nation are often measured on the per capital income. Nigeria, for instance, has in the past decades continued to witness retrogression in this regard. It is no gainsaying the fact that Nigeria has become a failed state. Many existing socio-economic and structural factors are setbacks to Nigeria’s development. In the opinion of Charles Soludo;

Among a host of debilitating impediments to Nigeria’s growth and Competitiveness, one issue rests at the very root: a resource exploitation allocation and consumption pattern that is sustainable with over 90% of export earnings and
government revenues dependent on hydrocarbon based primary products entirely generated from a single region of the country. The pillars of Nigerian economy are extremely weak, and continued economic viability of the state, as a self-sustaining entity, is perpetually at risk (25).

Soludo went further to elucidate on why economic development has remained a mirage in Nigeria’s economy. According to him, over dependence on oil and negligence of harnessing other economic resources, coupled with what he terms “an entitlement culture” (27) are multiple setbacks. Some of the constraints can be linked to successive failure of leadership to pursue positive economic plans initiated by previous or successive administrators in government. The second Niger bridge appears to be a case in point, although the media has reported recently that work has started at the site. All these are challenges militating against economic growth. Ideally, “social change is better effected by people who understand the passion and sentiment of the lead personage or advocate of the change, people who can elaborate on these sentiments, give them structure and transform them to practicability”. (Hans Kelson as cited by Oge Ezeajughi, 209). Nigeria is blessed with many men and women of mission and vision but the nature and form of leadership tussle and struggle, often makes it difficult for such people to venture into politics; thereby creating room for visionless and incompetent candidates. In line with this, Osarliemen posits that “one essential condition for the achievement of economic development is to maximally utilize the available human capital” (18).
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The Development of human capital is energy and resource consuming but unfortunately, with the growing unemployment rate occasioned by incompetent leadership, the nation is experiencing underutilization of her human capital, forcing a large number of her labour force to seek greener pastures elsewhere. The situation in Nigeria is very worrisome as a large percentage of youths including intellectuals continue to migrate to Europe and America in large numbers. Indeed, Nigeria has become an exploited nation and a product of its own making. Today, extermination has begun with impending anarchy orchestrated by Boko Haram insurgency, persistence killings from Fulani Herdsmen as well as ritual killers and almost indiscriminate kidnapping. The Continuous depreciation of the naira, coupled with low economic growth, which recently led to economic depression are all indices of underdevelopment. An enormous poverty wave seems to be moving in the country. Ikenga et al expressed deep concern that “despite various well designed and articulated economic reform programmes, such as vision 20:20 and the National Economic Empowerment and Development Strategy (SEEDS), the part to economic growth and development remained a far cry” (50). The reason for this is not far-fetched. Political instability is a great enemy of economic growth. Political unrest discourages investments in both private and public sectors of the economy. Insecurity is the bane of development. Agatha Nwanya, in her contribution lists different categories of insecurity as health insecurity, food insecurity, social insecurity, political and religious insecurity. She concludes that with the high level of insecurity in the country, positive growth and development will
remain a mirage to the nation (17). The greatest challenge on the road to Nigeria's greatness is inept and corrupt leaders who rather than improve the lots of the people, take the country backwards through their inactions. For instance, during Obasanjo’s regime in 2005, the Paris Club wrote off Nigeria external debt at the tune of US$18 billion. The debt relief wiped off about 60% of national debt which resulted in the utilization of US$ billion savings from the Excess Crude Account (ECA) to buy back the rest of the debt of 25% on dollar, after paying off accumulated interest arrears (Okonjo-Iweala, 21). With this, the total Paris club debt of US$ 30 billion was wiped out. Barely 12 years after, Nigeria is saddled with a total debt stock of N22.7 trillion, (about USD 80 billion). Apparently worried about this development, the People’s Democratic Party, (PDP) Vice Presidential candidate in the just concluded 2019 Presidential Election, Mr Peter Obi argued at 2018, Vice Presidential Debate that

Nigeria used over 50% of her revenue to service debt. According to him, Mexico’s GDP was over USD 1 trillion and its GDP per capita was over USD 8,000. South Africa stock market capitalization was USD 900 billion. While on the other hand, Nigeria bank loan is made up of 15% of GDP. In addition, Nigeria had the highest number of the poor at 87 million growing by six persons per minute.

Nigerian artists such as the great Fela Anikulapo Kuti have been involved in exposing Nigeria's political and social crisis through their music. In his album, “Teacher, don’t teach me Nonsense” the Afrobeat musician Fela sang;

Let us face ourselves for Africa
Na all the problem of this world
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Na him we dey carry for Africa
Problems of inflation
Problems of corruption
Of mismanagement
Stealing by government
All over Africa

The crisis of leadership is such that it appears as if it is a vicious cycle. While African leaders are busy grabbing the common wealth, the masses who wallow in abject poverty, look the other way and sometimes even defend and justify them. The politicians achieve this feat through a method of recycling. Even without any political ideology, a leader moves from one position of authority to another, and can remain in government as many years, as he wants without achieving anything. Some have graduated with the title “Life Presidents” according to Fela in his album, “Army Arrangement”.

Election story nko,
Obasanjo plan am well well
The same old politicians wey rule Nigeria before
Obasanjo carry all of them
All of them, dey there now
Few people dey fight for bigi money
And the rest dey hungry.
Na wayo government we dey O
E gb mi o!
Na arrange man government we dey O.
Though this particular album was released in the 80’s, its relevance has remained classical as history seems to be repeating itself. The current All Progressive Congress (APC) Buhari led government appears to fit into fela's classification considering many of their antecedents. Corruption has continued to stink to high heavens in Nigeria's democracy with mediocrity, unbridled nepotism, bloodshed, ineptitude, poverty and extermination staring the people in the face. Now let us turn to Humanities. What can Arts and Humanities offer on this regard?

**Between Theory and Practice**

Inept and corrupt leadership practices are well documented in many African literary works as well as critical dramatic works. From Soyinka’s *Death and the King Horseman*, Kogi’s *Harvest*, to Osofisan’s *Birthdays Are Not For Dying*, and from Nwabueze’s *Parliament of Vultures*, to Asigbo’s *The Reign of Pascal Amusu*, as well as Dandaura’s *Venom for Venom* and Ojo Bakare’s, *Rogbodiya*, the thematic pre-occupation is the burden of leadership in Africa. In Nwabueze’s *Parliament of Vultures*, for instance, the nation’s third arm of government – the legislative organ, is portrayed as a conglomeration of corrupt and insensitive leaders. Most of the political personnel are characterized as vultures that eat up human carcasses. These vultures are seen in the character of Madam Omeaku, a roadside food seller, recruited into the hollow chamber as a legislator. Others include; Mr. Brown, Rev Jossy and Habamero who scavenge in the legislature. The voice of genuine legislators like Dr. Parkers is often muffled because he stands in the opposition. By the time, Osofisan wrote *Midnight Hotels*, there was a little sanity in politics. At least, contract negotiators like Awero
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still have the decency of “negotiating contract with the opposite sex in a hotel room” other than at the hallow chamber. But, nefarious activities of characters in Nwabueze’s drama are very scaring. In the character of Madam Omeaku, we see a disparaged, illiterate legislator, wallowing in self-pity. The scenario painted about the political landscape is similar, whether in military regime, or in the so called democratic dispensation. Asigbo lends a voice to radical approach against corrupt leaders. For him, “mutiny” is necessary in order to purge the ailing Nigerian nation. Examples of corrupt leaders are seen in his dramatic texts, The Reign of Pascal Amusu. Sasha Sasha and Pascal Amusu are corruption signified. Obasanjo established Economic and Financial Crimes Commission, (EFCC) and used it as a weapon against perceived political enemies. The Reign of Pascal Amusu, is an attempt to showcase how Nigerian ruling class exploited and impoverished the masses and the “mutiny” that occurred in the end is a radical statement.

