



Oluwayemisi Olusola Adebomi
Emmanuel Jolaolu Adegbenro
Samuel Ololade Ajayi
Diyasha Chowdhury
Carolyn Hoople Creed
Mariem Khmiri
Ying Kong
Eyiuche Rita Modeme
Ekhareafo Daniel Ofomegbe
Adepeju Mariam Ogbogbo

15.1

Tunde Olusunle
Prateeti Rajjak
Antonio Sanna
Sudha Shastri

the quint
december 2022

the quint

volume fifteen issue one

an interdisciplinary quarterly from
the north

ISSN 1920-1028

editor

Sue Matheson

film review editor

Antonio Sanna

the quint welcomes submissions. See our guidelines
or contact us at:

the quint

University College of the North

P.O. Box 3000

The Pas, Manitoba

Canada R9A 1M7

We cannot be held responsible for unsolicited
material.

production

Sue Matheson

cover photo: Stuart Matheson

A quarterly journal, *the quint* is housed by the Faculty of Arts, Business and Science at the University of the North. The encouragement and support of this project by the Vice President Academic of the University College of the North is deeply appreciated.

Copyright 2022© *the quint* for the contributors. No part of this publication may be reproduced.

the quint: an interdisciplinary quarterly from the north 1

Editorial Advisory Board

Moshen Ashtiany, *Columbia University*

Brenda Austin-Smith, *University of Manitoba*

Keith Batterbe, *Professor Emeritus, University of Turku*

Donald Beecher, *Professor Emeritus, Carleton University*

Melanie Belmore, *University College of the North*

Gerald Bowler, *Independent Scholar*

Robert Budde, *University Northern British Columbia*

John Butler, *Independent Scholar*

David Carpenter, *Professor Emeritus, University of Saskatchewan*

Terrence Craig, *Professor Emeritus, Mount Allison University*

Lynn Echevarria, *Yukon College*

Erwin Erdhardt, III, *University of Cincinnati*

Peter Falconer, *University of Bristol*

Peter Geller, *University of the Fraser Valley*

Susan Gold, *University of Windsor*

Peter Gordon, *Independent Scholar*

Jim Gough, *Athabasca University*

John George Hansen, *University of Saskatchewan*

Richard Harris, *University of Saskatchewan*

Stella Hockenfull, *University of Wolverhampton*

Didi Hutchins, *University of Alaska (Anchorage)*

Deborah Lynn Kitchen Døderlein, *University of Oslo*

Ying Kong, *University College of the North*

Martin Kuester, *Professor Emeritus, University of Marburg*

Ronald Marken, *Professor Emeritus, University of Saskatchewan*

Camille McCutcheon, *University of South Carolina Upstate*

Lorraine Meyer, *Brandon University*

Ray Merlock, *Professor Emeritus, University of South Carolina Upstate*

Antonia Mills, *Professor Emeritus, University of Northern British Columbia*

Ikuko Mizunoe, *Professor Emeritus, Kyoritsu Women's University*

Avis Mysyk, *Cape Breton University*

Hisam Nakamura, *Tenri University*

Andrew Patrick Nelson, *University of Utah*

Julie Pelletier, *University of Winnipeg*

Vincent Pitturo, *Denver University*

Frances Pheasant-Kelly, *University of Wolverhampton*

Christian Riegel, *University of Regina*

Steve Roe, *Northern Lights College*

Dan Smith, *University College of the North*

Robert Spindler, *University of Innsbruck*

Nicholas Tyrras, *Independent Scholar*

Darrell Varga, *NSCAD*

Gene Walz, *University of Manitoba*

Robin Waugh, *Wilfred Laurier University*

David Williams, *University of Manitoba*

contents

Snow #1 by Sue Matheson.....	7
Asyla by Carolyn Hoople Creed.....	8
EDITORIAL	9
Christmas Oranges Found in March by Carolyn Hoople.....	12
Snow #2 by Sue Matheson.....	13
Apartness or synergy?: mind-body consciousness in Beckett's <i>Murphy</i> by Mariem Khmiri.....	14
How Canadian Dogs Know Afrikaans by Carolyn Hoople.....	38
Snow #3 by Sue Matheson.....	40
The Stylistician as Poet: Language and Communicative Aesthetics in the Poetry of Niyi Osundare by Tunde Olusunle... ..	41
Relative Abundance of Saskatoons by Carolyn Creed.....	67
Snow #4 by Sue Matheson.....	68
The Hermeneutics of Frames and Framing: An Analysis of Xenophobic Texts on Social Media by Ekhareafo Daniel Ofomegbe.....	69
Moon Grammar by Carolyn Creed.....	91
Snow #5 by Sue Matheson.....	92
DISCOURSE STRATEGIES IN THE 2019 DEMOCRACY DAY SPEECH OF NIGERIA'S PRESIDENT MUHAMMADU BUHARI by Oluwayemisi Olusola Adebomi.....	93
Descent of Goose by Carolyn Hoople Cree.....	116

contents

Snow #6 by Sue Matheson.....	117
Effectiveness of Social Media on Music Education during Covid-19 Pandemic Era in Port Harcourt Metropolis, Nigeria by Eyiuche Rita Modeme and Samuel Ololade Ajayi.....	128
Soot Kiss.....	143
Snow #7 by Sue Matheson.....	145
CODE-SWITCHING/MIXING IN THE ENGLISH LANGUAGE CLASSROOM DISCOURSE OF SECONDARY SCHOOLS IN IKENNE LOCAL GOVERNMENT, OGUN, NIGERIA by Emmanuel Jolaolu Adegbenro and Adepeju Mariam Obogbo.....	146
Magical, the game.....	168
Snow #8 by Sue Matheson.....	169
<i>FILM REVIEW:</i> <i>Tumbbad: Colors, Values and Masculinity</i> by Diyasha Chowdhury.....	170
Snow #9 by Sue Matheson.....	175
<i>FILM REVIEW:</i> <i>Queer Sexuality and Space: Cobalt Blue</i> by Prateeti Rajjak	176
Snow #10 by Sue Matheson.....	182
<i>FILM REVIEW:</i> <i>The “magic of cinema”: Vrindavan Film Studios and trompe-l’oeil</i> by Sudha Shastri.....	183
Snow #11 by Sue Matheson.....	189
Cleansing the Virus by Ying Kong.....	190

contents

Snow #12 by Sue Matheson.....	214
CONTRIBUTORS.....	215
CALL FOR PAPERS.....	221
SUBMISSION.....	221
GUIDELINES.....	221



Asyla

Can you find me soft asylum

I can't make it anymore

The Doors, "The Soft Parade"

Pronounced "ah-SIGH-la", the plural of a word for safe sanctum might refer to family homes by the thousand during plague-time. Our asyla, our doors, lock against incursions by wracking-cough-beset.

Madness, however, forms part of the framework within solo space: deprived of loved beings' hugs, we languish daily for contact that blue electronic screens won't offer—not cellphone-carried voice

nor freeze-prone face can nourish personal yearnings for same-room, same-yard breathing. We feel disorder of distance from kith, from kin. May our asyla gentle us back from this unaccustomed edge of the earth to an alternative sanity.

—*Carolyn Hoople Creed*

EDITORIAL

It is December, and another winter in the North has begun. The birds have left, the snow has fallen, and the light is fading sooner. This, the quint's fifty seventh issue, offers reading for the longer nights and shorter days by authors from Tunisia, Nigeria, India, and Canada. Mariem Khmiri's provocative treatment of Samuel Beckett's *avant-garde* novel, "Apartness or synergy?: mind-body consciousness in Beckett's *Murphy*" begins our Christmas line-up. Examining *Murphy's* resistance to "ready-made" categories and genres, Khmiri argues the eponymous character's complicated existence, condemned to nothingness, refines our perceptions. Then, in "The Stylistician as Poet: Language and Communicative Aesthetics in the Poetry of Niyi Osundare," Tunde Olusunle studies the linguistic excellence of Nigeria's "people's poet," taking into account Osundare's transmission process and stylistic proclivities at graphological, phonological, lexical, and rhetorical levels. Next, Ekhareafo Daniel Ofomegbe's "The Hermeneutics of Frames and Framing: An Analysis of Xenophobic Texts on Social Media" analyses social media's framing of the September 2019 xenophobic attacks in South Africa which went viral and determines how socially responsible reports about them were.

Following, Oluwayemisi Olusola Adebomi's "DISCOURSE STRATEGIES IN THE 2019 DEMOCRACY DAY SPEECH OF NIGERIA'S PRESIDENT MUHAMMADU BUHARI" considers how the Nigerian President's 2019 Democracy Day Speech portrays Buhari being committed to the development of the nation while distancing himself from his country's woes. Eyiuche Rita Modeme and Samuel Ololade Ajayi's "Effectiveness of Social Media on Music Education during Covid-19 Pandemic Era in Port Harcourt Metropolis, Nigeria" then examines how effective social media has been

facilitating activities in music education during the Covid-19 pandemic in Port Harcourt metropolis, Nigeria. Finally, Emmanuel Jolaolu Adegbenro and Adepeju Mariam Obogbo investigate code-switching and code-mixing in the English language classroom discourse of secondary schools in Ikenne Local Government. “CODE-SWITCHING/MIXING IN THE ENGLISH LANGUAGE CLASSROOM DISCOURSE OF SECONDARY SCHOOLS IN IKENNE LOCAL GOVERNMENT, OGUN, NIGERIA” identifies code-switched/mixed Yoruba expressions, supplies their English equivalents, groups them according to their types, and analyses them, using the theoretical framework of Systemic Functional Grammar. Adegbenro and Obogbo conclude that code-switched Yoruba motivates the students, and above all, communicates care and concern for the students’ wellbeing in the course of their lessons.

Film reviews are also housed in this issue. Diyasha Chowdhury’s film review, “*Tumbbad: Colors, Values and Masculinity*” finds *Tumbbad* (2018) a deeply layered masterpiece designed to mesmerize and educate its audience. According to Chowdhury this family saga, which spans three generations, is a retelling of the myth of Hastar. Prateeti Rajjak’s “*Queer Sexuality and Space: Cobalt Blue*” discusses Sachin Kundalkar’s interrogation of queer desire in heteronormative urban India pertaining to issues of privacy, space, and sexuality in *Cobalt Blue* (Netflix 2022) Sudha Shastri’s “The “magic of cinema”: *Vrindavan Film Studios* and trompe-l’oeil,” argues that Lamberto Lambertini’s *Vrindavan Film Studios* (1995) is deeply self-reflexive, a niche film in which an Italian filmmaker comes to the state of West Bengal, India, to make a film, replicating Lambertini’s enterprise in our present.

No issue of *the quint* can be considered complete without its creative component. We are honoured to present Carolyn Creed’s finely wrought, incisive poetry and Ying

10 Vol. 15.1 (December 2022)

Kong's touching memoir of individual and cultural contact during the H1N1 epidemic. In my photo study, snow, showcases our arid magic hours in the North, turning ight (and shadow) blue in the cold. For those who wisely stay warm inside, this issue offers good reading and interesting images. *the quint* will return in March with with more thought-provoking material.

Sue Matheson
Editor

Christmas Oranges Found in March

Their fancy box used as base for late-
December parcels, round fruits rested
within. Rinds hardened - fruit segments
trapped-
till just this week when emerged
thirteen wizened citrus balls
that might be viable. (Might not.)

Apply Furiu to fruits, press
to reveal deep-orange pulp
delicious—beyond probability
released—
added to pancake mix wherein
citric perfume now imbues
each flapjack with flavor.

(Stored-up staying power.)

—*Carolyn Hoople Creed*



Apartness or synergy?: mind-body consciousness in Beckett's *Murphy*

Mariem Khmiri
University of Kairouan,
Kairouan, Tunisia

Abstract

Because Samuel Beckett's *Murphy* resists conventional definition, there is no escape from the sight of Murphy burning in his rocking chair. His death exceeds literality, leaving the reader unable to decide whether he is an occasionalist, an atheist, or a Cartesian rationalist. Utilizing Beckett's sense of the absurd which thwarts Martin Esslin's idealism, this paper examines readings by Ronan McDonald, Veronika Apolenova, Adam Winstanley, Lidan Lin, Scott Eric Hamilton, and Michael Y. Bennett. Condemned to nothingness, Murphy's existence is not a mind-body contest but a layering of the experiences of the body with those of the mind. Refining our perceptions, his body's degeneration is a summons to return to the mind. In *Murphy*, the value of the absurd lies in Beckett's lesson about the importance of free will, not his dramatization of the limited human body or Murphy's boundedness conditioned by his sexuality, the state of his health, and even his place in the market economy.

Key Words: Occasionalist, atheist, Cartesian rationalist, mind, body

Literature Review

Thrusting *Murphy* into ready-made categories and genres has prevented critics from recognising the novel's blurring of rigid dualities, in particular those of mind-body and religious-atheistic. Ronan McDonald's critique, for instance, begins with an anti-political interpretation of Beckett's novel before concluding that Murphy is an occasionalist, connecting the novel to its religious background in a decontextualized method which verges (in my opinion) on *forçage*. Such forcing of the text is born from an unbinding line of thought that conjures up a portrayal of Murphy which exceeds Cartesian rationalism to support his argument about religious redemption. According to McDonald, *Murphy* also replicates the circularity of everyday life, its naturalism showcasing Beckett's scientific erudition. Finding a model for *Murphy* seems to have plagued Lidan Lin as well. She begins by assuming Beckett to be a rebel-writer working against the canon, but then slides into inconsistencies. Similarly, Michael Bennett's analysis of the novel equates rationalism with an instance of the absurd while disregarding the importance of the body's lamentable disintegration.

Research objectives

Murphy refuses to be classified according to traditional categories or genres. Its sense of the absurd deliberately thwarts Martin Esslin's idealism, affirming a mind-body dialectic that is complicated by increasingly serious differences between the body as the locus of official being (on the one hand) and a more consecrated subjectivity born from the reality of selfhood also expressed as *will* (on the other). Rumbling and rolling, the human

body in *Murphy* resists mortality. Remarkably, its frenzied refusal to be dominated by socio-economic circumstances celebrates human vitality in the midst of our suffering.

Research questions

This study attempts to answer the following questions:

- 1- To what extent does the body in *Murphy* let itself be determined by its socio-economic condition?
- 2- How necessary (to our modern world) is it to examine the mind-body rapport through a religious (or a-religious) lens?
- 3- Why has the canon been always confined to a Protestant subconscious? And how vital is it to break away with this obsession?
- 4- How valid to our modern times is Martin Esslin's definition of the absurd in its adversarial discussion of appetite being that which should always be relegated to the background of our existence?

Atheist or not? Ronan McDonald's recondite idea of a political background to Beckett's *Murphy*

In *Waiting for Godot*, Pozzo expresses a similar idea of human suffering caught up in a system of endless exchange: "The tears of the world are a constant quantity. For each one who begins to weep, somewhere else another stops. The same is true of the laugh" (33). It is a curiously pessimistic and avowedly anti-political position. If life cannot be palliated then there is little point in trying to improve it by social or political means. But if it is ostensibly anti-political in its fatalistic attitude to suffering, it

cannot be described as apolitical in its phrasing. The passage deploys an explicitly economic (and hence political) idiom of exchange, continuity and substitution. (McDonald 78)

According to Ronan McDonald, human suffering in *Waiting for Godot* is expressed in political idioms that offer a promising substitute for Esslin's pessimistic definition of the absurd as "metaphysical anguish" (xix)—suggesting Beckett's treatment of human frailty is ultimately a triumphant response to the ordering laws of society. McDonald also points out that *Murphy's* lack of a providential background lends its characters the sense of *aimlessness* associated with the absurd. God having no place in the world is only a part of the absurdity that Beckett's characters' experience. He remarks,

[t]hey operate according to a pattern, certainly, but it is a pattern without a goal, determinism without *telos* [...] Again there is an intimation here of Beckett's later work, in which things take their course in a world shaped around an absence where, in Western civilisation, God used to be. Murphy still maintains the tenets of the Occasionalist doctrine, without the role of God." (McDonald 79)

Introducing the existential necessity of the individual's good disposition for self-governance with no need for a will exterior to his own, McDonald's analysis is directed towards Murphy playing out a tug-of-war between self-will (*the world as representation* to borrow Schopenhauer's famous expression), on the one hand, and the world as *Will* functioning as a repressive bond, on the other.

McDonald's observation about *Waiting for Godot* on page 78 also suggests that

Murphy's world is not altogether a-political in its attitude to suffering. Beckett's postwar world, which works according to the principle of bargain and substitution in order to balance out its assets and liabilities, is not completely aimless despite the dire misery that is its first lesson. McDonald points out

[t]he passage deploys an explicitly economic (and hence political) idiom of exchange, continuity and substitution. (78)

This reference to *Waiting for Godot* defines the world according to its balancing of input and output (here, ironically in the form of tears) and resistance to the possibility of a solution to man's existentialist crisis. It also suggests that life is unmanageable, because trading in tears is not a sustainable asset in an ambitious political venture. However, if Beckett's world is not a-political by virtue of its mechanism of substitution (according to McDonald) then the epithet "fatalistic" (McDonald 78) turns out to be improper: this weakens McDonald's political hypothesis about Beckett's *oeuvre* unless our introspection is levelled up from the literal to the metaphorical.

According to McDonald, Murphy is an occasionalist, one whose *Weltanschauung* does not ablate God from its spectrum. Murphy, says McDonald, is also an aesthetic agent for the manifestation of the idea of God being the driving force of his entire being, corroborating Arnold Geulincx's theory that the mind is completely a separate entity from the body and that only by receiving an order from God can the leg (like the eyelid or any part of the body) be set into motion (78). McDonald's mention of Geulincx's body-mind radicalism (in my opinion) is more than a mere comparison with the radicalism of Descartes. Geulincx discards all hubs of connection between body and mind only to admit to the intervention of God in man's simplest movements. Here, the

problem with McDonald's statement is one of logic. He adopts an interpretation of Murphy as an occasionalist (therefore as god's puppet: what he also refers to literally as "a disciple of the post-Cartesian philosopher Arnold Geulincx" [ibid]) only to shift quickly to speaking about the same character as an atheist.

It seems that McDonald's break with occasionalism points to revisiting the theme of atheism in his own manner. "[H]umility and contemplation" (McDonald 79) typical of Protestant asceticism are toppled by Murphy: dead or alive. In McDonald's view, Murphy swerve from the frugal life pattern prescribed by the religious dictates of his culture is arresting. Although he spent a lifetime curbing his own desires (and thus ablating his own will as appetite), Murphy closes his life with a testament which says that the ashes of his corpse should be carried to the theater. Laboring in its discussion of Murphy's body-mind split, McDonald's perspective falls short in observing its initial statement about Murphy being an occasionalist:

"His written will requests that his body be cremated and his ashes flushed down the lavatory in the Abbey Theatre in Dublin, preferably during a performance. His wishes after his death are as thwarted as his ambitions for pure self-containment in life. The man entrusted with the duty of carrying his ashes to the Abbey gets drunk in a public house, where the ashes end up 'freely distributed over the floor of the saloon; and [...] swept away with the sand, the beer, the butts, the glass, the matches, the spits, the vomit' (187)." (McDonald 80)

In my opinion, against all odds, Murphy's self-will does become prominent in two ways:

a/ Entrusting someone with a testament is an expression of self-will at any cost counters the tide (religious and socio-economic) that has consigned his living existence to a permanent repression of desires. Murphy's testament concretizes of his will albeit posthumously. In other words, occasionalism crumbles to its foundations thanks to the metaphoric defiance of the will of God (allegedly in command of the living and the dead). This manifestation of the voice of the dead is an achievement that credits the human self with autonomy and self-management while paying lip service to the interference of God with the life (and will) of his subjects.

b/ The scene of burning to death in his rocking chair (for all its destabilizing effect as a dramatic twist or turn of fortune) paradoxically acts as a metaphor that illustrates Murphy's self-will has not been brought to a standstill. By taking leave of the repressive physical world, the individual self is paradoxically transposed into a new (actually a more advantageous) phase of being. Here it should also be noted that the realization of Murphy's will is corroborated by Beckett who seems to intervene in the course of action to accelerate the transformation of Murphy's body into ashes and (consequently) rendering recognition of his will. Murphy's death also reverberates with the Promethean myth of creation: that man is born from fire and is thus a blunt response to the Hebraic myth of creation and the occasionalist hypothesis provided by McDonald.

With this in mind, any suggestion of occasionalism is discredited as a possibility by atheism's blasphemous *No* in the face of religion. Surprisingly, Murphy's death responds

to McDonald's idea that Murphy's world is synonymous with what he calls "a nothing new" (79) and a vacuous state of being:

"[Murphy's planets] are without any providential control. They operate according to a pattern, certainly, but it is a pattern without a goal, determinism without *telos*. The sun has no alternative but to shine on the nothing new, though it is to no greater good that it does so. This is a clockwork universe, cold, mechanical, Godless." (McDonald 79)

Here, a tacit deism seems to inform McDonald's entire criticism of *Murphy*: creationism is what perverts any possibility of meaning because of the absence of a proclaimed deity in Murphy's world. It is arresting when McDonald discards *telos* from Murphy's existence. Why?—this judgment coordinates the purpose of a man's existence (the *telos*) with the presence of a God in a systematic way. The individual self (according to McDonald) is not self-sufficient in its own right: it is always dependant on an entity or will that is exterior to its own in order for it to survive. Inherently limited, this religious bias functions within the same logic as Esslin's definition of the absurd.

If the theater of the Absurd [...] neglects the rationally measurable ingredients of the theater [...] how can it be subjected to criticism? (Esslin 307)

Veronika Apolenova confirms this point of view in *Representation of Self in Samuel Beckett's novels Murphy and Watt* when she refers to Murphy consulting a horoscope before he makes any important decision being symptomatic of his pursuit of a mental life that allays the depressive world outside himself. Reliance on the movement of celestial constellations,

says Apolenova, is an additional sign of Murphy's independence from the will of God despite the fact that he keeps obsessing over the abstract as *fate*. "This irrational fate in the position of the stars," says Apolenova, "having any influence over the fate in one's life is just one of the signals that Murphy's fear of the contingency of life is to be a deciding factor of his inclination to retreat to his mind at any possible moment" (Apolenova 41). Faith in efficacy of the mind is Beckett's medium for the exploration of a new version of fate notwithstanding its irrationality in *Murphy's* plotline.

Murphy in the economic order

In the void created when he is unable to pay for his coffee, Murphy's position fluctuates within the economic order of his society. The tea fraud he engages in at the coffee shop demonstrates the special manner of his relationship with the economy of his world. On the one hand, he is jobless; then, he becomes a jobseeker. Ironically, working as an orderly in a mental hospital yields the bitter truth that what appears to be active engagement in the labor force (that is enjoying purchasing power) quickly exacerbates his earlier retreat into the "third zone" of his mind into "a flux of forms, a perpetual coming together and falling asunder of forms" (*Murphy* 65). Murphy's initial integration in the market economy (on the one hand) is undercut by the concomitant unease he experiences in the asylum as he plays chess with a schizophrenic patient (on the other). Once he chooses to resign from work and return to his girlfriend, he is trapped in life's most evident truth: death. Beckett dramatizes the unpredictability of moving between states of being and non-being with Murphy dying in a gas explosion on his rocking chair. The dilemma of deception and honesty is perpetrated in Murphy's long-lasting tea fraud (on the one hand) and his dream of finding fraternity in his work in the asylum (on the other). Concomitant is his physical health: precisely his cardiovascular

22 Vol. 15.1 (December 2022)

difficulty. Beckett's depiction of Murphy's ailment is punctured by the impermeability of this health complaint to any medical treatment: "no physician could get to the root of it" (*Murphy*, 6). The insolubility of Murphy's ill in the heart—next to his persisting fraudulence as an economic burden—seem to have shaped the entire text of the novel according to what Leslie Hill delineates as the "logic of lacks and excesses" (1990, 57). Similarly, "textual arrhythmia" (Winstanley 61), the expression used by Adam Michael Winstanley, describes how Beckett's text is conditioned by hypoo and hyperactivity: what Winstanley also speaks of as the "bradycardic" and "tachycardic" (ibid) rhythms of the narrative. The text of *Murphy* seems in its "*narrative arrhythmias*", says Winstanley (47), to mime the protagonist's cardiac throbbing. The adversarial relation of Murphy to the idea of moderation makes him dwell always on the brink of being. However, far from creating restrictions on the character's appetite, a third possibility is born from Murphy's immoderate state of affairs. This possibility performs via this onomatopoea of the text of itself in its connecting (not by caesura) style (on the one hand) and content (on the other).

Winstanley has accounted for the underlying tension generated by Murphy's aspirations and his status quo in terms that never exclude the value of his suffering from the fulfillment of the idea of being in its larger, unrestricted meaning. One more thing to note about Winstanley's argument is its disjunction with

a- the point made by McDonald about the novel conforming to the norms of its genre, especially in terms of "exposition, complication and denouement [...] in that there are recognisable characters performing determinate actions towards recognisable –if perplexing– ends" (74).

b- McDonald's idea about the roundness or circularity of the narrative which

spells out (in his opinion) Beckett's mimesis of the predictable and ultimately the invariability of everyday life:

From Murphy's rocking chair to the game of chess he plays with Mr. Endon, the narrative is fascinated with cycles and circularity of various sorts. And, as already argued, this picks up on the preset, repetitive nature of day-to-day life ("The sun having no alternative . . .") and the pre-determined quality of the novel form. (McDonald 77)

Here, the problem rests in McDonald's statement that the novel is a faithful replica of day-to-day life and that everything in the novel is predictable.

- c- the correlation established by McDonald between Beckett's fascination with science (on the one hand) and how—still in McDonald's opinion—this fascination bears on the similarly automated human existence (on the other) is destabilizing. McDonald concentrates his last point in Wylie's declared fear that "the syndrome known as life is too diffuse to admit of palliation. For every symptom that is eased, another is made worse. The horse leech's daughter is a closed system. Her quantum of wantum cannot vary" » (43; McDonald 78). Here, McDonald's concern about Beckett's passion for science resists any reading of *Murphy* that is not controlled by naturalism.
- d- "Many commentators have pointed out that Murphy's view of the world is fundamentally dualistic, divided according to the mind and the body, spirit and matter, self and non-self. It is to the former that Murphy is drawn, away from the base, corporeal material world [...] It seems as if Murphy's dualism is more radical than Descartes', allowing no physical connection between the two realms of mind and body" (McDonald 78). Here, and in the course of

his debate over the kinship between mind and body, McDonald points out his bias for the life of the mind as an ennobling revelation about the character of Murphy. He, however, adduces that a peaceful cooperation of mind and body is expedient on receiving an order from without—namely from God—and hence, the life of the body becomes nothing more than a concretion of the existence of God. When he speaks of occasionalism with regard to the novel, McDonald attracts the distinction of reductionism to his interpretation. Why?—because occasionalism cancels out the role of the mind in the life of the body and seals a commitment to remain contented with the underlying presence of God as its *raison d'être*. Applying occasionalism in the case of Beckett's *Murphy* is also contradictory, because it begins by hypothesizing a knot between mind and body and finally produces a perspective that insists on the body imprisoned by appetite and out of touch with the mind.

Lidan Lin trapped in inconsistency while addressing the problem of Beckett's *contempt* for the realist novel

In “From Quigley the writer to Murphy the job seeker: Beckett's evolving vision of characters and plots in *Murphy*,” Lidan Lin examines Beckett's connection to the canon of novel-writing in terms of parody. This portrayal of the rebel-writer depicted by Lin finds credence in Beckett's dramatization of

“the double game of surrender and subversion when Murphy is forced to yield to Celia's work imperative and willfully subverts his own concession by wasting his time at the job market and by lying to Celia.” (Lin 320)

Winstanley and Lin both debate possibilities by which Beckett can be considered an

the quint: an interdisciplinary quarterly from the north 25

anti-conformist. Murphy's lack of concern about the pressures of market economy with its sanitary associations (in the logic of Winstanley) and his nonchalance as a general parody of socio-economic commitment (in that of Lin) identify orientations that pervert complacency about the novel as canonical.

Discussing Beckett's subversion of canon, Lin argues for the outer novel which she finds "silly and shallow" (320) that she says by adopting Martin Esslin's definition of the absurd as that which befalls individuals when they perversely depart from their ethical and religious bondage. underlies the "the inner novel about Murphy" (ibid). She persists in describing the outer novel as a "mechanic" (ibid) because its characters are made to function as puppets. However, she fails to recognise that these characters function apart from Murphy. To her, Murphy is someone who "remains quite unconventional because of his inclination toward passivity and indolence, his refusal to seek employment, his nonchalance toward money and commodity and his annihilation of the sense of property" (ibid). This statement about the extent to which Murphy is unconventional is itself problematic for it lacks convincing associations. She begins by saying that he is anti-mechanic, supposedly different from the puppet-like characters in the outer novel, and eccentric because of his antitheses to Protestant ideals (among other fixities): Beckett presents "the image of a reasonably healthy young man resolved to flout the conventional Protestant work ethic so sincerely respected by much of Western society, to pursue a non-action mode of being so alarmingly alien to much of that society" (ibid). Another problem is Lin's idea of the divide between Beckett's "contempt" (320) for the realist novel on the one hand and the author's obligation "to bow his head" (ibid) to this genre on the other. Lin says, "even when Beckett had to strategically surrender to the expectations of novelistic conventions, he never quite got over expressing his contempt for the realist

fiction to which he had to bow his head” (320). One, however, must ask: Where exactly can we spot Beckett’s contempt for the realist novel? And how can we ever track down a notion as elusive, abstract, and de-contextualized as *contempt* in the case of a writer?

A change in perspective pertaining to the question of realism in *Murphy* is provided in “The *Murphy* Murder Mystery: An Irish Post-mortem Situation” by Scott Eric Hamilton. Hamilton argues that Beckett’s prose (notwithstanding its realistic representation of the Irish crisis of identity in the English context as a historical fact) is impermeable to the characteristics of a detective story. Hamilton’s analysis of Murphy’s death prompts not only his conclusion about the novel’s deflection of conventions from the detective genre, but also (albeit partly) from the realism necessary to this genre. Hamilton proceeds by explaining the insufficiency of the novel as material for a detective plot: the main reason being the actual anonymity of the dead corpse. He admits to the dissolution of Irish identity in the aftermath of their migration: a dissolution metaphorically suggested in the dissipation of the burned corpse of Murphy:

Regardless of the degree of plausibility, proving a viable alternative identity for the corpse remains improbable; therefore, the unidentified victim is quickly cremated, fated to perpetual anonymity. As *Murphy* lacks a detective to extrapolate meaning and reason from anonymity, the resulting destabilization of order exemplifies Beckett’s confrontation with modes of representation that extend to the intended ethical realism of detective fiction. In this sense, the mystery supplements other aspects of the novel.

(Hamilton 148)

Hamilton’s established distance between Beckett’s novel (on the one hand) and the

detective genre (on the other) does leave room for the historical background of the novel to redeem his argument when it comes to proving that there are (at least) a few streaks of realism available in Beckett's prose.

Unlike Hamilton (as an example), Lin is unable to deliver her thinking from uncertainty. On page 323 she refers to James Knowlson's observations about Beckett's anti-conformism regarding realism and novel-writing:

“[Beckett] had learned a bitter lesson from the publication of *More Pricks than Kicks*” that “people become extremely upset when they recognize either themselves or those dear to them in characters who are cruelly or unsympathetically portrayed . . . His dismay at the pain that he had caused the Sinclairs undoubtedly encouraged him to move further away from depicting recognizable real-life characters in *Murphy*” (Knowlson 200)

Evoking Beckett's review and modifications of the typescript (of *Murphy*) Lin suggests *Murphy* is anti-realistic, being deflected from excessive centeredness on Beckett's autobiography and consequently realism.

According to Lin, Beckett was not unprejudiced when choosing the character of Murphy to be a theological student while his counterpart, Celia, is as a prostitute. He meant his choice to satisfy, in part, the expectations of canon-worshippers. This admission, however, antagonizes Lin's former claim that Beckett has designed *Murphy* deliberately to scoff at the Protestant work ethics. While it is possible to make sense of the prostitute as a gender antithesis to the theologian, the vocational disproportion of the couple is *de facto* the carrier of the entire parody about Western work and religious ethics. Lin, however, reads this vocational difference between Murphy and Celia as evidence of

Beckett's partial conformity to the canon of realism (320).

One way to respond to this claim is to say that the differences of the couple are ironic, critiquing social rules about conduct and ambition. Beckett's irony is not recognized by Lin when she adopts Bryden's remark about Celia's "whoring power over Murphy who is after all forced to strategically surrender to that power, when he consents to look for a job" (324). Lin reads Celia's power over Murphy as a confirmation of gender divisions without clearing the mist surrounding the aspects of these very divisions (see Bryden 15). It becomes clear that Lin is centered on the female body as the only object of materialistic calculations in the novel. This "whoring power," however, is a distinctive feature of Murphy's body as well—which (in my opinion) nullifies Lin's affirmation about *Murphy* being a cliché about gender stereotypes. Lin also credits Murphy as someone whose "being is located in his mental space: his mind" (324-25): according to her, this lifts him above Celia's obsessive *physique*. Actually, Murphy's existence cannot be restricted to his mental space because—like all human beings—he is also bound to his body.

Lin's mentioning of the different versions of the tea fraud as they occur in the typescript of *Quigley* (on the one hand) and the final text of *Murphy* (on the other) suggests her reluctance to situate Murphy in the game of market economy. Her interpretation swings between two hypotheses: whether Murphy is a failed job seeker or a passive consumer. A more logical conclusion is to admit that Murphy is a failed job seeker and *ipso facto* condemned to be a passive consumer. This provides an explanation for Murphy's inevitable obsession with his body, and even an intersection between his own "whoring power" and that of Celia. On the other hand, the tea fraud holds a mirror to his very incompatibility with the active engagements of market economy. In this sense, the

tea fraud becomes a symbolic interpretation of Murphy's socio-economic environment and a reaction to (rather than an obsession with) Protestantism. The limited potential of the male body representing desolate growth supports Beckett's idea of the novel that follows a certain trajectory but is never at odds with realism.

Bennett's Cartesian body-soul disparity

In "The Cartesian Beckett: The Mind-Body Split in *Murphy* and *Happy Days*," Michael Y. Bennett argues in favor of a contrast inhabiting the mind-body structure of Beckett's literature. Bennett departs from reductionist portrayals of the body in *Happy Days* and *Murphy* to argue that the body is a lesson that must be learnt. Bennett also confirms the author's awareness of this very split (118). Bennett, however, insists on reading the sense of the absurd created by the liminal condition of the body in *Happy Days* into *Murphy* in a systematic way. "Murphy is not a character who allows for his experiences to define his essence" (Bennett 118) is among the statements that overlook the socio-economic affect of the environment on the development of the character despite the argument about "reason" stemming from the character of Murphy as the latter's only truth:

"his essence and realities are determined by his use of (maybe flawed, but hopeful) reason in the vein of Camus and Descartes." (Bennett 118-19)

Bennett's complacency about Murphy's Cartesian mind raises the following questions: Where does Bennett stand with regard to this body-mind issue? To what extent can we trust Bennett's Cartesian hypothesis about Murphy? What productivity does it bring about? What is one to make of the statement, "Murphy's mind exists almost despite his body" (Bennett 119). There is a strong feeling of uncertainty in the use of the adverb

of degree—*almost*—expressing approximation which fosters confusion about Bennett’s mind-bias which Bennett attempts to prove throughout.

Bennett’s is a purely Cartesian interpretation of Beckett’s work based on the latter’s avid erudition of Descartes. In this light, Bennett seems to always keep track of Beckett’s “eschewing” (119-120) of the body into the supposedly more liberating province of the mind. This idea about the mind as the unfailing source of logic underpinning Murphy’s entire existence and its supremacy over the body (as restrictive and illogical) is the starting point for this examination. Bennett makes reference to Beckett’s poem “Whoroscope” written in 1930 in which the speaker is René Descartes waiting to be served an egg. Under the spell of Descartes’ free-verse monologue in “Whoroscope”, Bennett extends the same logic to *Murphy* written eight years later: in 1938. The concurrence between Beckett’s interest in Descartes (on the one hand) and his (Beckett’s) confession to the crippling nature of the body (on the other) as a common ground between his two works is (in my opinion) forced, distorting the logic of Bennett’s analysis in a dramatic way. Substance for skeptical reflection can be exacted from a statement like:

It is another thing to suggest that Beckett was not only still influenced by Descartes, but actually developed his most fully realized Cartesian character (i.e., Winnie) many years later in 1961. After drawing the evidence together, this suggestive reading falls into place without the need for a full *explication de texte*: it is possible to simply examine Murphy and Winnie’s bound bodies (Bennett 120).

Ironically, what Bennett refers to as “Cartesian rationalism” finds its *raison d’être* within the bound body and nowhere else. Bennett’s firm use of such adverbs of degree as “solely”

(120) and of affirmations such as “this suggestive reading falls into place without the need for a full *explication de texte*” (ibid) and finally “it is possible to simply examine Murphy and Winnie’s bound bodies” (ibid) tease out his serious awkwardness about Cartesian rationalism. The rationalizing process at hand dodges any sudden turn into a nuance.