A further look at the entertainment industry shows serious commitment on the part of artists. The Nigerian entertainment industries are booming even when it appears as if government is not providing the enabling environment. Today, many Nigerian young artistes like Davido, Flavour, D Band, Wizikid Tuface have become international stars in their chosen careers. They make their millions either through musical performances, modeling or advertisement with big companies like Mobile Telecommunication Network (MTN), GLO, Nigeria Brewery, (NBL), and other beverage industries. Similarly, the Nigerian Film Industry (Nollywood) has
contributed its quota to national development through orientation and conscientization.

Unarguably, art can create unimaginable wealth for a nation when properly harnessed and it has the capacity to speak to individual and collective consciences. For instance many art designs and logo can enhance quality productions in both textile and ceramics industries. Why do we draw patterns and tattoo? We do so because we love them. Many years ago, art works, such as sculptors, beads and paintings are of high demand in Nigeria, particularly in Anambra State. It was fashionable then, for people to erect sculptors or engrave the image of their parents on the wooden doors at the entrance of their homes as marks of honour. Such art works cost thousands and millions to erect. What has happen to this thinking? There is need to manage these kind of creative overtures. Through good management, the nation can systematically create public wealth using arts, craft, pottery and other aspects of the people's cultural heritage. In the Guardian Life Spotlight of October 10, 2018, it was reported that sometime in 2017, Njideka Crossby Akunyili, the daughter of Late Professor Dora Akunyili won the Mc Arthur Genius Grant which made her ₦225 million richer. In 2018, she designed the mural at the Museum of Contemporary Art, Los Angeles. In the month of October, 2018, she made history when one of her works, Bush Babies sold for ₦1.2 billion instead of ₦289 million. It became the most expensive art work sold at an auction cost of $3.4 million, that is an estimated ₦1.2 billion. At the moment, over 20 art museums have been put on the waiting list for her works. The lesson from all these illustrations is simple. Let the government at all levels create the enabling environment for Art
works to flourish and such works will generate instant and huge revenues while still acting as mediums of communication.

Cultural Tourism is another tool that leaders can harness and utilize in ensuring good governance and good quality of living for the citizens especially in a developing nation like Nigeria. In many countries of the world such as France, USA, China, Spain, Italy, United Kingdom, etc, cultures have remained very important goods marketed in both local and International markets. Unfortunately, marketing of cultural contents in the third world counties of Africa has remained abysmally poor. The reason for this is not far-fetched. Colonialism suppressed African cultures through the policy of assimilation and association, forcing the natives to look down on their cultures as inferior, archaic, barbaric, fetishism and obsolete. Fannon puts it more succinctly; “colonialist, has never ceased to maintain that the Negro is a savage” (170). This explains why many African cultural values including festivals remain untapped. One of the greatest challenges of the Nigerian State, appears to be how to harness and re-package many cultures to meet modern tourist tastes. Amidst terrorism, war, increasing unemployment, economic meltdown, starvation and the recent move on global integration, cultural tourism has become more attractive. Research on tourism and hospitality has revealed that well packaged tourism is a great boast to a country’s economy. For instance, it was reported that in 2013, that China's Tourism industry accounted for 9.5% of the global GDP, contributing 3.1% of the global economic growth that year. Indeed, China was said to be the third top tourist destination in the world and this has changed the economy of the country.
Nigeria, the biggest African country has a lot to offer in terms of tourist attraction. Awaritefe 2005 (as cited by Jiboku and Jiboku 2010) identified eight tourist regions and ninety-nine tourist attractions in Nigeria. Some of the tourist sites are Igbo-Ukwu museum, Ogbunike Cave, Agulu Lake, Oguta lake in the South East Region; Oluma Rock, Eri-Ijesha Water fall, Osun Shrine in the Western Region and so on. Tourism enhances both social and economic development and fosters unity and social cohesion among people of diverse cultures and interests. Festivals and carnivals which are aspects of cultural tourism contribute significantly to economic growth in countries like Brazil Trinidad and Tobago. At this period of economic uncertainty in the nation, the need to develop local tourism has arisen in order to boost Nigeria’s economy earnings. Jiboku and Jiboku in 2010, argue persuasively that the reason why the tourist sector is not well developed in Nigeria is because tourist resources have remained untapped. They argue further that investment into the sector will make it more attractive and this can open up a new window of job creation and employment for the country.

Conclusion
This paper derives impetus from the failure of leadership in Africa and interrogates the triple effects of corruption and poverty which has created unmitigated misery and frustration for the common man. The paper has examined the portrayal of leadership and governance in some Nigerian plays and Music and concludes that through the use of satire, ridicule and criticism of insensitive leadership, Nigerian and indeed African writers have exposed the Nigerian political elite and their acts of subjugation, humiliation,
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and dehumanization of the masses. The study has also attempted to justify the necessity of Art in a democratic space in relation to job creation and revenue generation; arguing that a new orientation towards improving patronage of art works as well as deploying arts as tools for social change can initiate a positive economic turnaround. Through concrete examples, The paper has also demonstrated how artistes of various shades increase the country’s Gross Domestic Product (G.D.P) using their talents. The paper envisages high expectations and points to grey areas that can be strengthened to lessen the burden of inefficient governance in Africa, reduce youth unemployment and enhance sound economy.

**Recommendations**

1. Government should strengthen existing Arts centres and Villages to meet contemporary standards.
2. Construction of cultural centres and public theatres will give a boost to revenue generation in the field of arts.
3. Funding is a major challenge to young talented artistes. The government can establish a kind of grant that can be assessed by young artistes.

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UNEARTHING COMMON UNCONSCIOUS THROUGH DRAMA: AN ARCHETYPAL READING OF TRACIE CHIMA UTOH’S COULDRON OF DEATH

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*http://www.ajol.info/index.php/cajtms.v.12.1.6

Abstract
The recurrence of similar characters and thought in play texts written by diverse playwrights who lived at different times and spaces motivated this research. Although these play texts are written by varied authors, they apparently appear to share significant similarities in terms of character-type and thoughts. It thus becomes imperative to investigate the factors and situations that inform the creation of play texts that seem to be archetypal in theme, thought, character and narrative. Using Carl Jung’s ideas of psychoanalysis, the researcher investigated the essence of archetypes and “collective unconscious” in Tracie Chima Utoh’s Cauldron of Death. The researcher discovered that the archetypes found in Utoh’s Cauldron of Death exist in the “collective unconscious” of the playwright. Coincidently, these archetypes have proved to be innate, hereditary and universal. The researcher therefore, concludes that the archetypal characters found in Cauldron of Death are models of real people who exist in all places at all times among peoples from all over the world. They serve as the basic foundation and impulse for the playwright’s creation of the play.
Introduction

Commonality among narrative, symbols, images and character types of diverse playwrights from diverse time, culture and space appear to abound in dramatic texts. Play texts from different continents and periods may portray extremely varied cultures but may invariably share some symbolic and situational similarities. For instance, there appear to be a recurrence of such psychological characters as depraved father, good mother, the temptress and inheritance in Henrik Ibsen’s *Ghost* as well as Tracie Chima Utoh’s *Cauldron of Death* and these are varied dramatic texts from Classical Western plays and Contemporary African dramas respectively. The crux of this research is thus to investigate motivations behind the creation of play texts that are archetypal in the theme, characters and narrative.