The quote below from *Murphy* in which Beckett considers the mind-body conjunction discloses their interdependence rather than their separation. Ironically, the alignment of mind and body does not fully support Bennett’s Cartesian hypothesis. Beckett’s narrator says,

[h]e sat in his chair in this way because it gave him pleasure! First it gave his body pleasure, it appeased his body. Then it set him free in his mind. For it was not until his body was appeased that he could come alive in his mind, as described in section six. And life in his mind gave him pleasure, such pleasure that pleasure was not the word. (*Murphy* 2)

Here, Beckett’s readings of Descartes do not stand in the way of his crediting the body with equally giving meaning to the individual. The sight of a chained body in the case of Winnie (as of Murphy) is not the immediate condition for an irreversibly crippled state of affairs. Contrary to that is the life of the mind as the new possibility emerging from any dysfunction of the body. Another contradiction occurs when Bennett meditates on the sight of Murphy tied naked to his rocking chair as a representation of the character’s defiance of the boundedness of his body:

“[I]n an act of Camusian defiance, refusing to let his body bind his mind, Murphy binds himself to the chair literally and metaphorically the way

Murphy is bound to the fits of his body.” (Bennett 120)

This absurdity is born from the contradiction made between this affirmative statement (on the one hand) and Bennett’s former hypothesis about the mind and body as two distant entities (on the other).

If Bennett’s sense of “Camusian defiance” compares Murphy to Sisyphus, then Bennett is *de facto* the author of a *forçage* relentlessly reading the absurd produced by infelicity. This is not what the absurd stands for. Sisyphus suffered his fate because he traded his loyalty to Zeus for a fresh water spring for his nation. He forfeited eternity for an earthly pleasure and consequently became infamous. Sisyphus attempted twice to cheat on Zeus to escape mortality. In this sense we cannot say that he embodies the will to power nor human will in the slightest. Why not? Sisyphus was not only driven by appetite; he was also obsessing over his own mortality. The absurd finds shape in the individual’s failure to find a place for his self-will—which was not the case for Sisyphus. It then follows that the problem with Bennett is actually twofold:

- a-** First, he fails to see the importance of self-will in Murphy’s self-authored (albeit torturous) act of tying himself to the rocking chair. While he rushes to comparing him to Sisyphus rolling a huge stone up to the top of a mountain in an endless agony, Bennett is oblivious of the fact that Sisyphus was not rolling the rock in a voluntary act: Sisyphus was condemned for life by a divine edict. Applying this mythological reading to the secular context of Murphy is problematic.
- b-** Second, reading Murphy’s contortions on the rocking chair during his death as *physis* (in favor of the more ennobling life of the mind) not only mistakes

the absurd for the degeneration of the individual's corporeal existence but also (unconsciously) inscribes the (metaphorical) survival of the mind under the same category of the absurd. Bennett's reading of *Murphy* mixes the absurd with Cartesian rationalism. Towards the end of his article, Bennett tries to ward off the suspicion of inconsistency in his article, observing "[o]f course, reading this passage of *Murphy* as an example of Cartesian rationalism does not suggest that the entire novel is a treatise on Cartesian rationalism (120).

Ultimately, this disclaimer fails to achieve Bennett's purpose. Murphy, like Winnie, continues to exist, because his mind is alive as is his body. Contrary to Bennett's conclusive statement on page 121, both characters embody survival. For all the inertia they display, they are also thinking creatures. The problem with Bennett is that he cannot see the activity of thought traced within Winnie and Murphy's inertia. He does not recognize the crippled body being a metaphor for crippled thought (or lack of self-will). The idea of the body as an instrument of self-will has also been championed by Shoshana Benjamin in her article: "Seen and Unseen Narratives in Beckett's Cryptic Novel *Murphy*". She hypothesizes about an extended (never a cleaved off) dialectic between body, mind, and soul throughout the textual narrative of *Murphy* and beyond. The scene of recognition following the conflagration when Celia is acquainted with the truth that the letter left by Murphy "was not a genuine will" (Benjamin 123) or a love letter and that she was "no more than a safety deposit for his favorite piece of writing" (ibid)—hence she furiously rips it up—is an additional irony about Murphy's letter. What is *de facto* corroborates the survival of his self-will heedless of its content.

Conclusion

Layering the experiences of the body with those of the mind, *Murphy* points to complementarity and integrity existing in what is not a mind-body contest. In its degeneration, the body is a summons to always return to the mind. The ensuing value of the absurd lies not in Beckett's dramatization of the limited human body, but in Murphy's lesson about the importance of self-will that underlies his boundedness conditioned by man's sexuality, his state of health, and even his place in the market economy. Such disparities, in the cases of Murphy and Celia, reveal that the impending consummation of human will is the novel's issue. Its depiction being *caricaturesque* or heart-rending matters very little, being a spark that cannot help flaming in the darkness of the absurd, giving great light even during Murphy's death in his rocking chair. Claiming a Cartesian reading of *Murphy* is like extirpating the idea of the human being from its larger context. By adopting Martin Esslin's definition of the absurd as that which befalls individuals when they perversely depart from their ethical and religious bondage, McDonald's, Lin's, and Bennett's arguments create barriers to the generative message of the novel. In *Murphy*, appetites for sex, money or food (the tea fraud as an example) do not demonstrate perversions of the human potential but are at the epicenter of an environment that preconditions the nascence of a better version of the human self.

Works Cited

- Apolenova, Veronica. *Representation of Self in Samuel Beckett's novels Murphy and Watt*. Masaryk University (Faculty of Arts), 2019. Web.
- Avery Gordon, *Ghostly Matters: Haunting and the Sociological Imagination* (Minneapolis: University of Minnesota Press, 2008) p. 208.
- Benjamin, Shoshana. "Seen and Unseen Narratives in Beckett's Cryptic Novel *Murphy*". *Narrative*, January 2020, 28:1, pp. 103-124. The Ohio State University Press. DOI: <https://doi.org/10.1353/nar.2020.0000>.
- Bennett, Michael Y. (2012). "The Cartesian Beckett: The Mind-Body Split in *Murphy* and *Happy Days*", *ANQ: A Quarterly Journal of Short Articles, Notes and Reviews*, 25:2, 118-122, DOI: 10.1080/0895769X.2012.669662.
- Bryden, Mary, Julian Garforth, and Peter Mills. *Beckett at Reading: Catalogue of the Beckett Manuscript Collection at The University of Reading*. Reading: The University of Reading, 1998.
- Bryden, Mary. *Women in Samuel Beckett's Prose and Drama*. London: Barnes and Nobel Books, 1993.
- Elisabeth M. Loevlie, "Faith in the Ghosts of Literature. Poetic Hauntology in Derrida, Blanchot and Morrison's *Beloved*", *Religions*, 2013, 4, pp. 336–350; p. 337.
- Esslin, Martin. 1961. *The Theater of the Absurd*. New York: Anchor Books.
- Hamilton, Scott Eric. "The *Murphy* Murder Mystery: An Irish Post-mortem Situation". *Estudios Irlandeses*, 2021, 16, pp. 139-152. DOI: <https://doi.org/10.24162/EI2021-9987>.
- Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning and the*
- 36 *Vol. 15.1* (December 2022)

- New International* (trans.) Peggy Kamuf (London: Routledge, 1994) p. 193.
- Knowlson, James. *Damned to Fame: The Life of Samuel Beckett*. New York: Simon and Schuster, 1996.
- Lin, Lidan (2006) From Quigley the writer to Murphy the job seeker: Beckett's evolving vision of characters and plots in *Murphy*, *English Studies*, 87:3, 319-326, DOI: 10.1080/00138380600609912.
- Mark Fisher, *Ghosts of My Life* (Winchester: Zero Books, 2014) p. 21.
- McDonald, Ronan. *The Cambridge Introduction to Samuel Beckett*. CUP: New York, 2006.
- Schopenhauer, Arthur. *The World as Will and Representation*. Trans. R. B. Haldane and J. Kemp. 3 vols. London: Kegan Paul, 1909.
- Winstanley, Adam Michael. 'First dirty then made clean': Samuel Beckett's Peristaltic Modernism, 1932-1958. <https://core.ac.uk/download/pdf/14343764.pdf>. Web.

How Canadian Dogs Know Afrikaans

“Voet sak” – South-African Dutch,
translated as “Little Goat-Beard”

Three follow my fragrant bag of fried chicken, just as seven trailed along behind my just-breakfasted self in snowy Island Lake, on dogged lookout for dropped tidbits. Good thing for me, I know one phrase to coax canines of Manitoba’s north away from scavenge-plans. Sounds like “foot sack,” this phrase, but harsher,

as if in its sibilant middle lurk dark wishes, “Tss,” a hiss—

also, on either side of its spat-out centre, lip-spittle sputters

as teeth grab lower lip in fricative form, or grimace with ‘k’.

“Voet sak,” styled “Begone, Little Goat-Beard”, gives loose translation to tight utterance.

Each pack offers shiver-back answers to expulsion thus commanded: universal flinches of “Someone means business—best to trot elsewhere lest we submit to further insult.”

Might be that ears-up, paws a-skitter, heads craned at shoulders, local dogs dash away from ill-speakers in telepathic mammal-to-mammal communication.

Good thing for them, they recognize firm verbal suggestion, nimbly delivered by bane-avoiders who know two continents upon which collect nosy creatures:

Canuck dogs show quick-time imitation of goats of South Africa
that prance across hot sub-tropical gravel—those original
receivers, willy-nilly, of two such stern-voiced words.

“Voet sak” reaches each creature at which it vaults in beast-repellent tones,
guarantors of fast-won compliance. Yet backward glances by those repelled
ask whether, in snow-daze cold or glow-glaze heat, banishers might reconsider.

—*Carolyn Hoople Creed*



The Stylistician as Poet: Language and Communicative Aesthetics in the Poetry of Niyi Osundare

Tunde Olusunle
Abuja, Nigeria

Abstract

The launch of Niyi Osundare's career as a creative writer in the early 1980s garnered spontaneous acclaim beyond Nigeria and Africa. His writing continues to engender curiosity and compel multifaceted, critical interrogation by scholars of literature, stylistics, sociolinguistics, orature, and even African studies. Osundare's verbal preference is simple without being simplistic and accessible without being pedestrian, his language intriguing because of his stylistic choices, semantic combinations, and broad deployment of linguistic resources. Osundare set out to be a "people's poet," one who identifies with the proletariat and conveys popular *angst*, disillusionment, and disaffection which his readers and listeners can identify with and comprehend. He does this without sacrificing linguistic elegance, metaphorical perspiration, and communicative sophistry. This paper examines Osundare's art, its transmission process and stylistic proclivities, catechizing Osundare's poetics at graphological, phonological, lexical, and rhetorical levels.

Keywords: Literary, Stylistics, Transmission, Poetics, Niyi Osundare, Popular

THE ROLE OF LANGUAGE IN LITERATURE

Literature is circumscribed by the social, economic, cultural and political milieu within which and about which it is written. Chrisantus Oden (201) reminds us that language is an all-important avenue for writers. Rafiu Jimoh and Ibitayo Odelade (2016, p. 45) note that each writer has distinct style through which he or she reaches out to the audience. Niyi Osundare himself (2011) points out

I hope you know that my major academic area is stylistics. I was trained to look very closely at the inner workings of language. We describe writers by their linguistic predilections... I've been described as an adjectival writer. And I have no reason for any objection. Adjectives are a very important part of speech.

Speaking of his linguistic and stylistic preferences, Osundare says:

Adjectives are a very important part of speech. "Sky" is different from "blue sky." "Person" is different from "bad person." "Car" is different from "new car." What makes the difference in these circumstances, is the addition of the adjectives – "blue," "bad" and "new." They are not adjectives, they are also modifiers. They are not just modifiers, they are attitude carriers.

This study of the language in Niyi Osundare's poetry will consider not only his unorthodox and radical aesthetics, but also his ideological position as a Marxist.

Critical Apparatus

This analysis of the language employed in Osundare's poetry will consider

- i) the graphological level;
- ii) phonological level;
- iii) lexical level;
- iv) and rhetorical devices.

This study of the graphological features of Osundare's poetry will examine the visual shape of his poems in their written forms to determine whether the form of his poetry is radical. The poet's non-adherence to rigid stanzaic patterning will be considered, as will his use of single-line stanzas, the shape of the lines of the poems, the employment of one-word lines, and the manner of punctuation in some of the poems. Studying the sound of Osundare's poetry will include analyses of the poet's use of alliteration, assonance, consonance, rhythm, and the absence of rhyme schemes. The "lexical level," will involve a stylistic analysis of the lexico-semantic constituents, of Osundare's poetry on the one hand, and a syntactic analysis on the other hand, to determine the poems' accessibility. The rhetorical features examined will include the use of similes, metaphors, personification, and other rhetorical devices.

Un-orthodox Poetry and Osundare's Aesthetics

Osundare's un-orthodox poetics contain Whitmanesque elements. A poet of Abraham Lincoln's time, Walt Whitman, altered long and short lines in his poetry. In *Leaves of Grass*, he experimented with earthy language and the absence of rhyme schemes. Also an innovator, Gerard Manley Hopkins maintained rhyme schemes. Hopkins, who relied

heavily on alliteration, experimented with metre in his poetry, using sprung rhythm and eschewing the fastidious adherence to a regularity of syllables in each line adopted by poets before him. Hopkins also had a noticeable influence on later poets, T.S. Eliot and Ezra Pound, and on the early generation of African poets, notably Wole Soyinka, John Pepper-Clark and Christopher Okigbo. In the twentieth century, poets in Soviet Russia also experimented with radical poetic forms. Peter France observes in his work, *Poets of Modern Russia*, (1982, p.164) that Vladimir Mayakovsky, perfected the poeticization of street language. Marc Slonim observes in *Soviet Russian Literature: Writers and Problems 1917-1977*, (1977, p.23), that Mayakovsky was consciously committed to “the debasement of language and metaphor” and “the ironical or grotesque twist in his verse and its conversational tone, were intentionally directed against the “spirituality” and “purity” of traditional poetry.” Slonim also notes that Mayakovsky employed “futuristic diction and eccentric broken metres, outré near rhymes, assonances, topiary arrangements and whimsical punctuations, while his vocabulary was ostentatiously colloquial and crude.”

Chilean born Neftali Ricardo Reyes, better known as Pablo Neruda, is another early poet, notable for his radical style. Gordon Brotherston observes, in *Latin American Poetry: Origin and Presence*, (1977, pp.114-116), that Neruda’s *Tentativa del Hombre* (*Assay of the Infinite Man*, 1926), contains the beginning of his un-orthodox poetic style. Brotherston writes: “the well turned quatrains, the neat assonance of the past, all punctuation even, were abandoned ... Lines of varying length succeed each other with something of the un-inhibitedness of the Surrealist’s automatic writing... He (Neruda) re-arranges normal syntax and juxta-poses words strangely.” According to Brotherston, Neruda’s advocacy for this brand of “impure” poetry was the product of the poet’s total solidarity with humanity.

Here it is important to note that radical poetry, a fusion of forms and techniques, addresses the need for poetry to identify with the common people in the twentieth century. In May 1942, Mao Tse Tung's "Talks at the Yen-an Forum in Literature and Art," emphasized the need for a people-oriented artistic medium. Mao castigated those writers who delighted in adopting learned, exclusive diction. Solicited a populist artistic language. Mao remarks

[m]any comrades like to talk about "a mass style..." It means that the thoughts and feelings of our writers and artists should be fused with those of the masses of workers, peasants and soldiers... If you want the masses to understand you, if you want to be one with the masses, you must make up your mind to undergo a long and even painful process of tempering.

Dennis Brutus, one of Africa's most vociferous anti-apartheid poets, also subscribes to the need for a poetic language which approximates the language of the generality of the citizenry. In "Nigerian Writers and Political Commitment," Kolawole Ogungbesan presents Brutus, in solitary confinement, resolving to use a simpler idiom of technique and expression. Brutus says

The first thing I decided about my future poetry was that there must be no ornament, absolutely none. And the second thing I decided was you oughtn't to write for poets, you oughtn't even to write for people who read poetry, not even students. You ought to write for the ordinary person: for the man who drives a bus, or the man who carries the baggage at the airport, and the woman who cleans the ashtrays in the restaurant. If you can write

poetry which makes sense to these people, then, there is some justification for writing poetry. (1974, p. 42)

Like Brutus, Niyi Osundare is critical of the prohibitive form of the pioneer poets in Nigeria. He also promotes an audience-conscious poetic form, pointing out that

[p]ioneer poets of English expression... reached out for a kind of literary dialect which set the tongue at variance with the ear. Borrowing a leaf from the cultivated stylistic arrogance of Eliot, Pound and Dylan Thomas, our poets gave their audience a short shrift and commenced a private dialogue with their Muse(s). The taut ruthlessly elliptical style of Soyinka, the lyrical though eccentrically eclectic style of Okigbo, the learnedly Latinate mode of Echeruo, just could not have gone down well with a people still caught up in the painful transition from illiteracy. (1987, pp. 9-10)

Conscious of critical backlash should he pursue a path like Brutus', on the one hand, and the need to create an art which is relevant and accessible, on the other hand, Osundare is sensitive to the relatively limited linguistic scope of his audience. His audience-consciousness appears in the signal poem of his first collection of poetry, *Songs of the Marketplace*:

Poetry is not the esoteric whisper
of an excluding audience; not clap
trap for a wondering audience; not a
learned quiz entombed in GrecoRoman
lore... Poetry is no oracle's kernel

for a sole philosopher's stone

poetry is man meaning to man. , (1983, pp. 3-4)

Osundare's commitment to popular poetry ensures that his vocabulary remains within the linguistic repertoire of "the marketplace, the public square the crowded motorpark, the festival crowd, the seething slums, the opulent districts" (1986, pp. 48-49).

LANGUAGE IN OSUNDARE'S POETRY

Graphological Features of Osundare's Poetry

The visual shape, the actual patterning of the poetry of Osundare, offers a first clue to the radical nature of his works. Immediately visible characteristics is its lack of adherence to the rules of stanzaic pattern found in conservative works. Osundare writes in stanzas, but these are usually of varying lengths. The first three stanzas of "Publish or Perish" (1983, p.24), illustrate this irregularity:

Tell me

Do you think they will accept this,

The A and P,

Do you think they will?

Just see

There are only a dozen references

Footnotes don't wind across pages

The bibliography says nothing about

Plato and Thycyidides

Aristotle and Pythagoras

The language watery

No “ab initio,” “ceteris penbus,”

“Horrible dictum,” “mutatis mutandi”

To think of a learned paper

In this unattic idiom.

Here Osundare consciously adopts a modern style which is not rigidly rule-governed, disposing of the uniformity of stanza length to articulate the dissonance in day-to-day life. The first stanza of this poem has four lines, the second six, while the third has five. Other stanzas in the poem each have 10, 5, 7, 11, 16, 4 and 6 lines respectively. This lack of subscription to the rules of stanzaic length, also pervades “Reflections” (1983, p. 37), which has 4, 5, 6, 5, 5 and 3 lines on each stanza. This same disparateness of stanza length is noticeable in “The Padlock and the Key” which has 7, 5, 3 and 3 lines; “Ours to Plough, Not to Plunder,” 3, 4, 6, 6, 3 and 4 lines on each stanza and “*Moonsong IV*, (1988, p.),” 7, 10, 11, 7, 2, 1, 2, 12, 1, 2, 1, 8 and 7 lines.

Osundare also experiments with single line stanzas. These arrest the reader and leave a lasting impression. In “For Bob Marley”, the exclamation, “Ah! The songbird has fallen,” is not only a line but a whole stanza (1983, pp. 57-58), emphasizing the fact that Bob Marley is dead and gone. In “The Stars Did It,” “while,” appears in an independent stanza between two other stanzas:

In GRAs children quarrel

Over a choice of cars...

while

we wake up wondering
where the bread to dry the tears
of weeping children... (1984, pp. 63-64)

This positioning of “while” graphically illustrates the monstrous gulf between the haves (typified by children in GRAs), and the have nots (epitomized by hungry, weeping children).

Alternating long and short lines in Osundare’s poetry draws heavily from the practice of indigenous oral poetry. It also borrows from the variation in speech length in day-to-day conversation, which ranges between long and short sentences. This gives Osundare’s poetry a racy, rhythmic pattern which does not transmit the monotony associated with reading conventional lines of equal length. The use of one-word lines is also noticeable. These lines are arresting, powerful and strong because of their graphic shape. “Unequal Fingers” demonstrates radical oscillations between one word lines, short lines, and long lines:

Soon
We shall know
how your farm stays so lush
in our season of drought
we shall know
while showing you
the gate of the town. (1984, p. 61)

Osundare also extends his experimentation with language to matters of upper and lower case in some of his poems. Some of his poems are written without capital letters. “First Rains” is a prime example of this:

a tingling tang awakes the nose
when the first rain has just clipped
the wing of the haughty dust
a cooling warmth embraces
our searching soles
as the land vapour rises
like a bootless infantry
and
through her liberated pores
our earth breathes again. (1986, p. 29),

Other poems which run from beginning to the end without capital letters include “Cloudwater” (1983, p.74), “Udoji” (1983, p. 35), “Dawn I” (1983, p. 78) and “Monday Morning” (1988, p.53).

As well, the distortion of morphological and syntactic arrangements is used to convey the gravity of some of his poetic messages. For example, “The Nigerian Railway,” graphically illustrates the haphazard and slipshod operations of the Nigerian railway system:

dark sna

ky str
 uctures
 tor tuous
 milli
 pede on
 legs
 of iron
 crawl ling
 wear ily
 fromswamptosavannah. (1983, p. 30)

PHONOLOGICAL FEATURES OF OSUNDARE’S POETRY (DEVICES OF SOUND)

Because literature, in part, is speech committed to print, language employed by poets, dramatists and novelists alike, draws heavily on the features of daily speech. Constituents of sound such as alliteration, assonance and rhythm for instance, are parts of daily speech. The same is true of such devices of comparison as simile, metaphor and personification.

These in Osundare’s poetic language and the rhythm of everyday speech. illustrate his commitment to present the voices of the people. It should be noted that alliteration, assonance and consonance, are used

- 1) To facilitate poetic aesthetics in their use of language
- 2) To assist the achievement of good rhythm;
- 3) To ease the rememberability of particular sections of verse.

Alliteration can be understood as repetition which involves the recurrence of initial consonant sounds in nearby or adjacent words. It is a noticeable feature in Osundare's poems like "Excursions" (1983, pp. 7-15), "Forest Echoes" (1986, pp.3-12) and "Farmer Born" (1986, pp.43-44). The repetition of initial consonants is noticeable in the voiced alveolar plosive /d/ in line 25 of "Excursions": "We see the farmer... from **d**awn's **d**ew to **d**usk's **d**ust" (1983, p.8). Similarly, in lines 131-134, alliteration occurs in "...**f**iles are lost and **f**ound, **f**ound and lost by **m**ysterious **m**essengers' **m**agic," (1983, p.12).

The second line of "Forest Echoes," is a string of alliterative words: "a **l**eafy **l**onging **l**ure my wanderer feet..." (1986, p.3). The sixth line in the same poem is equally populated by alliterative sounds in its repetition of the voiceless alveolar fricative /s/: "**S**uddenly, **s**o soberly **s**uddenly..." (1986, p.3). The slow rhythm in these lines gives the impression of a slow leisurely walk. In "Farmer-Born," the second line of the poem alliteratively repeats: "I have **f**rolicked from **f**urrow to **f**urrow" (1986, p.43). The fifteenth line of the poem equally features the alliterative in "aroma of **f**resh-**f**elled **f**orests", while lines 18-19 reads "I... **p**lucked the **p**endulous **p**romise of ripening pawpaw" (1986, p.43). Here it is important to note the repetition of the voiceless labio-dental fricative /f/ in the word "Farmer-Born," and the voiceless bilabial plosive /p/ in the succeeding example.

Assonance is another poetic device that Osundare employs. Assonance is the scheme of repetition of medial vowel sounds in nearby or adjacent words. In "Forest Echoes," assonance occurs in line 134, in "the youthsom**e** cl**a**tter of cap**e**ring cas**a**des" (1986, p.7). There is the successive occurrence of the /a/ sound in clatter, capering and cascades. A similar succession of sounds of vowels in medial position is noticeable in lines read "hem**s** ... of far**th**erest fore**st**s... the west**m**ost sun." The sound /e/ is repeated in far**th**erest, fore**st**s and west**m**ost (1986, p.13). The use of assonance, like alliteration

enables the creation of a distinct musicality, which sustains the reader's interest.

Consonance, the scheme of repetition of medial consonant sounds in nearby or adjacent words, is another feature of Osundare's poetry. In "Publish or Perish," (1983), lines 40-44 offer a prime example of Osundare's use of consonance:

Papers
Let them come
In sheaves and bales
In trailers and lorries
In trucks and wheelbarrows
Syndicated, duplicated,
Pirated, plagiarized

In the 3rd, 4th and 5th lines of this stanza, the alveolar lateral /l/ recurs in bales, trailers and wheelbarrows. In the last two lines of the stanza, the voiceless alveolar sound /t/ occurs successively in "syndicated, duplicated and pirated." In "The Fall of the Beast," the 18th line of the poem presents a good example of sounds in consonance: "Bolstered by baser beasts abroad" (1983, p.43). The voiceless alveolar fricative /s/ is noticeable in "bolstered, baser and beasts." This example can be equally cited as an alliteration because of the presence of the voice bilabial plosive /b/ in **bolstered**, **by**, **baser** and **beasts**.

Rhythm also gives poetry a musical quality and facilitates interest in the text. We notice a painstaking ordering in the organization of sounds in Osundare's poetry. There is a regular alternation of strong and weak and also long and short syllables. Rhythm prevents monotony because of the variety created by the alternation of weak and strong syllables. The following introductory lines to "Excursions" demonstrate easily perceivable

rhythm and consequent musicality:

We meet eyes in sunken sockets
teeth bereft of gun
skins scaly like iguana's
feet swollen like watermelon. (1983, pp.7-15)

“Listen, Book Wizards” also offers the following example which closely approximates the rhythm of everyday conversation:

The laws of your books
bow a million heads
hunching backs once straight
like young rubber trees
they turn the world upside down
for you to lick the spill (1984, p. 58)

LEXICO-SEMANTIC FEATURES IN OSUNDARE'S POETRY

Osundare's reputation as a populist poet is derived mostly from his use of language. There are striking peculiarities about his choice of lexical items, the manner in which these are combined syntactically, and the final semantic import of these combinations, which all facilitate accessibility for the average reader. The following lexico-semantic and syntactic studies of “The Politician's Two Mouths” illustrates the accessibility of Osundare's poetic style.

THE POLITICIAN'S TWO MOUTHS

The politician's mouth has two edges
like Esimuda's sword
it is murder both ways

Is it not the politician
who sees a snake
and hails an earthworm?
he prostrates for a vote
but his mind squats like a hungry dog

alas, a thin membrane covers the belly
we cannot see the inside of a lying wolf

When the man of power
tells you his tale
ask him to wait till
you bring a sieve
whoever believes what the politician says
his ear is blocked by the carcass of truth

A politician tell you to wait
and you heed his words

ah! Friend,
your sole will tell you
the biting pains of folly

The politician has two mouths
both sharp like the white man's razor. (1984, p. 57)

Lexico-Semantic Study:

Thematic collocations:

The politician

The man of power

Topic: Deception

Simplicity two edges
 two mouths
 both ways
thin membrane
tale
tells you
lying
carcass of truth
siev
whoever believes.

Danger: Figurative usage (Universal).

Agent	Instrument	Result
snake	sword	ear (is) blocked
earthworm	sharp razor	biting pains
wolf	murder	
hungry dog		

Local figures (semantic/structural):

a thin membrane covers...

is it not the politician...?

a politician tells you to ... and you...

Syntactic Analysis

Simple sentences: 2

Compound sentences: 3

Complex sentences: 4

Compound complex: 1

Simplifying devices:

Anaphora: Structural Reference

Noun phrase: The politician
the politician

the man of power

the politician

Pronominal

Reference: it (is murder)

he (prostrates)

his (mind)

his (tale)

ask (him)

Coordinators - and, but as in:

Is is not the, ... and hails an earthworm

he prostrates for a vote but his mind...

Semantic/ Conceptual Reference: Cohesion

Politician's mouth - his tale

his words

what the politician says

A politician tells you

the politician has two mouths

two edges - both ways

two mouths

both sharp.

The preceding lexico-semantic and syntactic analyses, presuppose that there are words, phrases and sentences, which can be grouped together as being representative of certain ideas, beliefs, themes and concepts being expressed by the author. Where a work of art constitutes a thematic whole, it is quite possible to have these words forming a kind of collocation, and expressing the poet's pre-occupation with the relevant beliefs. Accessibility and simplicity can only be made by the invocation of those structural elements that have been employed to invoke the transfer. For example, "mouth" and "sword" are co-referential words. It is possible to infer that the "sword" itself is "murder." The recovery of meaning is facilitated by the use of anaphora.

In addition, simplicity and accessibility are relative terms. When Osundare's poems are pitched beside those of Soyinka or Okigbo, for instance, his poetry easily passes the test of immediate accessibility. A cross-section of university under-graduates, workers and even secondary school students, could grapple at first reading with the content of some poems we gave them to read. The easy perception of the thematic pre-occupation of the poet was facilitated by the accessibility of the poet's language. The point must be made, however, that Osundare's accessibility does not equate a dearth of verbal profundity. Rather, Osundare's intention is to prove that creative depth can in fact be meaningfully explored in an accessible medium.

RHETORICAL DEVICES IN OSUNDARE'S POETRY

Osundare's poetry is replete with rhetorical devices. Most of these are features of everyday speech. The most pronounced figures of speech in Osundare's poetry include similes, metaphors, personification, repetition, rhetorical questions, inversion, metonymy and symbolism. "Excursions" contains a multiplicity of comparative figures, of which similes are the most dominant. Osundare provides a picturesque description of the

the quint: an interdisciplinary quarterly from the north 59

physical conditions of the down-trodden masses by comparing their skin hardened by malnutrition, to the scaly skin of the iguana. He likens their feet, afflicted by elephantiasis, to watermelons. In the first stanza of “Excursions”

We meet eyes in sunken sockets
teeth bereft of gum
skins scaly like iguana’s
feet swollen like watermelon (1983, p.7)

In “The Politician’s Two Mouths,” when Osundare chastises politicians, he compares their sly tongues to the sharpness of a razor’s edge: “The politician has two mouths; both sharp like the whiteman’s razor” (1984, p.7). Here, the typical politician’s stock-in-trade is deceit.

Metaphors abound in Osundare’s poetry. He compresses similes so that comparisons are implied rather than openly stated. In “Let Earth’s Pain Be Soothed,” for instance, “dust” is employed to mean corruption and decadence, while “rain” is used as a metaphor for the coming of revolution. “Rain” is expected to cleanse the earth of “dust.” Osundare’s speaker observes that there is dust in “brewing kitchens, eating halls, busy bedrooms, scheming boardrooms, retrenching factories and power brothels.” He desires the descent of rain which carries “a boil of anguish,” so that earth’s pain will be diminished (1986, pp. 27-28). In “The Nigerian Railway,” irked at the sickening slow speed at which Nigerian trains travel, the speaker calls the train a “tortuous millipede on legs of iron” (1983, p.30).

Osundare also confers human qualities on the inanimate. In “Mobilise,” personification supports Osundare’s vitriolic assault on the federal government’s cosmetic Mass Mobilization Campaign, (MAMSER). In “Waiting Laughters,” Osundare’s speaker
60 Vol. 15.1 (December 2022)

refers to “laughters” having necks like men, while sadists strangle human happiness:

Sometimes, joy-killers reach for the neck
of our laughters
dragging through sweat-soaked dusks
the memory of our mirth. (1988, p.14),

Repetition, the recurrent use of the same word, phrase or idea for emphasis, is another rhetorical device used in Osundare’s poems. In “They Too are the Earth,” a poem of twenty-four lines, the phrase “They too are the earth” appears eight times (1986, p. 45), emphasizing and asserting the indisputable membership of the relegated masses, to the global human community. Similarly, the word “mobilize” is repeated six times in “Mobilise,” to re-state and reinforce the necessity for urgent decisive action from the powers that be to alleviate the plight of the masses:

Mobilize those cobwebs from our cooking pots
Mobilize guieaworms from our crippled limbs
Mobilize the fevers yellow or green
Mobilize our children who waste for want of school
Mobilize jobs for our idle hands
Mobilize these chains from our creaking ankles (1987a, p. 12)

Rhetorical questions, poetic queries to which intra-textual answers are usually not provided, feature prominently in Osundare’s poetry. The poet’s lament for the pitiable state of Nigeria’s contemporary agricultural sector is conveyed below in the form of questions:

Where are they gone:

*arose, geregede, otiili, pakala**

which beckoned lustily to the reaping basket

Where are they

the yam pyramids which challenged the sun

in busy barns

Where are they

the pumpkins which caressed earthbreast

like mammary burdens

Where are they

the pods which sweetened harvest air

with the clatter of dispersing seeds

Where are they? Where are they gone? (1986, p. 20)

(*All of these are types of beans)

We observe here that answers are not provided for all these posers, suggesting the speaker's bitterness about the inexplicable desecration of the nation's granaries, can be perceived. Other poems in which rhetorical questions feature include "Siren" (1983, pp.21-23); "Publish or Perish" (1983, pp.24-27); A dialogue of the Drums" (1984, pp. 5-8); "Who Says that Drought was here?" (1986, pp.34-35) and "Moonsong IV" (1988, pp. 8-10).

The inversion of normal word order is another literary device used in Osundare's poems. It helps the tropicalisation of particular words and ideas. In "Our Earth Will Not Die," the despoliation of natural phenomena such as lakes, seas and mountains, are tropicalized by deliberate syntactic inversion. Thus what we have in the poem is:

Lynched

the lakes

Slaughtered

the seas

Mauled

the mountains (1986, p. 50)

Osundare carefully situates the words he wishes to emphasize, and the images which they carry, before other words in the syntactic form of the lines. Otherwise, we could safely have had: “The lakes have been lynched; the seas have been slaughtered: the mountains have been mauled.” But the pungency of the message would have been diminished.

It should be noted, however, that some inversions could merely be plays on words or stylistic embellishments. In “Moonsong II,” the following example of inversion in the last two lines is a stylistic embellishment used for aesthetic balance:

...let me see your voice

so lithe, so light, like eggs of starsparrows

I will not let fall the eggs

I will not let the eggs fall (1988, p. 6)

Osundare also uses metonymy in his poems. His use of “push” and “pull” in “Excursions,” during his trip through shopping doors, is “a substitution for shops and supermarkets where “push” and “pull” are written on the door.” The alliterating “jam and jab” (1983, p.11) is another example of metonymy suggestive of the jamming sound made by car doors in motor parks and the “thud-thud” sound of killer punches in brawls

and scuffles, manifesting the violence of motor-park life in our society.

Symbols are also prominent in Osundare's poetry. In "Unequal Fingers," many symbols of poverty are presented. These include "wrinkles [which] rack the brows of crawling babies" and "ragged roofs [which] leak cold fears" (1984, p.60). These symbols are echoed in "Excursions" grim spectacle of dehumanized humanity's "bony chests... spongy breasts... kwashiorkor bellies and pin necks," amongst a host of horrific ailments and deformities (1983, p.7). Other symbols are used to describe the plight of the homeless in society. In "Rats Have Holes," Osundare's speaker observes those

who hang on in mangrove huts
where mosquitoes strut on wailing stilts
and fleas bloat their bowels
with the easy feast of wrinkled flesh (1987b, p. 12)

Each parasite conjures up a mental image of the marginalized masses in society and reinforces the grimness of their physical conditions.

CONCLUSION

Vis-a-vis the visual shape of Osundare's poems, his sound system, and his uses of lexico-semantic/syntactic features and rhetorical devices, it is evident that

- i) his poetry is truly radical;
- ii) its form approximates the verbal mannerisms of day-to-day speech and conversation;
- iii) and this form truly facilitates comprehension of the content of his poetry because of its relative accessibility.