Recognizing plot patterns and symbols associations found in other play texts, one is bound to observe that the meaning of a dramatic text cannot exist solely on the page of the work, nor can a dramatic work be treated as an independent entity. Therefore to grasp the meaning of a dramatic text, the play text must be analyzed in relation to the society that informed it. For instance, the Nigeria socio-cultural structure and contemporary family life are major forces to understanding the play *Cauldron of Death*. Coincidentally however, there appears to be similarities among the characters, situations and settings of *Cauldron of Death* which exist in a number of other plays text. The “fall” of the main character Junior in *Cauldron of Death* may be considered similar to the fate of the main characters in Wole Soyinka’s *Death and the King’s Horseman*, Sophocles’s *Oedipus Rex*, William Shakespeare’s *King
Mary Nkechi Okadigwe

*Lear* and Christopher Marlowe’s *Doctor Faustus* among others. The similarity in the portrayal of a dramatic character is characterized by the playwright’s collective unconscious which attempts to project dramatists as “Carriers” of communal unconscious. However, collective unconscious cannot be approached directly but through archetypes which embody it. In other words, collective unconscious can be found in archetypes which Carl Jung according to Dobie defines as “…universal images that existed since the remotest times.” (59) Dobie explains further that Jung specifically described an archetype as a figure that repeats itself in the course of history whenever creative fantasy is fully manifested” (59) Dobie in concordance with Carl Jung’s idea, further defines archetypes as: “Inherited ideas or ways of thinking generated by experiences of human race that exist in the unconscious of individual.” (71) She opines that archetypes are universal and recurring images, patterns, or motifs representing typical human experiences that often appear in drama and other art forms. (71) Dramatists therefore appear not just to be burdened with the duties of observing their society but also to be laden with the common duties of unconsciously bearing the socio-cultural anxieties that culminate from the fragmentation of the society in which a particular dramatist exists. Playwrights seem thus to unconsciously participate in some universal beliefs, fears and anxieties which ritualistically recur at all ages in varied places of the world.

The playwright’s attempts to create plays thus appear to culminate from socio-cultural conflicts which are not entirely personal but rather include fears and conflicts which he/she appears to have imbibed from the society. The allusion that can be drawn from this
is that play texts do not exist in a vacuum. The contents of Play texts instead culminate from the collective unconscious which the dramatist recollected innately as a member of the human species and from his society.

Collective unconscious is the term used by psychologist Carl Jung to describe the shared unconscious of the human species. Explaining the ‘collective unconscious’ Dobie opines that in concordance with Sigmund Freud’s ideas on the human unconscious, Carl Jung an adherent of Sigmud Freud’s ‘psychoanalysis’:

…believed that our unconscious mind powerfully directs much of our behavior. However, where Freud conceived of each individual unconscious as separate and distinct from that of others, Jung asserted that some of our unconscious is shared with all other members of the human species. (58)

The unconscious that is shared by all human species is what Carl Jung termed the ‘collective unconscious’. He described it as a storehouse of knowledge, experiences, and images of human race. Play texts thus appear to be an expression of the author’s repressed anxieties which hitherto have been buried in the playwright’s personal unconscious or collective unconscious. In other words, the dramatist repressed conflicts do not only culminate from the author’s personal experiences, but are also collections from societal anxieties and fears. Thus dramatists appear to repress the seemingly ugly experiences of their society in favour of the ‘reality principle’ which are the principles that are morally accepted by society. The repression of the ‘pleasure principle’ by the ‘reality principle’ according to Sigmund Freud makes us ill when the repression
becomes excessive. This form of sickness caused by repression is called neurosis which Eagleton asserts that, “…all human beings must repress to some degree…” (132) According to Eagleton, “It is possible to speak of the human race…as the ‘neurotic animal’. It is important to see that such neurosis is involved with what is creative about us as a race, as well as what causes our unhappiness” (132) The dramatist thus appears to be caught up in the socio-cultural complications and fragmentation of his time and place. In other words, it appears that playwrights constitute into their unconscious, the socio-cultural issues bordering the orderliness of human existence. These socio-cultural issues wrapped in images and symbols called archetypes are what culminate into collective unconscious. So the dramatist in seeking relief from his/her conflicted unconscious, takes to the expression of his/her collective unconscious in the terms of play-writing. The culmination of this expression is a dramatic text which appears to be therapeutic not just for the playwright but also for his/her readers. In line with this, Dobie avers that “Freud’s sense of the artist, finally, was that he is an unstable personality who writes out of his own neurosis, with the result that his work provides therapeutic insights into the nature of life not only for himself but also for those who read” (51)

It therefore becomes pertinent to probe the society and culture that informed playwrights whose plays present the readers with similar characters and themes. This research is necessary to the point that the play texts under investigation apparently appear not to be adaptations, yet, these dramatic texts from varied playwrights who existed in varied times and space tend to elicit seemingly similar response from readers. It is hoped that the archetypal reading of
Cauldron of Death will help us determine what informs play texts that are archetypal in nature.

**Theoretical Framework**

Carl Jung’s concept of collective unconscious has enormous impact on the way we understand what we read. The idea of collective or common unconscious gives us a way to deepen our understanding of theme that have been recurring in drama the world over. Jung’s ideology of collective unconscious provides critics with the view that like Freud’s concept, the dramatist is a conflicted individual who aims not just to work out his/her problems but also those of his/her society. Jung conceives the dramatist’s unconscious which is the store-house of his creativity, as an unconscious shared by all humanity. Jung believes that collective unconscious is an ancestral memory inherited, just as the personal unconscious is individually acquired. Distressed by complications of their societies, the dramatists engage in therapeutic measure of expressing their universal or collective unconscious through the recreation of their society. They thus recreate their collective unconscious with ancestral or inherited images and patterns encapsulated in dramatic narratives. The culmination of this is the recurrence of archetypal characters, symbols and struggles in dramas from diverse authors from diverse time and space. Cherry Kendra, posits that Carl Jung, “…believed that archetypes were models of people, behaviors, or personalities.” According to her, Jung suggested that archetypes were inborn tendencies that play a role in influencing human behavior.
Universal Images and Characters in *Cauldron of Death*