REFERENCES

- Ademola, A. (2011). "No university in Nigeria is standard" Niyi Osundare. Retrieved February 15, 2022 from <http://saharareporters.com/2011/01/11/no-university-nigeria-standard-prof-niyi-osundare>
- Aribido, M. (1986). "A Stylo-Rhetorical Analysis of Selected Poems of Niyi Osundare." Unpublished Long Essay, University of Ilorin, p. 25.
- Brotherston, G. (1977). *Latin American Poetry: Origins and Presence*. Cambridge: Cambridge University Press, pp. 114-116.
- Bryce, J. (1986). "Dreams and Bullets" *West Africa* (Britain) July 21, p. 1524.
- France, P. (1982). *Poets of Modern Russia*. Cambridge: Cambridge University Press, p. 164.
- Jimoh, R. & Odetade, I. (2016). "A Socio-stylistic analysis of Niyi Osundare's "Blues for the new senate king." In *International Journal of English Language and Linguistics Research*, Vol. 4, No. 1, pp.45-52.
- Oden, C. (2017). "The Effects of Mother tongue Interference in the Study of English Language." Retrieved February 15, 2022 from <https://www.projecttopics.org/effects-mother-tongue-interference-study-english-language-secondaryschools.html>
- Ogundele, W. (1988). "Niyi Osundare: Dilemma of a Revolutionary Poet" *The Guardian*, (Nigerian), June 22, p.9.
- Ogungbesan, K. (1974). "Nigerian Writers and Political Commitment," In *Ufahamu*, Vol. V, No. 2, California: Regents University, p. 42.
- Osundare, N. (1983). *Songs of the Marketplace*. Ibadan: New Horn Press.
- Osundare, N. (1984). *Village Voices*. Ibadan: Evans Brothers Ltd.
- the quint: an interdisciplinary quarterly from the north* 65

Osundare, N. (1986). *The Eye of the Earth*. Ibadan: Heinemann Educational Books Ltd.

Osundare, N. (1987). "Bard of the Tabloid Platform: A Personal Experience in Newspaper Poetry in Nigeria," Paper presented at Canadian Association of African Studies Conference, Edmonton, Alberta, Canada, July, pp. 9-10.

Osundare, N. (1987a). "Songs of the Season" *Sunday Tribune* (Nigerian), August 16, p. 12.

Osundare, N. (1987b). "Songs of the Season" *Sunday Tribune* (Nigerian), October 11, p. 12.

Osundare, N. (1988). *Moonsongs*. Ibadan: Spectrum Books Ltd.

Osundare, N. (1988). "Songs of the Season" *Sunday Tribune* (Nigerian), May 8, p. 14.

Osundare, N. (1988). June 17, Interview.

Slonim, M. (1977). *Soviet Russian Literature: Writers and Problems 1917-1977*. New York: Oxford University Press, p. 23.

Tse Tung, M. (1977). *On Literature and Art*. Peking: Foreign Languages Press, pp. 6-10.

Relative Abundance of Saskatoons

Fearing jinxes last year, I feigned pessimism
When blooms held white riots, but then—
No act turned out necessary as rampant blossoms yielded
To clusters of branch-drag berries:

One dripping dawn, I filled a picnic basket,
Took deep soundings of saskatoons. Nearby
Lay sites of dog-burial, not to mention
Woodsy afternoon delights: fertility sowers.

Boastful, foolhardy, wrong, I predicted
Similar thrills this year, only to find myself
Thwarted—some pest, disease, had claimed my fruit.
Searches resembled dog-burial, & not afternoon delight.

—*Carolyn Hoople Creed*

Snow #4



Sue Matheson

The Hermeneutics of Frames and Framing: An Analysis of Xenophobic Texts on Social Media

Ekhareafo Daniel Ofomegbe
University of Benin,
Benin City, Nigeria

Abstract

The narratives of xenophobic attacks in South Africa are a mixture of the good, the bad and the ugly. Considering such narratives, this paper examines the frames in which reports about xenophobia were presented and whether they were socially responsible. Anchored in framing and group norm theories, 46 social media tweets made during September 2019 were examined. The analysis shows a preponderance of irresponsible stories spread news of the attack without fact-checking. Frames of anti-foreigners, ingratitude, crime and the Pan Africanism dominate the reports. The study recommends proper/responsible tweeting guidelines are needed to discourage more misleading information online. Mainstream media organizations should also work hard to provide the public with correct information to avoid the spread of falsehoods through social media.

Keywords: Xenophobia, Frames, Mainstream, Social media, Nigeria, South Africa

Introduction

Globalization has resulted in countries with stronger economies experiencing an influx of migrants. South Africa became a rendezvous for many Africans seeking better opportunities, igniting the struggle for limited resources has always been at the centre of political crises in Africa. From 1994 to 2008, there were reported cases of 67 deaths associated with anti-immigration issues, and 21 of the dead were South Africans. The growing population of immigrants, which increased from 2 million to 4 million between 2010 and 2017, further exacerbated the challenges that have fuelled xenophobia in South Africa. In September 2019, South Africa experienced a wave of dysconscious xenophobia, rooted in the failures of different national governments to provide decent jobs and economic opportunities for their citizens. Searching for better lives, migrants (documented and undocumented) were thought to strain the economy; their presence was associated with job losses, security concerns, underemployment, and challenges to the values that sustained South Africa's traditional society. A study conducted by the Pew Research Centre in 2018 shows that 62 percent of South Africans viewed immigrants as a social burden taking away jobs and social benefits, and another 61 percent saw immigrants being responsible for crimes that were occurring.

According to Okhremtchouk and Clark (2018), "dysconscious xenophobiaism leads to uncritical ways of thinking about immigration and undocumented immigrants that accept assumptions, anecdotal accounts and myths that justify political positions related to immigration or other governmental failures" (p.106). Although the notion of the dysconscious is attributed to Joyce King's position on dysconscious racism as a "tacit

acceptance of norms and White privilege that isn't the absence of consciousness (that is, not unconsciousness) but an impaired consciousness or distorted way of thinking about race" (King, 1991, p. 135).

Dysconscious rhetorics of migration fuel mutual suspicion and disintegration in previously accommodating communities. This resonates in a study by Lakoff and Ferguson (2011) on the impact of indirect messages the broadcast media sends via specific terms or frame words such as "illegal immigrants," "illegal aliens," "border security," and "amnesty". According to Lakoff and Ferguson, by marrying the word "immigration" to the word "illegal," broadcast media frame immigrants as criminals, as if they were inherently bad or dangerous people. Lakoff and Ferguson call to attention the fact that these common terms are neither neutral nor unbiased. As a point of comparison, they note that businessmen who once cheated on their taxes are not called "illegal businessmen"; nor are drivers ticketed once for speeding called "illegal drivers." In addition, they argue that the word "illegal" becomes especially pejorative when paired with the word "alien." "Alien" denotes a sense of otherness.

Such framing becomes the means through which an issue is seen. Norris (1995) sees news frames as cognitive schemes: journalists commonly work with news frames to simplify, prioritize, and structure the narrative flow of events. Media emphasis on some issues over others helps the public to pay special attention to certain topics. It decides what is the crux of the agenda setting philosophy. However, framing goes further by presenting the issues from a perspective that the society can accept. Framing theory also refers to the way in which media and media gate keepers organize and present events and issues they cover (Okpoko and Samson 2015). McQuail captures it appropriately; when he says that framing consists of "using certain words or phrases, making certain

contextual references, choosing certain pictures or films, giving examples as typical, referring to certain sources and so on” (2005, p.271).

Lakoff and Ferguson (2006) observe that from the perspective of popular culture, an “alien” as a being who invades earth with the intent of taking over by gradually associating themselves among us. Framing the immigrant as an “alien,” not only dehumanizes them, but presents them as potential threat to society. The frequent usage of the word “amnesty” in issues pertaining to illegal immigration further skews the topic. By definition, “amnesty” is a pardoning of an illegal action, a show of either benevolence or mercy by a supreme power. When paired with immigration issues, this word implies that the fault inevitably lies with the immigrant, as opposed to border officials, businesses, inefficiency of the legalization system, or other parties involved. Furthermore, there exists the “undocumented worker” frame. Lakoff and Ferguson note that while this frame is perhaps intended to have a less accusatory effect than say, the word “illegal,” a closer look reveals that it is a pejorative frame. The word “undocumented” indicates that the immigrant should be documented, and the fact that he or she is not implies that there is something inherently negative about his or her presence.

Masango and Olisa (2019, p.1) remark that some South Africans assume that all Nigerians are criminals and, therefore should not be allowed to stay in South Africa. However, Nigerians and other African migrants, on the other hand, assume that all South Africans are xenophobic, and that xenophobia in South Africa is Afrophobia. Masango and Olisa further state that “[p]revious studies did reveal that African migrants face rejection, xenophobic attacks, abuses, marginalisation and socio-economic exclusion through rowdy practices of public officials and perceived institutionalised prejudice in South Africa. However, White Western and Indian-origin migrants are perceived to be

better treated with dignity and respect in the same host country.”

Unresolved discrimination and perceived distrust between South Africans and other Africans create room for attacks and counter attacks, producing pain which Burke (2016) refers to as emotional hurt. Masango supporting Burke’s position asserts that

I tend to agree with his assertion because of the general observation of how the majority of African migrants in South Africa sadly expressed their pain through social media reports, at a personal level, and how unsafe they felt in the democratic South Africa of today. Some alluded to the fact that it was safer for African migrants who were staying in South Africa before 1994, during the apartheid regime, than now since the country has democratised. Fear for new alien migrants’ lives, coupled with the uncertain immigration policy, social exclusion and xenophobia, which is Afrophobia in South Africa, seems to be responsible for the emotional pain most new alien black migrants are suffering in the hands of earlier alien migrants in South Africa. (2019, p.2)

On September 1, 2019, news broke on social media and mainstream media of another wave of xenophobic attacks in South Africa. Within hours, stories about the attacks had gone viral creating panic. The narratives about the attacks raised a number of questions about there being hidden motives behind the tweets. While some South Africans justified the attacks as fighting against criminality, others considered them to demonstrate afrophobic sentiment subtly supported by the South African Authorities against their fellow blacks. Other reactions to the attacks expressed ingratitude on the part of South Africans. Studies on framing and immigration have often considered

descriptive language and narratives about immigrants being critical for fuelling anti-migrant postures of the host nations. Lakoff and Ferguson's (2011) study, for instance, echoes the importance of certain frames profiling immigrants. While most studies have focused on mainstream media framing of immigration issues around the world, this study narrows its attention to tweets related to recent xenophobic attacks in South Africa to analyse the hidden meanings in these texts.

In 2018, *[Re]-presenting knowledge: The coverage of xenophobia research in selected South African newspapers, 2008-2013* based its results on content analysis of the *Mail & Guardian* and the *Sowetan*. This study used the qualitative method to generate and analyse data. Vanyoro and Ncube's findings show that the newspapers uncritically picked up stories and ran them without a strong knowledge base facilitated by empirical research. According to Vanyoro and Ncube, "empirical research findings were selectively utilized to 'authenticate' or legitimize convenient ideological positions". They observed a clear tension between discourses of 'empirical knowledge' and 'popular perceptions' was evident in the analyzed stories.

Newspaper houses have their own ideological dispositions regarding issues in their coverage. Such dispositions may stem from their perceived social milieus or maintenance of the status quo. It is indicative that the prejudice against blacks from other nations has dominated the narratives of xenophobia in South Africa. Kulaszewicz (2015), a textual analysis on racism and the media, used Bandura's Learning Theory to analyze how media messages impact their readers' beliefs and value systems by examining what information was available to readers and how that information affected racial differences, stereotypes, racial micro-aggressions and perceptions of African American males. Major findings included examples and information related to racial micro-aggressions and the impacts it

relates to media exposure. The research also recognizes “identifier” word patterns; using “black” and “white”. The research offers a conclusion, that on average, “black” is used three times, more in news reporting than “white” and suggests that overuse of the word “black” becomes a racial micro-aggression, because it conditions the mind to associate the word with negative connotations. Patterns of criminalization and justification also are discussed. In the media, Black men are often criminalized and represented as being violent. In contrast, when a White officer shoots a Black man, the officer’s actions are justified or supported regardless of the criminal nature of the officer’s actions. Considering how race has been presented in the media historically, it seems that racism is likely still reinforced through news media.

Images and stereotypes of immigrants spread by people around us are rooted in the dominant themes and narratives largely provided by the media that have become our own language of reference. Here it is instructive to consider Corbu, Buturou and Durach’s (2017) examination, “Framing of the Refugee Crisis in Online Media with a focus on the Romanian Perspective.” Media coverage of this refugee crisis was the main source of information concerning migrant issues, and as such facilitated people’s access to social reality. Using agenda-setting and the conceptual background of framing theory, Corbu, Buturou and Durach (1) identified the most prominent frames online media employ with reference to the refugee crisis, and (2) revealed the tone that online media used when portraying issues related to this crisis. They content analyzed 1,493 online news articles, published between April 15, 2015 and February 29, 2016. Their main findings show that online media outlets generally referred to the refugee crisis in terms of responsibility and conflict, in this order of prominence. At the same time, online media portals preferred using a reasonably balanced viewpoint when portraying the refugees,

and a slightly negative one in terms of attitudes towards the European Union. These results demonstrate that some media narratives have balanced perspectives regarding issues. Such balance may stem from the reporters' level of professionalism or in the case of this study, need to respect the humanity of the refugees. The news articles reviewed all adopted qualitative data from mainstream and online news sources but did not make any reference to social media. Focused on social media which differ considerably from professional news sources, my study addresses this gap.

Literature Review

The subject of xenophobia has attracted the attention of literary scholars around the world. Ordinarily, xenophobia means hatred for foreigners. Here it should be noted that underlying historical and current drivers do affect the meaning of the term which has strong links to other associated concepts such as racism and nationalism. Manifestations of perceived oppressions of one group over the other have resulted in serious wars and conflicts. The history of struggle for political independence in Africa contains protests against the white race as oppressors. Post-independence Africa also echoes unending inter-ethnic race struggles among many Africans. In South Africa, xenophobic attacks have assumed alarming proportions. Tella (2016) notes that the 2015 attacks were ostensibly triggered by a speech by Zulu King Goodwill Zwelithini who allegedly asked foreigners to pack their bags and go back to their countries because they were enjoying South African resources at the locals' expense. Tella further observes, however, that xenophobia in South Africa is not limited to violent manifestations. Simple intolerance has not been limited to ordinary citizens. Government officials, some government departments, the media and the police have adopted similar attitudes.

In spite of apparent signs of xenophobia, the country's former and present leaders
76 *Vol. 15.1* (December 2022)

have viewed those who attacked migrants only as criminals. For instance, Thabo Mbeki in his July 2008 address regarding xenophobic attacks in which 62 persons died maintained that the attacks were crimes rather than expressions of xenophobia. According to him,

[w]hat happened during those days was not inspired by possessed nationalism, or extreme chauvinism, resulting in our communities violently expressing the hitherto unknown sentiments of mass and mindless hatred of foreigners—xenophobia....I heard it said insistently that my people have turned or become xenophobic....I wondered what the accusers knew about my people which I did not know. And this I must also say— none in our society has any right to encourage or incite xenophobia by trying to explain naked criminal activity by cloaking it in the garb of xenophobia. (Dodson, 2010:7)

Melosi Gigaba, the South African Minister of Home Affairs, was criticized for fuelling the 2019 crisis with a statement he made that he was “coming for” businesses who hired undocumented immigrants. He denied the existence of xenophobia, stating that South Africans were merely addressing problems related to crime, drugs, and prostitution.

According to Harris (2002), the three following factors have been identified as catalysts of xenophobic behaviour: isolation, scapegoating and biocultural hypotheses. The isolation thesis traces xenophobia to the apartheid administration. Scholars of this school of thought, such as Matsinhe (2011), Morris (1998), Dodson (2010); Crush (2000), and Steenkamp (2009), maintain that the oppressive nature of the apartheid system in South Africa which made the country a pariah also blocked Black African immigration to South Africa. This created limited interactions between South Africans

and other blacks. During the period, many leading South Africans found refuge in Black nations like Nigeria where they enhanced their educations and received support for their struggles for liberation. Then, liberation from apartheid made room for the influx of blacks to South Africa.

The scapegoating metaphor finds support in the works of Crush (2000) who notes that post-apartheid South Africa has shown little tolerance to foreigners, as a way to stem the threat they pose to employment for South Africans. According to Crush, this attitude is evident in the decline of legal immigration and the difficulties foreigners face in obtaining temporary residence permits. Despite this, many South Africans still believe that there are too many foreigners in the country. In their study of conflict between South Africans and foreigners, Mizamoyethu, Dodson and Oelofse (2000) argue that while one cannot analyse this conflict without making reference to socio-cultural differences between the groups, its primary cause is economic survival. This is what Tafira (2011, p. 114) considers a form of black-on-black racism, specifically “New Racism...practised by people of the same population group, which has characterised post-apartheid South African black social relations”. He observes that “people of the same skin colour, in this case black African immigrants and black South Africans, ... have over the years been transformed into racialised subjects and ... they have come to perceive each other in the light of their racial subjectivities” (115). Politicians have used such divisive rhetorics to fuel xenophobia. Okhremtchouk and Clark (2018) refer to this as dysconscious xenophobiaism.

Tella (2016) considers the bio-cultural hypothesis which proposes xenophobia triggered by the biological and cultural differences between South Africans and foreigners. That is language, dress, stature, birth marks ,and other distinguishing characteristics make

it easy for South Africans to recognise foreigners and create a notion of us and them. This implies that South Africans, particularly black South Africans, stick together and foreigners stick together with little accommodation for one another. Foreigners are also apparently reluctant to assimilate South African culture, perhaps as a result of xenophobic treatment. Morris (1998), Steenkamp (2009); Klotz (2012), Nyamnjoh (2010), Everatt (2011), and Reilly (2001) present their analyses within the prism of this hypothesis.

Tella (2016) then takes the thesis of the xenophobic discourse to a new level by providing a framework for analyzing the phenomena at the levels of the president, government officials, and ordinary citizens. State or Domestic Level of Analysis may also take place at the levels of Government Departments, the South African Police, and the Mass Media. At the Inter-state Level analyses of The African Renaissance, Nationalism, and South African Exceptionalism happen. At the individual levels of president, government officials and ordinary citizens, and State or Domestic Level of Analysis, Tella notes that

[g]iven the xenophobic attitudes of top officials in the South African government, it is not surprising that xenophobia is rife among ordinary South African citizens, many of whom feel that there are too many foreigners in the country who compete for limited resources with locals. (p.151)

At the State or Domestic Level of Analysis: Government Departments, the South African Police and the Mass Media, he observes that

[i]n reporting on foreigners in the country, the South African media has been largely anti-immigrant. The media has the potential to play a pivotal role in mitigating the menace of xenophobia by presenting non-discriminatory,

tolerant, non-stereotyping and analytical reporting. However, the South African mass media, especially the print media, often portrays foreigners in a negative light. (p152)

At the Inter-state Level regarding The African Renaissance, Nationalism, and South African Exceptionalism, Tella asserts that South Africa has been selected by its manifest destiny to champion the cause of the African continent and serve as Africa's voice in the global arena. But there also exists a contradictory, extreme nationalism which breeds a sense of exceptionalism, a denial of Africaness and promotes xenophobia. At present, the latter rather than the former seems to prevail. In sum, xenophobia has become ingrained when policies have been made to discriminate against foreigners or deliberate policies have been made to frustrate citizens of other nations out of their host nations. This growing culture of intolerance increases because of the limited resources available to cater to the growing population. It is in this context that Human Rights Watch and many scholars' depictions of South Africa's intolerance of African immigrants are cited as evidence of a culture of xenophobia (p.156).