In *Cauldron of Death*, Tracie Chima Utoh turned to the universal female figure archetype to explore the nature of the good mother who represses her id for the reality principles as she nurtures her family members. The id is defined by Dobie as: “An unconscious part of the psyche that is the source of psychic energy and desires. (71) She opines that it operates for the sole purpose of finding pleasure through gratification of its institutional needs. The good-mother archetype features in various mythologies over time and place. This self-denying mother figure is similarly revealed in the Classical Greek play *Oedipus Rex* by Sophocles and the 19th Century Norwegian play *Ghosts* by Henrik Ibsen. Like Jocasta in *Oedipus Rex* who gave life to King Oedipus and remains with him to nature him during his trying moments, Nneoma in *Cauldron of Death* gave life to and nurtures Junior during his neurosis. In response to Junior’s expression of guilt and self-torments, Nneoma says:

Nneoma: (resignedly.) I have nothing against you Junior. You are my son. I have loved and cared for you since the day I brought you into this world. I will always love and care for you. (124)

Similarly, Brockett describes Jocasta, King Oedipus’ mother and wife as the good mother who “…strives to make life run smoothly for Oedipus, she tries to comfort him. To mediate between him and Creon, to stop Oedipus in his quest; she commits suicide when the truth becomes clear…”(89) The archetype of self-sacrificing mother
is also shown by Ibsen in *Ghosts* as Mrs. Alving nurtures, empathizes and completely accepts her son in spite of his shadow. Although there are less examples of motherhood in the classical dramas as there are of the heroes, mothers and motherhood when presented in the ancient and contemporary dramas are mostly portrayed as self-denying beings who could do anything for their children. This archetype of the good mother who represses her better instinct for morally accepted principles is also aptly/ clearly represented by Mrs. Alving in Ibsen’s *Ghosts*. Mrs. Alving in *Ghosts* is shown to have remained with a sexually depraved husband in accordance with accepted social standards only to have her only son go neurotic presumably from syphilis he inherited from his father.

Motherhood archetype appears to be universally embodied with immense selflessness and self-denial. The motherhood archetype is attributed with the willingness to do anything to maintain her duties to her family. Though it is usually rare for the good-mother to take centre stage in drama, she is endowed with selflessness and generosity. At times they are prone to exploitation because of their strive to protect and help their family members. Motherhood myths throughout the world are extremely varied, but all share psychological similarities.

This character is typical of Nneoma in *Cauldron of Death*. Just as her name suggests, she is the good mother who suppresses her better instincts in order to pay attention to her traditionally defined duties of sacrificing her ego. Nneoma meets the requirements of an archetypal mother by being in one respect different from every other character in the play: she has not even for once gotten tired of
sacrificing her ego. The patience she exhibits in nurturing her sick son contradicts that of her daughter Ozoemena who rather feels deep hatred for her brother, Junior who infected her with the deadly HIV virus. This is portrayed in her dialogue with Nneoma:

Ozoemena: (almost sobbing.) Why? Why? What have I done to deserve this?
Nneoma: None of us has done anything to deserve this.
Ozoemena: Mum stop it. You infuriate me when you talk like that. Junior has done something to deserve what is happening to him...(129)

Theme of family life seems to be the most obvious in Cauldron of Death. The archetype of depraved husband and mother figure are present in the drama. Cauldron of Death which is a recreation of the contemporary Nigerian family implies that in the contemporary family, women tend to bear the brunt of the promiscuity of their husbands because tradition demands their loyalty to married life no matter what it takes. This same loyalty required of the Nigerian female folk is coincidentally a universal phenomenon. As it is also shown in Ibsen’s Ghosts, there exists innocent members of the society and family who are infected with deadly venereal diseases that could have been averted if they have had balanced psyche. Having balanced psyche points to the stage where an individual becomes psychologically mature through the discovery, acceptance and integration of his/her shadow, anima/animus and persona. Women and girls are similarly shown by Cauldron of Death and Ghosts to be traditionally the most vulnerable family members. Although the author of Cauldron of death does not make this
explicit, dialogue are scattered throughout the play text that allude to the vulnerability of the female characters and the perverseness of the male characters. Ikem’s response to Junior’s whining and groaning in his sick bed is a pointer to Junior’s depravity.

Ikem: Bear the pains with fortitude. You are a man. This is the price you have to pay. If you had given heed to my warnings, this would not have happened…(144)

The last sentence in the above excerpt alludes that Junior’s illness and pains are the result of his depravity. It implies that junior had previously sunk into a life of utter depravity. Ozoemena on the other hand is described as the innocent one who suffers for the sins of her father, Ikem and her brother, Junior.

Throughout the play Cauldron of Death, ailing Junior remembers all that he has done in terms of his intimate associations with loose women. The play symbolizes his intimate moments with the temptresses as cauldrons holding sumptuous contents. AIDS is personified as a dancer. AIDS the dancer in Cauldron of Death personifies the principle of evil that intrudes into Junior’s life to lure and destroy him. AIDS carries a cauldron of death and purports to kill Junior who is the first to taste the content of his cauldron. AIDS black costume is associated with Junior’s inevitable death. Junior’s “shadow” is the promiscuous life which led to his contracting the deadly HIV virus. His “anima” is sense of guilt and inevitable death which controls all that he says. He appears to usually sink into a sense of guilt whenever he remembers the inevitable end that is to come upon him due to his own carelessness. After saying that he is sorry for having put his family into pains and
his mother in particular, he begins to reflect on the hopeless of his life and the death that is to come. He laments thus:

Junior: I am dying Mum. Don’t you understand? I no longer have a future. All your dreams … All your dreams for your son. All those plans. (123)

Junior’s acceptance of his ‘shadow’ and his regrets of his past came only when he could not succeed in projecting his shadow on anyone. Rather than accepting his shadow, he keeps speculating initially in an attempt to apportion blame on the various girls he has had sex with. He expresses his regret as he continues to render his apologies to Nneoma who in her ‘good-mother’ nature has refused to complain about the sacrifices she has been making for Junior and her entire family:

Junior: (pensively): Yes. You have always stood by me. And that is what makes the whole situation unbearable. You have never uttered a word of complaint. You are still as loving and as caring as you have always been. But it is wrong. You are made of flesh and blood. You should express displeasure. You should treat me with scorn. Tell me how you feel and what you think of me. (125)

At this instance, the full import of the reality of the inevitability of his death dawns on him as he starts to whine:

Junior: I will be gone in less than a month. (125)
But like her archetype Mrs. Alving in Ibsen’s *Ghosts*, Nneoma is apt to deny the reality of her son’s end. Instead of accepting this reality, she rebukes Junior:

Nneoma: Desist from such sordid thoughts (125)

Similarly we see Mrs. Alving with the same trait of constant denial of reality. So when Osvald her ailing son tells her about the doctor’s diagnosis of his ailment and the consequences of the disease, she adamantly denies the realities of his past and the consequences of his reckless past:

Osvald: …my whole life ruined – irreparably ruined – and all through my own thoughtlessness. All the things I meant to do in the world… I daren’t think about them again – I can’t think about them. Oh, if only I could start afresh and have life over again… It’s so shameful to have thrown away my health and happiness – everything in the world… my life itself! (75)

But typically, like Nneoma of Utoh’s *Cauldron of Death*, Mrs. Alving of Ibsen’s *Ghosts* is inclined to deny such truth. She therefore quickly refutes Osvald’s remark about his despondency:

Mrs. Alving: No, no, my dearest boy, that isn’t possible. [Bending over him] It’s not as terrible as you think. (75)

It appears that mother archetypes engage in such denials as a measure to reduce anxiety especially when such truth threatens the peace and harmony of their family. But as the
play progresses, Junior’s past pops up more and more to torment him, forcing him to contemplate his sad end:

Junior: ...Here I am, watching myself die a slow, painful sordid death. Look at me Mum. Does this look like your healthy, bouncing, robust, one hundred and eighty pound son? The one you were always proud to introduce to your friends? See what I have become. An apparition. A ghost of my former self. By the time I finally die, I would have reduced to a skeleton…(125)

At this transition, he sinks into a neurotic condition. So he begins to ponder vocally on the possibility of detecting who among his numerous girlfriends infected him with the AIDS virus. He unconsciously releases himself from his neurotic condition as he narrates his sexual exploits with varied ‘temptress’ archetypes. At this outburst, Nneoma becomes inconsistent with her usual denial as she reaches the state of awareness. At this stage of personal conscious, she becomes aware of her seemly naïve son’s depravity which in Jungian term is his ‘shadow’, Nneoma retorts:

Nneoma: (sudden outburst.) You should not have indulged in such an illicit union. Where did you abandon all the moral training we gave you?...(136)

In reply, Junior affirms that he is neurotic:
Junior: I am sorry. I don’t know. I am going crazy. At what point did I contact the HIV virus? and who did I transmit the virus to?...(136)

At this stage, Junior attains his individuation as he successfully discovers, accepts and integrates his own shadow, animus and persona. He reaches the stage of psychological maturation in concordance with Jungian idea of individuation.

The dramatist also used the archetype of the temptress on the other hand as she destroys the men who are attracted to her sensuality and beauty. The myth of the temptress is also one of the most prevalent myths in the world. The temptress archetype is characterized by his/her desire to offer something enticing to the one who craves for it with the intention of pulling him/her down. The temptress might use sex, power, influence or money, as a bait to lure her victim into her clutches. This universal character can be found in the Serpent in the Biblical account of creation, Mephistopheles in Faust, Delilah in Lee Philips’s Samson and Delilah, Bride in Wole Soyinka’s Death and the King’s Horseman among others. The temptress archetype destroys the men who are attracted to her sensuality and beauty. Like Delilah, who robs Samson of his strength, she causes their downfall.

The temptress archetype is exemplified by the figure that personified AIDS in Junior’s dream and Junior’s recounts of his sexual perversity with his numerous lovers. In Cauldron of Death, the character AIDS seduces those attracted to him with his 'cauldron' which impliedly something with sumptuous content. Having successfully seduced many into tasting the content he bears, AIDS bellows:
AIDS: Yes! You all belong to me now! Come unto me all you who have taken sips from my cauldron of death. Come! Come! Come!...(117)

AIDS in Junior’s dream symbolizes in reality the varied temptresses he narrated about. While the dance party is connected to the forces that affect him in term of his unrestrained yields to pleasure. The temptress archetype is also encountered in Bride in Wole Soyinka’s *Death and the King’s Horseman*. The play’s narrative alludes that Elesin becomes distracted from his heroic goal immediately he sees the Bride:

Elesin: …I saw the ivory pebbles of Oya’s river bed. Iyaloja, who is she? I saw her enter your stall; all your daughters I know well. No, not even Ogun-of-the-farm toiling dawn till dusk on his tuber patch. Not even Ogun with the finest hoe he ever forged at the anvil could have shaped that rise of buttocks, not though he had the richest earth between his fingers. Her wrapper was no disguise for thighs whose ripples shamed the river’s coils around the hills of Ilesi. Her eyes were new-laid eggs glowing in the dark. Her skin…(19)

Dazzled by Bride’s beauty which Elesin describes as above that of the gods, he deviates from his heroic goal of accompanying the king to the mythological world of the ancestors. Similarly, in Ibsen’s *Ghosts* Regina doubly portrays the temptress and the child archetype. As the temptress,
she is already scheming to attract Osvald and almost lets it slip to Engstrand during his conversation with her on partnering with him in his proposed seamen lodging house:

Regina: No. If things go the way I want… and they might – they very well might…(25)

But it is shown almost immediately that her desires are not motivated by love. Regina is shown a few moments later asking Pastor Manders to consider collaborating with her:

Regina: Because I’d like to go back to town; it’s terribly lonely out here, and you know yourself, Pastor, what’s it’s like to be all alone in the world. I can honestly say that I’m able and willing. Don’t you know of a place like that for me, Pastor? (30)

Regina works from all angles: she is learning French for Osvald. She is young, vivacious and attractive. Pastor Manders describes her thus:

Pastor Manders: Excellent, thank you. [Looking at her] Do you know, Miss Engstrand, I really do believe you’ve grown since I saw you last! (28)

Regina: Do you think so, Pastor? Madam says I’ve filled out, too. (29)
Pastor Manders: Filled out? Well, yes, I think you have, a little…but very becomingly. (29)

Regina attracted Osvald with her seductive attributes and to Mrs. Alving’s utter dismay, she quickly accepts Osvald illegitimate proposals. Regina does not mind using sex to get what she wants, in this instance, security. But when Mrs. Alving reveals Regina’s true place in the family, namely that Regina is Osvald half-sister, she lays bare her real motives towards him:

Mrs. Alving: Regina, I haven’t been quite frank with you. (93)

Regina: No, you certainly haven’t. If I’d known that Osvald was ill, then…And seeing that there can never be anything serious between us now…Oh no, I’m certainly not staying out here in the country to wear myself out nursing the sick! (94)

Since she cannot marry Osvald, Regina implies that since she cannot marry Osvald, she is going to go after other possibilities rather than nursing him.

Cauldron of Death does not only contain the Jungian trinity of archetypes of the self, but it also contains other physical symbols that support its structure. There are repetitions of symbols and images such as death, black, depraved male characters, good and innocent female figures, allusions to sexually active female figures
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and AIDS. These images and characters were not intentionally created by the playwright, neither were they culturally acquired by her, rather they may have come to her instinctually as impulses and knowledge buried in her biological, psychological, and social natures. Thus the archetypes encountered in *Cauldron of Death* are instinctive untamed behavior patterns that are common to all mankind. In reading *Cauldron of death*, the reader tends to be connected with archetypes which are recreations of universal patterns. These universal patterns, coincidentally already exist in the readers’ unconscious. Hence, the reader’s response appears to be in consonance with those of readers of a number of other dramatic texts from different times and space.

**Conclusion**

Dramas do not only provide link to the author’s individual reality, but they also provide access into the cloistered environment of the authors. Universally, the creative dramatist seems to perceive him/her self as a catalyst, thus his/her aims at exerting some corrective influence on the readers and society through dramatic plays. The urge to regenerate society erupts from the repressed shared conflicts which the dramatist creatively expresses in the form of dramatic text. Thus this research reaches the conclusion that it is ancestral myths, societal fears, anxieties and desires which have proved to be shared among human species in spite of time and space that informed Tracie Chima Utoh’s creation of *Cauldron of Death*.