Method and Analysis

This study used qualitative content analysis as its design with a focus on dialectic hermeneutical method of textual analysis. Dialectical hermeneutics according to Popoola and Adegoke (2015:5) is a "textual analysis method of research in critical-cultural studies" These contents were subjected to hermeneutical interpretations organized around Jensen's semiotic framework, which is adopted in communication sciences and cultural studies (Baran and Davis 2003), as cited in Popoola and Adegoke (2015). However, the data were derived based on the Social Media Tracking and Analysis System (SMTA). From

the tracking there were over seventeen thousand comments within the first three days of the outbreak of xenophobic attacks from September 1-5 2019. The researcher categorized tweets into five distinct groups of frames—these frames being Afrophobia, ingratitude, Pan Africanism, crime, and call to action by individual nations.

The tweets were categorized into these five broad categories, and five texts were taken from each category to represent a particular group of frames. Since the frames in each category share the same frame, it became expedient to select only five each. The essence of the dialectical hermeneutics method rests in the fact that it affords one a deeper and clearer grasp of the contents of the tweets within the gamut of the socio-cultural cum-political environment underlining the tweets. From the different content categories of tweets underling the xenophobic attacks in South- Africa, the following were deciphered: Pan Africanism, criminality, ingratitude, and Afrophobia.

Pan Africanism

1. To hear nothing definitive from the South African government, no word from the African Union and in retaliatory threats from affected countries, is a big shame. South Africans cannot continue to behave like they have monopoly of violence. Enough is enough #xenophobia by Ola Barnabas
2. It seems Nelson Mandela wasted his time liberating the blacks in South Africa. Imagine a fellow Blackman attacking a blackman. #xenophobia. By Bilianiaminu Abdul Nojeeh Olaniyi. #xenophobia.
3. I always say this, there's is a thin line between nationalism and xenophobia. Very very thin, hence before see yourself as a Nigerian, South African, Zimbabwean know that all those fake "nationalities aren't real, you are an African Ist. By Mitchel Mhlenga@ minifeeds

4. Fight crime not fellow Africans by Julius Malema
5. It is an irony that a fellow black person would chase another black person like a hunter, chasing a rabbit in the field and burned people alive with no remorse whatsoever! The action I saw on TV is barbaric, mind bungling and disturbing. By Saleh Shehu Ahmed.

Criminality

1. #Pretoriashutdown. I don't condone any criminal act, but is wrong to naturalize a crime and attack other foreigners because the criminal is not a south African. South Africans commit heinous crimes too. They rob people and kill them. They rape women and children. By joey Akwunwa @gold4joey #xenophobia.
2. For me, it's pure criminality, people writing and all that, and using that as xenophobia. But for me now there is nothing that has sparked any form of conflict between South Africans and foreign nationals. We are dealing with criminality rather than xenophobia at the present moment" Bheki Cele, South African Police Minister.
3. How did the South African government deal with perpetrators of the past Xenophobia attacks? I have no proper understanding of the driver of this spate of killings of foreigners. But I believe the government didn't do enough to prevent re-occurrences. By Gimba kakanda @gimbakakanda.
4. Have you been to Hillbrow? No! keep your mouth shut. This is not #xenophobia attack, it's a fight against crime. By Tondani.
5. #xenophobia, why on # SouthAfrica every year. The first xenophobic attacks always to kill other African and to loot their shops and properties. This nonsense must not be left to SA alone. it is time for Africa to engage or sanction. Oh I forgot we a dead@ African union by Armston Taka CA (SA).

Afrophobia

1. You won't find South Africans in other countries dominating city up to 80%. We cannot surrender South Africa to foreign nationals. # xenophobic attacks# xenophobia by Bungari Mkangi South Africa Deputy minister of Police
2. You cannot call it Xenophobia but thina we are tired of foreigners who sell drugs to our kids. Abahambe #xenophobia by Siyaphila Mkhize @siyaphila9.
3. A foreigner in South Africa is a blackman person from Africa. Everyone else is not a foreigner. By webber C @ Duke of madamonbe.
4. We are "coming for" businesses who hired undocumented immigrants. There is no xenophobia. We are merely fighting crime, drugs and prostitution that south Africans are fixating on. BY Malusi Gigaba, South African Minister of Home Affairs.
5. The same nation that complain of racist attacks towards them, will deploy the same attacks towards their fellow African by dee@Arase diane #xenophobia

Ingratitude

1. This #xenophobic attack on Nigerians in South African is saddening our brothers and sisters do not deserve this no matter what. By Sally Suleiman@is_saliu
2. Nigerians have accommodated other countries in the past and it never lead to unnecessary killings, see south Africa wey just blow yesterday are now killing Nigerians because they want them out of their country, make them know say this world dey revolve oo! By Aba Boy @frank_learnxu
3. Someone predicted this attack gonna happen yesterday or tiding on this app. South African always, have it mind that Nigeria spent future to fight against apartheid in your country. By ifenna @like_ifee #Xephobia #enough is enough# Nigeria

The various categories of these texts have very strong meanings and implications. First, those who tweeted Pan African views reasoned that Africans have been at the lower rung of development. They have suffered humiliation at the hands of their colonial masters. In the spirit of African brotherhood, Africans must not kill fellow Africans in the name of disagreement. The founding fathers of Africa envisioned an African with a sense of brotherhood. The direct attacks on Africans clearly show that the spirit of Pan Africanism is lost. Tella (2016:154) echoes this, saying, “this sense of exceptionalism sharply contradicts the notion of the African Renaissance popularised by former President Thabo Mbeki. Rather than a sense of national consciousness, the African Renaissance stresses Pan-Africanism and African political, economic and cultural integration”. This development implies touted Africa Free Trade Zone recently signed by African leaders will remain only a shared dream. The 2019 International Labour policy for decent work ratified by the different regional bodies in Africa, which forbids all forms of discrimination, will fail to take off or even if it takes off will not have the desired impact.

Those who shared their opinions about criminal behaviour were worried about the growing crime in South Africa. While state authorities regarded the attacks as criminality, it is yet to make a scapegoat out of the many who take laws into their hands. While locals blame African foreigners, being drug peddlers, as destroyers of their values, one wonders why the security agencies are shying away from their jobs. Ironically, the government that identifies individuals engaging in criminal acts shies away from taking action. Blaming the victim is a rhetorical technique employed by politicians to further exacerbate criminal tendencies. Recently, a court in South Africa sentenced a police officer who killed some unarmed Nigerians. It is hoped this singular decision will make an impact on the xenophobic crime waves in South Africa.

The Afrophobia underlying tweets clearly shows the disdain many South Africans feel for against the blacks from other African Nations. One question one would like to ask is, are blacks from other African nations the only ones involved in crime? Another question is, why is there a high level of animosity against Blacks? Given the history of South Africa with its long years of apartheid, why are South Africans directing their energies only against the black communities? Masango and Olisa (2019, p.5) have discovered that most “accusations against Nigerians and other African immigrants who happened to be new alien settlers in South Africa are based on assumptions. Assumption is something that one considers likely to be true even though no one told the assumer directly or even though there is no proof or fact”. It seems that a stereotype has been perpetuated among South Africans that black people are dangerous and should not be allowed a space in South Africa. The exertion of energies against fellow blacks suggests an inferiority complex and a feeling that they would rather accept the whites as oppressors than find blacks holding an edge over them.

In the category of Ingratitude, the tweets are clear reminders that South Africans were rescued in the apartheid days by the financial resources of other black nations. Taking arms against those who fought for their liberation, to say the least, is an act of ingratitude. Most of the tweets were ascribed to ideological dispositions. There were some images of violence and destruction meant to draw public attention and some were irresponsible, spreading of images of burnt human bodies. Such tweets have the capacity encourage retaliation from young men who lack morals or the level of media literacy needed to exercise caution.

Conclusion

Given the hard-line posturing of these tweets, South African authorities need to re-

the quint: an interdisciplinary quarterly from the north 85

orientate their youths about the dangers associated with taking human lives as a way to vent their displeasure with the influx of foreigners into their lands. National governments also need to take serious measures against irregular migration and educate their young adults about the plights of illegal immigrants in different parts of the world. Again, different governments in Africa, must make deliberate efforts to address the state of underdevelopment in their own countries to stem the mad rush to South Africa. Finally, social media users need to engage in meaningful discourse about the development crisis in Africa rather than take part in the blame game that pervades the social media space.

References

- Adjai, C., & Lazaridis, G. (2013). Migration, xenophobia and new racism in post-apartheid South Africa. *International Journal of Social Science Studies*, 1(1), 192–205.
- Akinola, A. (2014). South Africa and the two faces of xenophobia: A critical reflection. *Africa Peace and Conflict Journal*, 7(1), 56–67.
- Okpoko Chinwe and Samson Benjamin (2015). Media Framing of 2015 Campaign on Violence-free Elections in Nigeria and its Implication for National Integration. *Mediacom Journal*, 9, 136-148.
- Corbu, N., Buturou R., & Durach, F. (2017). Framing the refugee crisis in online media: A Romanian perspective. *Romanian Journal of Communication and Public Relations*, 19(2).
- Crush, J. (2000). The dark side of democracy: Migration, xenophobia and human rights in South Africa. *International Migration*, 38(6), 103–33.
- Crush, J. & Ramachandran, S. (2014). *Migrant entrepreneurship, collective violence and xenophobia in South Africa*. Waterloo: Southern African Migration Programme (SAMP).
- Danso, R., & McDonald, D. (2001). Writing xenophobia: Immigration and the print media in post-apartheid South Africa. *Africa Today*, 48(3), 115–37.
- Dodson, B. (2010). Locating xenophobia: Debate, discourse, and everyday experience in Cape Town, South Africa. *Africa Today*, 56(3), 2–20.
- Dodson, B., & Oelofse, C. (2000). Shades of xenophobia: In-migrants and immigrants in Mizamoyethu, Cape Town. *Canadian Journal of African Studies*, 34(1), 124–48.

- eNews Channel Africa. (2015). Listen in English: King Goodwill Zwelithini lays into foreigners. Retrieved from <http://www.enca.com/south-africa/listen-zulu-king-foreign-nationals>.
- Everatt, D. (2011). Xenophobia, state and society in South Africa, 2008–2010. *Politikon: South African Journal of Political Studies*, 38(1), 7–36.
- Eyewitness News. (2015). Zuma finally speaks out on xenophobic attacks. Retrieved from <http://ewn.co.za/2015/04/10/Zuma-speaks-out-on-xenophobicattacks>.
- Freud, A. (1946). *The ego and the mechanism of defence*. New York: International Universities Press.
- Gitlin, T. (1980). *The Whole is Watching Mass Media In the making and unmaking of the new new left*. Los Angeles: University of California Press.
- Glean, S. G. (2002). *Media Effects Research: A Basic Overview*. Canada: Woods Worth Leaning Inc.
- Goffman, E. (1974). *Frame Analysis: An Essay on the Organization of Experience*. Auckland: Penguin Books.
- Goldstein, J. & Pevehouse, J. (2008). *International relations* (8th edition). New York: Pearson Longman.
- Harris, B. (2002). Xenophobia: A new pathology for a new South Africa? In D. Hook & G. Eagle (Eds), *Psychopathology and social prejudice* 169–84. Cape Town: University of Cape Town Press.
- Hassan, H. A. (2011). Civil society in Egypt under the Mubarak regime. *Afro Asian Journal of Social Sciences*, 2(2), 1-18.
- Hickel, J. (2014). 'Xenophobia' in South Africa: Order, chaos, and the moral economy of witchcraft. *Cultural Anthropology*, 29(1), 103–27.

- Human Rights Watch. (1998). *'Prohibited persons': Abuse of undocumented migrants, asylum-seekers, and refugees in South Africa*. New York: Author.
- Isike, C., & Isike, E. (2012).. A socio-cultural analysis of African immigration to South Africa. *Alternation*, 19(1), 93–116.
- Iyengar, S & Reeves, R. (1997). *Do the media govern? Politicians, voters and reporters in America*. California: Sage Publications Inc.
- Iyengar, S. & Kinder, D.R. (1987). *News that matter. Television and American opinion*. Chicago: University of Chicago Press.
- Kaplan, M. & Michael H. (2010). Users of the world, unite! The challenges and opportunities of social media. *Business Horizons*, 53(1), 59-68.
- Katerina V. (2010). Contextual Determinants of Political Participation in Democratic Countries. Paper presented at conference for Research on Nationalism, Ethnicity and Multiculturalism (CRONEM), University of Survey, Guildford, UK, June 29th-30th.
- Khan, F. (2007). Patterns and policies of migration in South Africa: Changing patterns and the need for a comprehensive approach. Paper drafted for discussion on Patterns on Policies of Migration, Loreto, Italy. October 3, 2007,
- Klotz, A. (2012). South Africa as an immigration state. *Politikon: South African Journal of Political Studies*, 39(2), 189–208.
- Kynoch, G. (2008). Urban violence in colonial Africa: A case for South African exceptionalism. *Journal of Southern African Studies*, 34(3), 629–45.
- Lakoff, George & Ferguson S. (2006) The Framing of Immigration. <https://tmiller.faculty.arizona.edu/sites/tmiller.faculty.arizona.edu/files/The%20Framing%20of%20Immigration.doc>

- Lakoff, G. & Ferguson, S. Crucial Issues Not Discussed in the Immigration Debate: Why Deep Framing Matters. <https://georgelakoff.files.wordpress.com>.
- Landau, L., Ramjathan-Keogh, K., & Singh, G. (2005). Xenophobia in South Africa and problems relating to it (forced migration working paper series no. 13). Johannesburg: University of Witwatersrand.
- London S. (1993). *How the media frame Political Issues*: Los Angeles: University of California Press.
- Masango, M.J. & Olisa, J.U. (2019). 'The pain of migrants in a strange land', HTS Theologiese Studies/ Theological Studies. <https://doi.org/10.4102/hts.v75i1.5417>. 75(1), a54172019
- Masuku, T. (2006). Targeting foreigners: Xenophobia among Johannesburg's police. *SA Crime Quarterly*, 15, 19–24.
- McCombs, E.M. & Shaw, D.L. (1997). *The Emergence of America Political Issues: the Agenda setting Function of the Press*. Philadelphia: West Publishing Co.
- McQuail, D. (2010). *Mass communication Theory*. 6th edition. California: Sage Publication.
- Okhremtchouk I.S., & Clark A. T. (2018). Rant—The politics of despair enabled by dysconscious xenophobiaism. *The Journal of Culture and Education*, 104-116.
- Tella, O. (2016). Understanding xenophobia in South Africa: The individual, the state and the international system. *Insight on Africa*, 8(2), 142–158. DOI: 10.1177/0975087816655014.

Moon Grammar

Thomas Mann knew differences
between communications diurnal
and nocturnal, the latter keeping
company with celestial bodies;
and so when he evoked “moon grammar”
to explain what issues from mouths
of night-time speakers, he meant
to summon certain power timetables.

Not all late-night orators succumb
to lunar loopiness—some of us
find clarity after midnight, in
Wiccan-summoned salt-rimed
margarita-hued moon-glow
(however syntactically dippy).

—*Carolyn Hoople Creed*



DISCOURSE STRATEGIES IN THE 2019 DEMOCRACY DAY SPEECH OF NIGERIA'S PRESIDENT MUHAMMADU BUHARI

Oluwayemisi Olusola Adebomi

Federal University of Technology,

Akure, Nigeria

Abstract

Speeches of personalities, especially presidents inhabiting the Nigerian political landscape, have been subjects of scholarly analysis. To date, however, scholars have not examined the discourse strategies deployed by President Muhammadu Buhari in his 2019 Democracy Day Speech given in commemoration of the commencement of his second term in office and to celebrate the nation's annual Democracy Day. Using Norman Fairclough's model of critical discourse analysis as its theoretical framework, this study identifies six strategies deployed by Buhari. These include the use of numbering, figures and dates; the use of personal pronouns; the use of modals; the use of vocatives and commendation of groups and individuals; his highlighting of achievements; and his deployment of escapist statements. These strategies have two major purposes: to portray Buhari as being committed to the development of the nation and to distance himself from her woes.

Keywords: Discourse Strategies, Democracy Day, CDA, Political Speech, Muhammadu Buhari

Introduction

Language is an essential tool for expressing power and is used by politicians to persuade, assert their authority, carve an identity for themselves and their government, and/or manipulate the masses. Clime (2002) notes that language has political motivations. According to Clime, defining terms controls debate by bracketing how the audience thinks about an issue, and to create new words is to create new realities. Corroborating Clime's (2002) claim, Rajagopalan (2001) argues that linguistic identity is mostly a political matter, and words are flags of allegiance. According to Rajagopalan, words and language loyalties are exploited by the powers that be to further their political ends. Over the years, politicians have used their speeches to justify the bases of their government being in power. Accordingly, political speeches, especially those of Nigerian leaders, have been subjected to shades of linguistic analyses. Many as these are, no studies have examined the various discourse strategies deployed by Nigeria's President Muhammadu Buhari in his June 12, 2019 Democracy Day speech. This study fills this critical gap.

Discourse strategies are those linguistic categories required to adequately assess the meanings of a particular text as well as its corresponding references to other interactional, social and cultural functions (van Dijk and Klintch 1983; van Dijk, 2012 and Shartiely, 2013). These strategies may be cultural, social, interactional, pragmatic and/or semantic. Cultural strategies pertain to the effective selection of cultural information that is relevant to the comprehension of the discourse. They are either hearer- or reader-oriented. The

hearer or reader uses the information about the cultural background of the speaker/author or the production condition of a discourse to analyse a text. Social strategies involve an understanding of the social context surrounding the text/talk being analysed. In understanding a discourse, it is important that one knows that it is produced and used within a larger social context or at a more local social occasion. These social strategies involve information about the general social structure of a group, institutions, roles or functions of participants; discourse genres of institutions or social occasions, style differences relating to social structure and situations of text production. Interactional strategies involve the interactional functions of discourse. They require information from all discourse levels. Interactional strategies focus on how strategies that are deployed in the text or talk are harnessed to produce the desired effect. Pragmatic strategies are concerned with the social action that is performed by a speaker when producing an utterance in a specific context. Semantic strategies aid understanding of discourse and involve tasks which include understanding the meaning of the text in order to give an appropriate interpretation. The discourse strategies identified in this study are, mostly, social. They are situation/speaker sensitive.