Plays are therefore perceived by the researcher as cathartic revelations and expressions of the inner conflicts of dramatists in particular and those of the society buried in the dramatist's
collective unconscious. The playwright’s impulse to write then comes from his/her belief that the expression of these societal fragmentations may prompt the therapeutic purging of negative intentions which appear to negate orderliness. In the same way, the reader’s experience with the dramatic texts might generate emotions of pity and fear so that the reader and society at large may be freed from the compulsion to repeat the experience of the characters in the text. Play texts are therefore the playwright's expression of the experiences of his/her society which are coincidentally shared by the entire human species. It appears thus that the seeming similarities among dramatic characters, symbols, and images stem from the universality of human struggles and desires. The constitution of the universal human symbols and patterns which is the collective unconscious helps the playwright to tap into a level of desires and anxieties of humankind. Little wonder why Utoh’s *Cauldron of Death* and Ibsen’s *Ghosts* elicits a seeming similar response from the readers.

Succinctly put, the archetypes found in Utoh’s *Cauldron of Death* and Ibsen’s *Ghosts* exist in the collective unconscious of the playwrights. These archetypes have been said to be innate, universal and hereditary. These archetypal characters are models of real people who exist in all places at all times with all people from all over the world. They serve as the basic foundation and impulse for the creative dramatist. However, varied dramatists expression of the archetypes is determined by their individual cultural influences and unique personal experiences. The shared unconscious is the idea given specific resonance by Utoh and Ibsen who in the disclosure of Junior’s and Osvald’s Nneoma’s and Mrs. Alving’s, Ikem’s and late
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Captain Alving's personalities respectively, reveal the universality of the nexus among family relations.

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**Film Cited**

DIASPORA WRITERS AND SOCIAL ACTIVISM: A STUDY OF ISIDORE OKPEWHO’S *CALL ME BY MY RIGHTFUL NAME* AND AYI KWEI ARMAH’S *OSIRIS RISING*

Ngozi Jacinta Ozoh

*http://www.ajol.info/index.php/cajtms.v.12.1.7*

**Abstract**

Literature provides a platform for people to record their thoughts and experiences in creative works and subsequently make these literary texts to be accessible to others and this further projects the works as tools for social criticism and reconstruction. Using their literary works, writers are able to point out the fundamental problems that plague society such as those that hinge and militate against the peace and progress of the society. By engaging in these literary expositions, the writer attempts to articulate and proffer a workable framework for the society in his endeavor to institute socio-political stability. Some African writers have written on the experiences and social dilemma faced by immigrants in their strive to improve their circumstances through human mobility. In this case, the experiences in question include corruption, racism, and exploitation among others. This paper explores the traumatic experiences of African migrants using Ayi Kwei Armah's *Osiris Rising* and Isidore Okpewho's *Call Me By My Rightful Name*. Psychoanalytic and Marxist Literary theories as frameworks for
critical analysis of the work. The paper concludes with the optimistic view that African writers are well positioned to initiate positive change.

Introduction

Literature as a mirror which reflects societal moral norms or customs derived from generally accepted practices rather than written laws, values, attitudes, interrelationships and peculiarities has become an integral part of any developing society. It has continued to fulfill its own unique function in national development. Literature helps to shape our attitudes to life which brings change in the society. This function obviously implies that a writer must express the needs and peculiarities of his society in his works. Kolawale Ogungbesan in ‘Politics and the African Writer’ rightly pointed out that the writer is a member of a society and his sensibility is conditioned by the social and political happenings around him. These issues would therefore be present in his work as ‘African Literature has tended to reflect the political phases on the continent.’ (43)

Writers are the soul of a society, the voice of conscience whose role is to champion the goal and the task of leading the people unto a glorious and prosperous future. Writers reflect the hard socio-political as well as religious and economic realities of the people. With this, they hope in one hand to redirect society unto its peace, unity, harmony and much desired future and on the other hand to save the past from a humanistic point of view, for the generations yet unborn. Literature in this regard will always remain relevant because the urge for writers to influence their societies through their writings keep their works alive. A very good example is
Chinua Achebe's *Things Fall Apart*. Nick Ost diced in his article titled "Literary Activism: The Influence of Politics on People" writes that Nadine Gordimer, a known South African Literary activist, characterized what drives her writing as 'seeking that thread of logic and order.' [1]

Alexandra Watson in an interview titled ‘Activism, Literature, and Reclaiming the Margins’, writes:

> We do believe in the political and social power of Literature, especially when it arises from voices seldom heard. …we believe that the written testimony of people of color, women writers, of LGBT writers, and other marginalized groups is a political act in itself. … In order for art to truly flourish, the perspectives and experiences of silenced voices must be heard: the status quo must be challenged.

Literature becomes important if it can deal with the people's daily struggle and other activities for their right and security. It is clear that writers look at contemporary issues from different dimensions to better their society. In line with this position this study is designed to explore the traumatic experiences of African migrants using Ayi Kwei Armah's *Osiris Rising* and Isidore Okpewho's *Call Me By My Rightful Name* in a bid to give exposition to the centrality of literature in critical literary discourse.
Psychoanalytical Theory
This theory deals with the work of the human mind, the id, the ego and superego. 'Id' is a socially destructive force because it achieves its desires without any concern for law or values. 'Ego' makes Id's energy non-destructive by diverting them into socially acceptable norms while 'Superego' provides additional balance to the 'Id'. Superego represses socially unacceptable desires back into the unconscious. Freud believes that the 'Id' is formed during childhood shaping the behavior of the would-be adult. Dreams are important tools for psychoanalyst in determining conflicts caused by physical ailments. Dreams in literature offer rich insight into characters that their outer personalities or spoken words might never suggest. Freud's Theory of personality attributes thoughts and actions to unconscious motives and conflicts. He was able to discover how some unfulfilled desires and repressed feelings in the past exert great control in the psychological nature of a person in adulthood. The researcher will interrogate the traumatic experiences of the characters in the texts under study using Freud's psychoanalytical theory as a framework.

Marxist Literary Theory
Marxist theory stems from the fact that literature is an artistic construct with inherent socio-political and economic structures. Marx and his friend argued that the gap between ‘the have-nots’ and ‘the haves’ has become extremely polarized and that this polarity is given impetus by the undue exploitation of the proletariats by the economic class or the bourgeoisie compradors that control the means of production and distribution. This deep rooted proletariat’s marginalization can only be upturned by creating a revolutionary consciousness; an awareness that tilts towards the displacement of
an oppressive structure and the erection of a new superstructure. In *Call Me by My Rightful Name*, Otis joins in a fight against the whites in his University when he comes back from Africa to revolt against the whites’ racial attitude. He becomes a revolutionary fighter, fighting for the blacks and the coloreds. In *Osiris Rising*, Asar, a revolutionary fighter fought the government to his death because he believes that the government is corrupt and intimidates the poor masses.

**Traumatic Experiences and Revolutionary Tendencies as Portrayed by Ayi Kwei Armah In *Osiris Rising***

Armah creates image of a country basking in deep corruption and other social vices. The country rollicks in bad governance, embezzlement, corruption, mismanagement of funds, bribery, killing, maiming of African culture, lack of social amenities and hypocrisy of African Americans as well as other social vices and disorder. This situation leaves many characters in the text helpless and unable to speak up against the wanton misrule by the government.