President Muhammadu Buhari

Muhammadu Buhari is the fourth democratically elected President of the Federal Republic of Nigeria, since the country returned to democratic system of government in 1999, after the protracted military interregnum. He began his first term in office in 2015, taking over from Goodluck Ebele Jonathan. He was re-elected in May, 2019 for a second term in office. Buhari was born in 1942 in Daura, Katsina State. He is a retired military general and was once Nigeria's Head of State from 1983 to 1985. Even though Buhari

sees himself as a converted democrat, he is perceived to continue to exhibit some aggressive tendencies. Many people have observed that he has the fewest number of speeches, out of all of Nigeria's civilian presidents since the country returned to democratic rule in 1999.

A brief overview of the speech

Nigerian Presidents address their citizens on the occasion of Nigeria's Democracy Day celebration. Hence, in 2019, Buhari, as expected, presented a Democracy Day speech to Nigerians. First, this speech is significant, because it is one of the few speeches presented by the president after he assumed office. Second, it is the first to be given since Buhari changed Nigeria's Democracy Day from the previous May 29 (the real date Nigeria returned to democratic governance in 1999) to June 12, a date declared as democracy day in honour of late MKO Abiola who is perceived by many people as the hero of Nigeria's democracy. Third, this speech serves two important purposes. Aside from being the 2019 Democracy Day speech, it is also considered as Buhari's second term inauguration speech. As expected, the speech captures the successes and failures of his first term in office. The speech is also laden with promises.

Literature review

Political speeches have proved to be a veritable site for the explication of ideologies. Consequently, scholars have subjected several of these speeches to linguistic analysis. Within the Nigerian political landscape, speeches of presidents have been discussed using various linguistic analytical tools. Oha (1994), Emeka-Nwobia (2013) and Akinmameji (2018a & 2018b) have attempted a linguistic analysis of the speeches of Nigeria's former rulers, both military Heads of State and Executive Presidents.

Koutchade (2015) attempts a critical discourse analysis of Buhari's official acceptance speech as the winner of the 2015 presidential election, from a systemic functional perspective. He argues that Buhari's choice of words depicts him as one who is ideologically motivated and an experienced person at his job. Babatope (2017) attempts a linguistic study of President Buhari's broadcast on the unity of Nigeria on August 21, 2017. He uses Systemic Functional Grammar to explain the way lexical units and clauses are deployed to reiterate government's determination to ensure that the lives and property of Nigerian citizens are secure. He concludes that language could serve as a tool for achieving national security, if appropriately deployed.

Nnamdi-Eruchalu (2017) examines the nature of pronouns deployed in Buhari's inaugural speeches, made as the military head of state and as Executive President. She argues that Buhari strategically selects personal pronouns to construct the various identities that feature in the military and the civilian eras. Furthermore, she observes that, through personal pronouns, Buhari distinguishes between the in-group and the out-group as well as project the authoritarianism associated with the military era and the persuasive tendencies identified with the civilian government. Like Nnamdi-Eruchalu (2017), Akinrinlola (2018) carries out a rhetorical analysis of the inaugural speech of Muhammadu Buhari. Unlike the former researcher, Akinrinlola (2018) does not consider speeches made by Buhari when he was a military ruler. Instead, he attempts the analysis of the speech given by Buhari when he was being inaugurated as Nigeria's civilian President. He reveals that the President's verbal choices were such that depict obligation, commitment and the promise to be proactive. He argues further that the president deploys paradoxical expressions to express political neutrality, and historical allusions to express his preparedness to ameliorate Nigeria's plight. Owuye and Idowu (2019) examine the way hedging

is deployed as a cooperative principle in the analysis of the 2016 Democracy Day speech given by President Buhari. They argue that Buhari adopts hedges to assert his integrity, honesty, commitment and transparency, and conclude that hedges could be deployed for positive self-imaging and national development in national politics.

Even though these studies focus on speeches produced by the same subject as in the present study, the data is very different; hence, the uniqueness of this study. Nonetheless, David and Moses' (2019) focus is an analysis of person deixis in Buhari's 2019 victory/democracy day speech. They examine Buhari's effort at using person deixis to foster togetherness with the Nigerian people. David and Moses (2019) adopt the same data as the present study. However, the focus of analyses varies. The former looks at person deixis in the text while the thrust of the latter is an examination of the discourse strategies deployed in the text.

Theoretical Framework

The methods of critical discourse analysis are deployed mainly in the explanation of the relationship between language, power and ideology. It has also been variously argued that no text and talk is produced for the sake of it. They are usually embedded with ideological underpinnings. Hence, the present study attempts to explain the various discourse strategies deployed by Nigeria's President Muhammadu Buhari to pass across his message, by deploying Norman Fairclough's model of critical discourse analysis which emphasises the sociolinguistic import of language use; that is, it discusses the relationship between language and society. This framework identifies three levels of analysis which are categorised as the description, interpretation and explanation stages. The description stage focuses on the formal properties of the text. Fairclough (1995) argues that at the descriptive stage, the vocabulary, metaphors, grammatical structures and modes of a text

98 *Vol. 15.1* (December 2022)

can be ideologically motivated. The interpretation stage is concerned with the relationship between text and interaction. Here, the text is considered as the product of a process of production, and a resource in the process of interpretation (Fairclough, 1989). The final level of analysis, the explanation stage, deals with the relationship between interaction and social context as well as with the social determination of the processes of production and interpretation and their social effects.

Furthermore, the model adopts a two-way analysis which is expressed as micro and macro analysis. The micro-level of analysis ventures into the description of the linguistic/extra-linguistic elements within the text. The macro-level focuses on the analysis of the text in relations to its ideological suggestions/society. It should be noted that this theoretical model takes into cognisance every aspect of language use within text and talk, whether they are linguistic or larger scale structures. Hence, whenever method of CDA is adopted in linguistic analysis, it is commonplace for Systemic Functional Grammar (SFG) popularised by M. A. K. Halliday to act as an accompanying model. SFG focuses on how speakers of a language generate utterances and texts to convey intended meaning. Linguistic analysis in SFG is systematic. This corresponds to Fairclough's model whose approach to CDA is also (somewhat) systematic.

Research methodology

The speech being analysed in this study was sourced from the online edition of the *Vanguard* newspaper. Excerpts for the study are collected from the Democracy Day speech presented by Buhari on June 12, 2019. This particular speech doubles as the President's Democracy Day speech as well as his inaugural speech for a second term in office; hence, its significance. Having completed his first tenure of four years in office, this speech contains the blue print of Buhari's APC-led government for another four-

the quint: an interdisciplinary quarterly from the north 99

year tenure. Extracts from the speech are randomly sampled through a selection of only the features that foreground the political intention of the subject. These features are described to determine the class of words to which they belong. Having identified these categories to include pronouns, modal auxiliary verbs, assertions, and numerals, they are further interpreted and explained to reveal the various strategies they project. Norman Fairclough's socio-cultural approach to CDA is adopted as theoretical framework, because it explains the relationship between discourse and society.

Numbering, date and figures

One of the discourse strategies deployed by Buhari in his 2019 Democracy Day/Inaugural speech is numbering, dates, and figures. According to Hamilton (2013), a speaker can build his case by using strong evidence such as statistics, examples, and testimonies that are accurate, up-to-date, and typical. He states further that it is not out of place for such a speaker to use a variety of sources to back up his claims. He argues further that the essence of this strategy is for the speaker to sound compelling and convincing to his audience. This is the goal Buhari attempts to achieve by deploying this strategy in his speech.

The speech is numbered from one (1) to seventy four (74) with some of the figures having further sub-divisions (a, b, c, and so on). This is a strategy deployed to achieve ease of reference. It is an attempt to project Buhari's style as simple and unambiguous. Furthermore, the use of figures and dates is deployed to present Buhari's claims as factual and traceable:

1a. I thank my fellow Nigerians, who, since 2003 have consistently voted for me.

1b. In 2002-2003 campaigns and elections, I travelled by road to 34 of the 36

states of the Federation. This year I travelled by air to all 36 states of the Federation.

1c. Following the 60 percent drop in oil prices between 2015 and 2016, through monetary and fiscal measures, we stimulated economic growth, curbed inflation and shored up our external reserves.

1d. We now have witnessed 8 quarters of positive growth in the economy and our GDP is expected to grow by 2.7 percent this year.

In example 1a, Buhari recognises his supporters who have been voting for him since '2003', that is about sixteen (16) years. It is little wonder that he describes this category of voters as 'consistent'. The above is not merely an effort to appreciate these followers but also meant to project the President as one who is reliable and is deserving of followership. It also portrays the President as one who is not forgetful, but is an individual who is capable of remembering, and possibly, compensating good deeds. In 1b, Buhari ensures precision by stating explicitly that he did certain things in '2002-2003'. He associates himself with the average Nigerian by claiming that he travelled to '34' out of the '36' states of the Federation by road. Furthermore, he projects himself as a leader of all, with no preference and bias by travelling to all the 36 States of the federation in 2019. He states that despite the '60 percent' drop in the price of oil, his administration was able to contain inflation and ensure economic growth, and he speaks of 2.7 percent GDP growth witnessed within '8 quarters'. These figures are quoted by the President to portray him as someone conversant with economic indices, and invariably, as one who is in charge of the nation's economy.

Use of personal pronouns ‘I’ and ‘we’

The way people use pronouns particularly in addressing recipients has implications for their interpersonal relationships and the way the receivers are positioned (Fairclough, 1989). Corroborating the above, Karapetjana (2011) argues that personal pronouns are used by politicians to share responsibility and create an involvement with the audience. Personal pronouns relate to the grammatical inflection called person. Person is clearly definable concerning the notion of participant-roles; the first person is used by the speaker to refer to himself as the subject of discourse. The second person is used to refer to the listener, and the third person is used to refer to persons or things other than the speaker or the listener (Obaoye, 2010). In the text under review, Buhari uses the personal pronouns ‘I’ and ‘we’ copiously.

Buhari’s deployment of the first person singular pronoun ‘I’ is significant. Its essence is to project him as an essential factor in this speech activity. The following excerpts underscore the centrality of Buhari to the subject of discussion:

- 2a. I respected the independence of INEC.
- 2b. I ensured that INEC got all the resources it needed for independent and impartial management
- 2c. I have been a public servant. I have no other career but public service. I know no service but public service.
- 2d. I was involved at close quarters in the struggle to keep Nigeria one.
- 2e. I can therefore do no more than dedicate the rest of my life to work for the unity of Nigeria and upliftment of Nigerians.
- 2f. I have interacted with Nigerians of all ages and persuasions and differ-

ent shades of opinion over a period of more than fifty years.

In the excerpts above, Buhari focuses on himself. In 1a and b, he claims to have respect for the nation's electoral umpire. This respect, according to him, propels him to provide all the resources needed by the body to prosecute a free and fair election. Here, Buhari portrays himself as one who is passionate about the nation's democracy and is ready to do anything to make democracy work. He also describes himself as a 'public servant'. A public servant is one who works for government and is accountable to such. Buhari refers to himself as a public servant to suggest that he is accountable and responsible. He attempts to create the impression that he is not superior but is working, like other public servants, to ensure the success of the system. In relation to this, in 2d, he claims to be committed to the struggle to keep Nigeria one. This is to portray him as one with no divisive tendencies. He expresses his readiness to work for the betterment of the Nigerian nation for the rest of his life and claims to have interacted with a large portion of Nigerians. Communication is crucial, especially between leaders and their followers. It propels a sense of belonging and boosts relationships. So, if Buhari claims to have interacted with a reasonable percentage of the people, he portrays himself as accommodating and endearing.

The plural personal pronoun 'we' is usually deployed to achieve some discursive goals. In some instances in the text under consideration, personal pronoun 'we' is deployed to depict inclusion. The following are examples:

2g. We give thanks also that the democratic process has been further entrenched and strengthened.

2h. We are privileged to mark the longest period of unbroken democratic

leadership and 5th peaceful transfer of power from one democratically elected government to another in Nigeria.

The essence of the deployment of this pronoun is to identify fellow party members as well every Nigerian as contributors to the success story of the Buhari administration. This is an attempt by the president to portray himself as one who is running an all-inclusive government. For Buhari, the efforts of every Nigerian further made a smooth transition from civilian to civilian government possible under his watch.

Use of the modals ‘will’ and ‘can.’

Modals are useful in doing CDA. Hakutani (1978) opines that modality is optional though it plays a unique role in the sentence. He notes that modal verbs always occur before the finite verb form and are never inflected for the third person singular. He links modals semantically to mood stating that its purpose in the sentence is to signal a hypothetical or factual situation. Quirk (2000:55) identifies different types of modals and their uses. These include:

‘Can’ which is used to express ability (be able to, be capable of, and know how to); permission (be allowed to, be permitted to); theoretical possibility.

‘Will’ which is used to express: willingness, intention, insistence and prediction. The modals ‘can’ and ‘will’ perform some of these functions in the examples below:

3a. We will take steps to integrate rural economies to the national economic “grid”...

3b. We will remain committed to improving the lives of people by consolidating efforts to address these key issues as well as emerging challenges of climate change,

3c. Our Government will continue work to reduce social and economic inequality through targeted social investment programs, education, technology and improved information.

3d. We will continue to listen to your ideas and plans not just about how we can secure more investment, but how your plans can help create a more equitable economy.

3e. We will accelerate investments in primary, secondary and tertiary healthcare programs, interventions and infrastructure as well as in upgrading of our medical personnel to stem the flight of our best trained people.

3f. We will see significant focus, resource and, where necessary reform, in tertiary and technical education to reposition Nigeria's workforce for the modern technological age.

In 3a, b, and c, the deployment of 'will' depicts intention and determination. In the examples, Buhari identifies some of the things that his government intends to do for the country in the future. This is to show his administration as progressive. In example 'd' Buhari expresses the willingness of his administration to listen to the yearnings of the masses and do things that would better their lives. Similarly, in example 'e', he expresses government's intention to accelerate investments in education and health. These two sectors are crucial to the nation's development, and Buhari promises to look into these so that the people can be better off for it. Finally, in 'f', Buhari predicts an era of techno-

logical advancement, especially in the education sector, for the country. This is to assure Nigerians that government is not resting on its oars. In all, Buhari deploys the modal ‘will’ to shed light on the present state of government and to project a brighter picture of the future. The modal ‘can’ is used in the following examples:

3h. Nigeria can do it.

3i. We can do it.

3j. We can lift 100 million Nigerians out of poverty.

The sense of ability is projected in Buhari’s use of ‘can’ in the examples above. Buhari declares unequivocally that ‘Nigeria can do it’ and for cogent reasons, he says ‘we can do it’. He believes Nigeria would work. With this strategy, Buhari expresses confidence in Nigeria and her systems. He de-emphasises self and focuses more on collective responsibility. He creates the impression that every Nigerian is vital to the Nigeria project. He gives all a sense of responsibility. In data ‘j’, he dismisses any thought of ineptitude on the part of government and assures Nigerians that 100 million people would be lifted out of poverty. This is a statement of commitment by the President.

Use of vocatives and commendations

The Democracy Day celebration is one that is held annually in Nigeria, usually with several activities marking the nation’s return to civilian rule. In most cases, the day is declared a public holiday to allow citizens celebrate as they desire. The 2019 celebration is particularly important because it signals the beginning of Buhari’s second tenure in office. It is also the first time that Nigeria’s Democracy Day would held on June 12th, in honour of late MKO Abiola who is perceived as the hero of Nigeria’s democracy. Previously,

Democracy Day was held on May 29. Owing to the important nature of the celebration, guests from within and outside Nigeria were in attendance. As a show of hospitality, the President repeatedly acknowledges the presence of these dignitaries by using vocatives such as ‘your excellencies’ and ‘ladies and gentlemen’. While he recognises ‘His Excellencies’, he does not overlook the people over whom he rules, as he continually acknowledges his ‘fellow Nigerians’. Here, it should also be observed that in his attempt to recognise his guests, Buhari places ‘fellow Nigerians’ ahead of the other categories. This shows the value he places on Nigerians. Instances in which he privileges Nigerians include the following:

4a. Fellow Nigerians, Your Excellencies, Ladies & Gentlemen, Despite the enormous resources pledged to infrastructure development these past four years, there remains the urgent need to modernize our roads and bridges...

4b. Fellow Nigerians, Your Excellencies, Ladies & Gentlemen, we know that there exists a strong correlation between economic inequality and insecurity.

It is, however, noteworthy that apart from the general reference to the guests, there is no mention of specific names. This suggests Buhari’s recourse to people as all-important without recourse to class, or societal stratification.

In the following data, Buhari appreciates men of the armed forces in recognition of their efforts towards maintaining law and order.

4c. I and Nigerians collectively must give adequate thanks to our Armed

Forces, Police and other law enforcing agencies for working round the clock to protect us by putting themselves in harm's way and defending our values and protecting our future.

The special recognition of this category of Nigerians suggests that Buhari considers security as remarkable. He attempts to create the impression that security agents are up and about their job of protecting the people, and as such, they could sleep with their two eyes closed.

In 4d below, Buhari recognises the late M K O Abiola, who is believed to be the hero of Nigeria's democracy. He does not merely recognise him; he also states that Abiola should be immortalised by naming a national edifice after him.

4d. Today, I propose the re-naming of the Abuja National Stadium.

Henceforth it will be called MOSHOOD ABIOLA NATIONAL STADIUM.

Highlighting of achievements

One of the aims of presidential speeches is to provide information about what government has been able to do. It, therefore, is not a surprise that Buhari itemises some of the things he considers as his major achievements in his Democracy Day speech. The following assertions are examples of them:

5a. We have contributed to UN peace-keeping responsibilities all over the world; we have stabilized Liberia, Sierra Leone, Ivory Coast and two years ago we prevented the Gambia from degenerating into anarchy.

5b. Without Nigerian influence and resources, the liberation of Ango-

la, Mozambique, Namibia, Zimbabwe and ultimately South Africa would have come at greater cost. This fact had been attested by none other than the late Nelson Mandela himself.

5c. Elsewhere, Nigeria is the Big Brother to our neighbours. We are the shock-absorber of the West African sub-region, the bulwark of ECOWAS and Lake Chad Basin Commission. We can therefore be proud to be Nigerians. We must continue to be Good Neighbours and Good Global Citizens.

5d. At home, we have been successful in forging a nation from different ethnicities and language groups: our evolution and integration into one nation continues apace.

5e. Admittedly, some of the challenges still remain in kidnappings and banditry in some rural areas. The great difference between 2015 and today is that we are meeting these challenges with much greater support to the security forces in terms of money, equipment and improved local intelligence. We are meeting these challenges with superior strategy, firepower and resolve.