Ras Jomo Cinque Equiano [Sheldon Tubman] an African American tells his story and experience in America. He tells a story of how he was 'used' by a white lady. The white lady, Adele Morgan wanted to write on the topic 'The Brain of One Black Man' and decided to use Ras' brain for the study without Ras' consent, she made Ras believe that she was in love with him. On finding out, Ras burnt the lady's notebook. This singular act destroyed Ras' universe and so 'he lost energy '[114] and needed a hiding place. He tried committing
suicide but was rescued; he disappeared and later became a Muslim and joined an Atlantic Yoruba Village founded on the principles of Negritude [p 114] out of frustration. The trauma Ras went through during this trial period is unpleasant because the environment over there is organized to frustrate him and other migrants especially blacks and in the process, he nearly lost his life. This act equally claims Sheldon Tubman's identity as he changed his name to Ras Jomo Cinque Equiano immediately after that. The encounter was what robbed him part of himself so much so that he never recovered again in his lifetime. The experience was devastating, showing that the American environment is hostile to blacks. The environment appears to be designed to frustrate blacks and those who cannot cope end up leaving the country and that is exactly what Ras did. The writer then presents Ras Cinque Jomo Equiano as a civil-rights activist in the United States of America who came down to Africa to 'liberate Africans from their cruel leaders, but was incidentally bought over by the Deputy Director for Security Services, Seth Soja (DD) with whom he (Ras) forms a cult intent on corruption and misrule. Ras inadvertently turns against the masses he came down to rescue and even becomes part of the intrigue and drama that lead to Asar's death. Another African American that comes down to give Africa succor is Earl Johnson [the fake Ethiopian]. Johnson lives in Ras' castle and works for him. He too is bought over by DD as he is the one that planted the briefcase that contained AK47 and other items in Asar's apartment. He is equally made rich by the DD to sabotage and frustrate the poor masses. The Deputy Director himself who came down from the US to help build his country is also caught in the web of corruption and embezzlement
Ras fourth wife, Jacqueline Brown, is traumatized. She is a very young girl forced into marriage by circumstance. She had come down from the US in search of her root, incidentally she meets Ras and his group and a sham marriage was organized. Jacqueline could not bear it as the trauma that came with the marriage was too much for her. She said; "Then he got to hitting on me every time he saw me and the last twist it took, he wants me to be his wife fourth wife for Christ's sake. Hey, I can't wait till the plane lifts off and good-bye Ras" [177]. Ast and Don Bailey [a black American] helped Jacqueline to escape back to the US. They sneaked her out of Ras' castle that night and she entered the next available flight back to the US.

Ast, the heroine of the novel is almost trapped by the Deputy Director for Security Services, Seth Soja. The trauma Ast went through in the two rape attempts by Seth in Africa becomes a psychological problem to her.

She was unprepared for his reactions. Extricating his hands from her he grabbed her hair with his left, pushed back her head, twisting her neck and, with the edge of his right hand, gave her a hard chop on her windpipe, just under the chin...she was struggling to regain her breath when he hit her again, this time just above the neck. She summoned energy from the very last reach of her being, but the light in her head was dimming, her body slipping down a bottomless spiral [79].
Ast travels from New York to Africa because she has psychological problem trying to locate her heritage and identify with her people [Africans]. She felt that Africa could offer such psychological cure, not knowing that Africa would multiply her psychological problems. She had come down from the US in search of love and identity and Ast while discussing with Netta confessed that she was not at peace with herself in the US because she did not find love in the US and wanted to know herself more. She runs away from injustice and man’s inhumanity to man to avoid whites’ hostility to migrants and find succor in Africa. Netta asked her why she must work and marry in Africa, she replies:

It would have to be in Africa, because of who we are, who I am. In America, I feel like a passenger walking homeward at five kilometers an hour, in a plane rushing away at a thousand kilometers an hour. It didn't make sense [87].

Ast later gets married to Asar and becomes pregnant for him. She goes through shock as she watches DD and his men claim that the half dozen of hand grenades, two AK47, magazines among others are seen in Asar's apartment. Ast knows that the items were planted in Asar's room by a stranger, the young Ethiopian Asar welcomed into his apartment. The Vice Chancellor is surprised and dumbfounded as well as Ast as she [Ast] is handcuffed, arrested and taken away to Bara.

Incidentally, the African society which they rush down to build is buried in corruption. Armah in the novel shows his stand and anger in the progressive attenuation of the pre-independence ideals of the ruling class. Seth Soja, the Deputy Director [DD] of the country's security force controls the ultimate power in the country. Though
schooled in one of the Universities in the US, wields so much power and openly intimidates people. The Government had made him so rich that he buys people over with money, supports corruption and kills anybody that comes out to protect the masses. The battle in the work, appears to be between the haves and the have-nots. Asar stands for the masses and fights for a corruption free country. He wants revolution because in this African unnamed country, corruption, embezzlement, bad governance and other vices are the order of the day. The country is so bad that nothing works - no good roads, no street lights, no traffic lights, telephones are not working [in Netta's hotel], the water is not running there is unemployment problem as only ministers' relations and/or concubines are employed in the government offices. These people are most of the time not qualified for the jobs. Netta said, 'Instead of solving real problems, the government specializes in hunting and jailing opponents' [69]. The DD's work is to arrest and kill those people that do not support the government of the day. Once you ask the government to improve on the living standard of its citizens, you are in DD's bad book. The masses are oppressed and suppressed. Ast, on arrival from the US is arrested by the security agents because an article is found in her possession. This article is believed to be one of the series of articles that aim to discredit and overthrow the present government. It is believed that Asar is behind the circulation of these articles. For this, Ast is followed secretly until she gets to Manda to meet Asar. Asar is a lecturer in Manda Teaching College where he [Asar] as a revolutionist tries to create a reformed society. Asar is a revolutionist who fought apartheid in
South Africa and is now fighting corruption and dictatorship in Manda and its environ as he declares:

> Now we've got to do it unless we resign ourselves to this new form of slavery, the World Bank and the International Monetary Fund beating out of the rhythm for the dance of death. [139]

DD goes as far as bribing Prof. Woolley, a lecturer in Manda Teachers' College just to indict Asar. He has to report any development that could pose a threat to the government, suggest ways to neutralize the potential threats and locate the source of the 'articles'. The Professor is bribed by the DD to betray Asar. The same DD had tried bribing Ast when she first arrived Africa, and when she rejected, he tried raping her and later succeeded in killing Asar, Ast's husband. In the course of fighting for the poor masses whose resources are being siphoned by a hand full of corrupt officers, Asar is killed and the DD attempts to subdue his wife Ast. Though Asar is dead, the fight still continues as Ast's pregnancy signifies rebirth and hope.

Armah's *Osiris Rising* is deliberately crafted as a tool of resistance and liberation just like his other novels. They are meant to fight the injustices, prejudices and atrocities perpetrated over the years by foreigners (colonization) and also by Africans on Africans. Armah's liberation novels are designed to speak to revolutionary changes in social, economic and political structures in a straightforward language. Ogede believing that literature is a great tool for change sees Armah’s works as ‘a call for the total liberation of Africa.’ According to Ogede in *Ayi Kwei Armah, Radical Iconoclast: Pitting Imaginary Worlds Against the Actual*;
In Africa in particular, where literature is a great weapon for change, Armah’s work should have a special relevance, for, more than any other of our writers. Armah perfectly represents the notion of the ideal artist, one who does not merely copy but transfer reality.

**Traumatic Experiences and Revolutionary Tendencies Portrayed In Call Me By My Rightful Name**

The novel is an African-American novel that explores the ramification of the African presence in the western world. The aspect of life worthy of discourse as examined by Isidore Okpewho in this novel is the issue of race. Racism is a product of the complex interaction in a given society of a race-based world view with prejudice; stereotyping and discrimination. The hero of the book Otis is an African-American. Otis is traumatized by regular spasm he has whenever he hears Yoruba African music. He is taken to different hospitals for treatment but at last Dr Fishbon advised his parents to take him to Africa as it is the only solution. His case is so bad that he loses control of himself whenever it starts and he ends up feeling ashamed of himself. The trauma becomes too serious that he travels down to Africa with his father and doctor for solution.

The issue of race is felt by every African-American in the text. A white police officer stops Otis and his girlfriend, Norma on their way back from a party and treats them like animals that Norma said to the police officer, 'But you have gat no right to treat us like
animals.' [9], to the police officer, he has 'less need to be extra-careful dealing with black youngsters.' [9]

Otis’ grandfather, Abel Warfield was killed just because he was a black. Mr Warfield was burnt alive by a white family that he worked for as a house servant. Abel was falsely accused of lusting after their daughter. Melba's mother later died and Melba was left with her two siblings. Melba was only four years old when her mother died, her aunt, her mother's only sibling took her and cared for her, while her siblings were given to a black childless couple. She never saw her siblings again in life and her aunt died when she was 'in her first year of community college' [16]. She was left with nobody to call her own so she felt relieved when her boyfriend then, Mr. Hampton proposed to her,

Fate landed her a receptionist's job in a Boston construction firm where she met a handsome engineer who...surprised her on the second date with an engagement ring, and in all their life together had helped her outlive the trauma of the past. Deliverance, she remembered calling him once... [16]

The traumatic experience she went through made her marry the first man that proposed to her. Mr. Hampton, Otis father, grew up with his sister as choristers in their church. They sang so well that they were usually invited to appear at functions organized by their community. A white man once told them, 'you niggers sure have the singing thing in your blood... I think that he [Otis father] needs a few lessons in chord control. But of course that's something we whites do so much better than you niggers. If he could, maybe, scrub some of that black off his skin, he could conceivably get
closer to being a white man and maybe do better in his chord control.' [18]. Otis was angry 'but his mother took control to prevent the impending awkwardness'. [18] Otis father felt the trauma of being a black as a child and grew up with racism ideology. The protagonist's grandfather was a known slave, he was stubborn and spoke so little that he was called the 'dumb African' [20] Africans are still seen as slaves in this text, they are all categorized by the whites as second class citizens and so discriminated against. There are riots and marches and 'black people have become increasingly uneasy.' [24] Police release their wild dogs on them. One can imagine the kind of stress and trauma black people go through at this point in time. There is chaos in the society - black people trying to be recognized by whites while white people fight to get blacks suppressed and intimidated. This equally goes on in the University where an election is held for the post of president and a white is declared winner. Blacks get angry as they believe it is rigged in favour of the white candidates. The writer presents the blacks as suppressed and oppressed and this is confirmed by Chip McAdoo when he said 'we'll never be who we want to be in America because the society won't let us, no matter what promises it makes to our leaders' [169]. Blacks are trampled upon, and the traumatic experiences left them with no other option than to revolt while some of them decide to trace their roots and return to their African 'homeland'.

In this novel, Okpewho looks at migration, identity, revolution and racism. The written testimony of people of colour and other marginalized group is political and is meant to motivate and move
Africans to act. When Otis comes back from Nigeria he makes up his mind to fight for the rights of blacks. Otis travels all the way from America to Nigeria [Yoruba land - Ijoke-Oke] to look for his identity and solve the problem of periodic spasm once and for all. He finds his people and changes his name to Otis Akimbowale Hampton but travels back to the US to complete his education with the promise that he would be visiting his 'home' - Nigeria regularly. Apart from Otis Hampton, Chip McAdoo, Jim and Mr. Hampton [Otis father] other characters came down to Nigeria to look for their heritage. Chip McAdoo settles in Nigeria and refuses to go back, Jim Meredith and Giant also settle in Nigeria.

When Otis arrives at Ijoke-Oke initially, he is not welcomed by their baale [local chief] out of jealousy that he would take the throne from him. The baale later burnt Otis house and with this the community burnt the baale's house and chased him and his family out of the community. In fact, he is sent on exile. Isidore succeeds in bringing out the ill in the American society [race and class] and the one in the Nigerian society [jealousy and lack of focus] Otis' experiences in Nigeria and the United States of America are discussed in this paper to bring out the revolutionary tendencies and the trauma he faces in the text. The twins, Taiwo and Kehinde were also traumatized when they lost their brother, Akimbowale, to slavers. As old women, they are treated well by their community but once Otis comes into the picture, jealousy sets in, though it is nipped at the bud. Otis goes back to America with the mind to revolt and fight the unimaginable injustices meted out on blacks in America. In America, he joins other blacks to fight those who believe that blacks are inferior to them. During one of their protests he (Otis) and his girl friend, Norma are arrested and taken to jail.
for a night. Otis is beaten up in jail but this does not stop him as he ‘promises himself not to refuse to answer the call of Ogun.’ (256)

Conclusion
Both novels highlight various issues facing the African continent from different dimensions and seek to explore answers to these contemporary issues. These literary texts are perceived as an entity possessing intrinsic revolutionary structures. The novels are embodiments of sociology, economics and politics; a kind of social history containing class, ideology, exploitation, race issues, struggles and other indices of revolution.

Ayi Kwei Armah touched many faces of the African situation. He reflects the extravagant and bourgeois nature of the rich who enjoy creating wide gaps between them and the poor. So many are the anomalies that even African Americans who come down as messiahs to save their deteriorating homeland are caught in the web. The African society portrayed by Armah lack order, harmony and decorum. Okpewho mainly looks at the issue of race and class. His characters are in constant battle with the environment and the forces that try to rob them of their humanity. We see the influence of the American environment on the immigrants. The US environment is unfriendly to the immigrants [Otis, Chip, Jim] so much so that they decided to take the bull by the horn by running down to Africa to search for their roots.

This paper has critically examined the issues, experiences and viewpoints of these authors as literary writers viz aviz the writers' hopes to heal the psychological pains of their characters who are
victims of race and corruption. By making Ast pregnant to continue the fight in Africa and Otis to settle down in the US and accepting his real history, and by attempting to fight racism in his domain, the writers have made clarion calls for positive change and at the same time, presented an invitation to African Americans to come down to Africa, identify with their people and build the Africa of every black man’s dream. In all, the novels call for a corruption free and racial discrimination free society for better and more beneficial peaceful co-existence.

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