5f. In my first term, we put Nigeria back on its feet. We are working again despite a difficult environment in oil on which we depend too much for our exports. We encountered huge resistance from vested interests who do not want CHANGE, But CHANGE has come, we now must move to the NEXT LEVEL.

In the first three sets of data above, Buhari identifies the goals that his government has scored in the international community. He mentions stabilizing Liberia and the

preventing Gambia from degenerating into anarchy. He remarks that Nigeria has acquired its 'Big Brother' stature amongst fellow African countries, thereby emphasising the nation's strengths. He also does not fail to mention what Nigeria is doing not only at the international level but also at the local level. He observes that the few problems that the nation encounters, such as banditry and terrorism, are not beyond the grasp of government. Buhari consciously plays down on the issue of insecurity in Nigeria by asserting that "the great difference between 2015 and today is that we are meeting these challenges with much greater support to the security forces" in spite of the fact that the issue of security is perceived to have worsened under his government. The deployment of this strategy is believed to be Buhari's effort at creating the impression that Nigeria, under his rule, is a safe place.

Escapist statements

Escapist statements are expressions used by a speaker to dissociate themselves from certain actions, which are mostly negative. These expressions are also used by people who do not want to take responsibility for actions that are considered unpleasant. In the text under consideration, Buhari uses escapist expressions to trivialise Nigeria's problems and also distance himself from them. Among them, one finds the following examples::

6a. Terrorism and insecurity are worldwide phenomena and even the best policed countries are experiencing increasing incidents of unrest and are finding things hard to cope.

6b. The principal thrust of this new Administration is to consolidate on the achievements of the last four years, correct the lapses inevitable in all human endeavors.

6c. Nation building takes time. But we must take solace in the knowledge that this country, our country, has everything we require to make Nigeria prosper.

Rather than make suggestions that would mark the end of terrorism in the country, Buhari believes the best Nigerians can do is to accept terrorism and terrorists as part of the country's *status quo*. He claims that Nigeria is not the only country where there are cases of terrorism. It exists even in 'best policed countries'. So, Nigerians should stop making a mountain out of a molehill. Similarly in 6b, Buhari wants Nigerians to overlook the inadequacies of his government because 'lapses are inevitable in all human endeavour'. These assertions portray Buhari as someone who does not see any fault in himself and his government. It is also an attempt to run away from taking responsibility from issues that should be of paramount concern to government. Furthermore, Buhari asserts that "nation-building takes time"; hence, Nigeria should not put undue pressure on its present government to deliver because the mindset is whatever facilities a government could not provide could be made available by successive governments. The nonchalant attitude adopted by the President is believed to be responsible for the further decay in governance in Nigeria—so much so that calls for the President's resignation are rife.

Conclusion

This study focuses on the analysis of the discourse strategies in the Democracy Day/ Inaugural speech of Nigeria's President Muhammadu Buhari, by using Fairclough's tripartite framework, employing description, interpretation and explanation with Halliday's SFG to identify and explain the various linguistic categories that Buhari used to promote himself and his government. Employing pronouns, modal auxiliary verbs,

numerals, and assertions (evident in discourse strategies such as use of vocatives and commendations, highlighting of achievements and deployment of escapist statements), Buhari depicted himself as a responsible and responsive leader and downplayed the challenges of the country in order to create a positive image for himself and his government, and to endear himself to the Nigerian people.

References

- Akinmameji, O. (2018a). A gender reading of selected speeches of Goodluck Ebele Jonathan. *Modern Research IN*. 8(2): 4-15.
- Akinmameji, O. (2018b). Persuasive strategies in selected speeches of Nigeria's Vice President Yemi Osinbajo. Osisanwo, A. et al. (eds.) *Discourse-stylistics, Sociolinguistics and Society: A Festschrift for Ayo Ogunsiyi*. 116-127.
- Akinrinlola, T. (2018). Rhetorical analysis of the inaugural speech of President Muhammadu Buhari. Accessed [www. Academia.edu](http://www.Academia.edu) on December 20, 2019.
- Babatope, J. (2017). Language and national security: a linguistic study of President Muhammadu Buhari,s broadcast on the unity of Nigeria. *International Journal of Humanities and Social Science Invention*. 6(11) 23-28.
- Clime, R. (2002). *Politics and language*. Basingstoke: Palgrave Macmillian.
- David, S. and Moses, J. (2019). Analysis of person deixis in Buhari's 2019 victory/ democracy day speech of June 12, 2019. *Journal of Languages, Linguistics and Literary Studies*. 9(2). 148-158.
- Emeka-Nwobia (2013). A Pragmatic analysis of selected political speeches of former Nigerian president OlusegunObasanjo. Unpublished Ph.D. Thesis, Department of English, EBSU.
- Fairclough, N. (1989). *Language and power*. London: Longman.
- _____ 1995. *Critical discourse analysis: the critical study of language*. New York: Longman.
- Hakutani, Y. (1978). The features of modals in English syntax. *Journal of Linguistics* 20:9. 59-69.

- Hamilton, M. (2013). *Understanding literacy development: a global view*. Cambridge: Cambridge University Press.
- Karapetjana, I. (2011). Pronominal choice in political interviews. *Baltic Journal of English Language, Literature and Culture*. I. 36-45.
- Koutchade, I. (2015). Discourse analysis of General Muhammadu Buhari's official acceptance speech: A systemic functional perspective. *International Journal of English Linguistics*. 5/2, 11-22.
- Nnamdi-Eruchalu, G. (2017). A critical analysis of Muhammadu Buhari's inaugural speeches with a focus on pronouns. *International Journal of Literature, Language and Linguistics*. Premierpublishers.org 4920. 156-164.
- Obaoye, A. (2010). A critical discourse analysis of Niyi Osundare's *Dialogue with my country* M.A. Dissertation. Department of English, University of Ibadan.
- Oha, O. (1994). Language in war situation: a stylistic study of the war speeches of Yakubu Gowon and Emeka Ojukwu. Ph.D. Thesis. Department of English, University of Ibadan.
- Owuye, M. and Idowu, O. (2019). Hedging in politics: A cooperative principles approach to President Muhammadu Buhari's 2016 Democracy Day address. *Journal of Humanities and Social Sciences*, 24(9), 47-52.
- Quirk, R. and Greenbaum, S. (2000). *A university grammar of English*. London: Longman Group Ltd.
- Rajagopalan, K. (2001). The politics of language. *CAUCE, Revista de Filologia y su Didactica*. 17.2: 11-16.
- Shartiely, N. (2013). Discourse strategies of lecturers in higher education classroom interaction: a case at the University of Dar Es Salam, Tanzania. PhD Thesis.

Department of General Linguistics, Stellenbosch University.

van Dijk, T. and Klintsch, W. (1983). *Strategies of discourse comprehension*. New York: Academic Press.

van Dijk, T. 2012. Structures and strategies of discourse and prejudice. *Social Psychological Perspectives*. 115-138.

Vanguard Newspaper. www.vanguardngr.com

Descent of Goose

Goose

by

goose

scudding

down

to

marshy

landings

float,

random

flocks,

on

air → air

drafts

above

water-perch

Evenstar

by

arrival

on

gullet

to

up

grain-glut

happy

honk-

with

fills

—*Carolyn Hoople Creed*



Effectiveness of Social Media on Music Education during Covid-19 Pandemic Era in Port Harcourt Metropolis, Nigeria

Eyiuche Rita Modeme
University of Port Harcourt,
Rivers State, Nigeria

Samuel Ololade Ajayi
University of Port Harcourt,
Rivers State, Nigeria

Abstract

This study examines the effectiveness of social media on music education during the Covid-19 pandemic in Port Harcourt Metropolis, Nigeria. The research was conducted using descriptive survey design. The population for this study comprised all the lecturers and undergraduate students of music department at the University of Port Harcourt and Ignatius Ajuru University of Education in Port Harcourt. The sample size used consisted of nine (9) lecturers and one hundred and twenty two (122) undergraduate students.

Two objectives and two research questions guided the study. Structured questionnaires

were developed for teachers and students and used for collecting data from the field. The data obtained from this study was subjected to descriptive statistics of frequency count and percentage. Descriptive statistics of percentage were used to answer the research questions. Analysis of the data reveals that using social media for teaching and learning music education during the period was effective regarding levels of knowledge reception and performance in music theory, because increases in the levels of concentration, online confidence, participation, and the interaction during class activities were above $\frac{3}{4}$ of the total percentage of respondents. This paper recommends that the music curriculum needs to be restructured to include e-learning as a course at all levels and that music teachers be constantly trained and retrained to use social media modern devices for online teaching and learning in Nigeria.

Keywords: Covid-19, Effectiveness, Music education, Social media

Introduction

Computer-mediated technologies that give individuals, companies, NGOs, governments, and other organizations opportunities to view, create and share information, (Obar & Wildman, 2015), social media is rapidly changing the communication settings of today's world and significantly influencing the academic lives of students (Raymond & Afua, 2016:2). It is no longer news that most educators and students are aware of the most recently developed search engines and social media platforms. In one way or the other, they use them for academic work and to connect with their colleagues, course mates, and friends, easily sharing educational resources via documents, video files, voice notes, and pictures. This content sharing, collaboration and communication has already helped to

improve and strengthen instructors-instructors, instructors-learners and learners-learners relationships. Isik, noted in Gorgoretti (2019), also affirms that social media allows for communication and collaboration between teachers and students outside the classroom in various forms like Telegram, Whatsapp, Zoom, Youtube, Facebook, Facebook Messenger, Twitter, Google, Pinterest, Instagram, Wordpress, Wikipedia, and LinkedIn. In part, social media redesigns the way people think and interact. Unique in their functions, social media provide quality services, reaching customers for immediate usability and stability when in demand. Facebook, LinkedIn, Myspace, Twitter, Whatsapp, Facebook Messenger, Gab, Skype, Instagram, Baidu Tieba, Pinterest. Others are Google+, Youtube, Viber and Snapchat attract many users from all over the globe. Their users come from many sectors, for example, health, sports, construction, entertainment, government, banking, architecture, religion, research, economy, engineering, and education.

Education is the specialized training given to individuals with the basic aim of equipping them with the knowledge of reading, writing, and calculation, as well as specialized skills for developing their interests and abilities. Acquiring these skills and competencies enables individuals to achieve self-competence and contribute effectively towards social development (Okeke, 2016, pp 24-25). Equally important is the cultivation of the cradle of creativity and innovation, whether it is the cultivation of high-quality laborers and professionals or the improvement of innovation ability and knowledge and technological innovation, education has unique significance even in music education (Quan & Jia, 2021: 64) . Adetunji (2016) views music education as a multifaced discipline, as a subject, as a vocation, lifestyle, occupation, and discipline. Music education can also be regarded as the acquisition of skills, knowledge, and attitudes in music selected, directed, and evaluated by schools on the basis of the society, ability, and interest of the

learners to enable him or her to be useful to himself or herself and the society. Similarly, Quan & Jia (ibid) aver that “music education is a form of education with music as the medium and aesthetics as the core”. Music education enables educated people to learn to listen, to and create music with “music ears”. For educators and educated people, this is the most creative form of education. Hence, music education has unique conditions used to cultivate student’s innovative spirit and practical ability. It can not only improve student’s aesthetic ability, but it can also promote the development of other disciplines, promote children’s intellectual and emotional balance, and enable them to grow up healthy. Contributing to music education, Nzewi (2005) argues that “any group of humans that has a unique body of music knowledge and practice which is transmitted from one generation to another as a process, has a system which is operative of music education, irrespective of methodological manifestations” (p.73). “Early music education was based on the cultural and religious practices of those times; current practice of music education in educational institutions has been significantly influenced by the use of technological tools and resources” (Ojukwu & Ibekwe, cited in Modeme and Adeogun, 2021:120) like during Covid-19 pandemic era.

Covid-19 is an acute respiratory illness in humans caused by a corona virus, capable of producing severe symptoms and in some cases death, especially in older people and those with underlying health conditions. It was originally identified in China in 2019 and became pandemic in 2020 (Oxford Dictionary). Covid-19 is characterized by fever, cough, and shortness of breath in some people. The disease also damages major organs such as the heart or kidneys (<http://www.dictionary.com>> browser). Beta corona virus is transmitted chiefly by contact with infectious material (such as respiratory droplets) or with an object or surface contaminated by the causative virus (Morrian-webster.com).

Studies have observed that the Corona virus (CoV) sparked little curiosity among scientists prior to 2003. However the Corona virus received increased attention after the severe Acute Respiratory Syndrome (SARS) outbreak caused by the SARS-CoV. This is the first epidemic of the twenty-first century, with its origins in China's Guangdong region (Stohr, 2003). The new virus is virtually identified as a novel Corona virus and given the designation 2019-nCoV; it was then renamed severe acute respiratory syndrome corona virus 2 (SARS-CoV-2) (Gorbalenya, et al, 2020) and the sickness it causes is now known as corona virus disease-2019 (Covid-19) by the World Health Organization.

According to Wajdi et al. (2020), the Covid-19 pandemic has affected every sector including the education systems of different income level countries. The United Nations Education, Scientific and Cultural Organization (UNESCO) has recognized that the coronavirus pandemic outbreak has impacted the education system globally. In general, education systems have been affected by several challenges ranging from changes in educational curriculums to closing down education systems because of the widespread pandemic disease (Owusu-Fordjour, Koomson, & Hanson, 2015). UNESCO (2020) has reported that 87% of the world's student population has been affected by Covid-19 pandemic school closures and launched distance learning practices to reach students who were mostly at risk. Distance learning solutions containing platforms, educational applications, and resources are aimed to help parents, students, and teachers. Digital learning management systems, massive open online course platforms, and self-directed learning content also have been established (UNESCO, 2020a). The lack of internet connectivity, information technology, educational materials, and digital technology skills has made distance learning difficult for teachers, students, and families in developing countries (Mustafa, 2020), but some developing countries are delivering classes through

radio, television, and online platforms.

Because of Covid-19, social media has become a guiding principle for educational sectors at primary, secondary and tertiary institutional levels. Many universities have adopted the E-learning method so as to keep up educational activities. Vishranti, Prafulla, & Patil (2016) observe that social platforms have facilitated the face-to-face encounters with other students for the personal interactions which are vital to creating and sustaining a sense of belonging. According to Wojtczzac (2002:12), effectiveness is defined as “a measure of the extent to which a specific intervention, procedure, regimen or service when deployed in the field in routine circumstances, does what it is intended to do for a specific population”. In the same vein, UNESCO also defines effectiveness as the final product of specific review or analysis which measures the achievement of specific educational goal or the degree to which the expectation of a higher education institutions are met. Studies have shown that social media and technologies have been found to be very effective in the field of education, especially in tertiary institutions. Many higher education learners are now seen to depend on social media as their second educational instructor, because it can provide them with readily available information on different subject matters. Social technologies according to Salavuo (2008) aid in expanding educational activities beyond the conventional classroom and performance oriented lecture-exam style.

Sulfian, Nordin, Tauji, & Nasir (2020) note that the use of ICT in the teaching and learning process can improve the efficiency and effectiveness of the learning outcomes. The importance attached to social media networks in the process of teaching and learning in higher education can be easily translated to the level of effectiveness of such networks in higher education. For example, the finding in the study carried out by Alvarez et al (2016) spells out the effectiveness of social media in the process of teaching and learning

in higher education. Their study finds 97.6% of students who participated in the study believe Twitter is useful for tracking topics of interest and 42.4% also considered twitter a useful tool for teaching-learning in the university education sector. In line with the above, research conducted by Christopher, Lauren, Ben & Michael (2021) shows that students believe that social media (Facebook) would facilitate their learning by increasing interactions between students and instructors.

In contrast to the above findings, Vishranti et al (2016) reveal that students who attempt to multi-task, checking social media sites while studying, show reduced academic performances. They further argue that the ability to concentrate on the task at hand is significantly reduced by the distractions that are brought about by social media platforms such as Youtube, Facebook and Twitter. However, the study carried out by Kheren (2020) discovers that Youtube which is the largest video site and educational channel, Whatsapp, Zoom, Google Classroom, Google meet and Google form are the social platforms employed for music education during Covid-19 pandemic era. Kheren (ibid) further mentions three challenges encountered by music teachers as (1) limitations in delivery materials, (2) inadequate facilities, and (3) use of digital platforms. These challenges are found to be exacerbated by lack of knowledge in terms of implementation and execution of e-learning.

Large scale social restrictions have impacted the world of music education, requiring teaching and learning activities to be carried out online. This becomes a challenge for all music teachers and music students, since music learning material is mostly practical. They have been required to adapt immediately to teaching and learning activities that have shifted from conventional to online modes (Kheren, 2020).

In a similar vein, research carried out by the Incorporated Society of Musicians

(ISM) in the United Kingdom in December, 2020 finds that the Covid-19 pandemic has had a devastating impact on all aspects of music education. These include curriculum entitlement, singing in schools, practical music making, extra-curricular activities, instrumental learning, and examinations. According to ISM publications in 2020, the following are the effects of Covid-19 outbreak on music education:

- Stoppage of music lessons in primary and secondary schools amounting to 10%;
- Reduction in music provision in primary and secondary schools amounting to 68% and 39% respectively;
- Stoppage of extra-curricular musical activities in 72% of primary schools and 60% of the secondary schools singing, with practical music making, extra-curricular activities and instrumental lessons all being negatively affected by coronavirus;
- Teachers reporting that face-to-face instrumental lessons are not continuing in 35% of primary schools and 28% of secondary schools;
- 86% of secondary music teachers reporting that they have re-written schemes of work due to coronavirus;
- 16% of secondary music teachers reporting that they have no access at all to specialist music classrooms and 43% of music teachers being required to move between non-specialist classrooms to teach some or all music;
- Provisions of 15B & a bucket to use as drums in the music classroom;
- Music teachers' health and well-being being negatively impacted through the changes they are experiencing in the delivery of classroom and extra-curricular music as well as reduced support they are receiving from their schools.

Because of these discrepancies, there is the need to examine how social media can

facilitate educational activities in music education during the Covid-19 pandemic in Port Harcourt metropolis, Nigeria. There, the Covid-19 pandemic significantly impacted the structure of human life. Lockdown was enforced after series of announcements that many citizens tested positive for Covid-19 in 2020. Those who tested positive were either quarantined or asked to self-isolate. Activities that are usually carried out outside had to be temporarily stopped and done from home. The disorganized situation which ensued required teaching and learning activities be carried out online. Music teachers and students had to immediately adapt to teaching and learning activities that shifted from conventional to online modes. This caused considerable disruptions to many music educators and learners. This study examines the effectiveness of social media on music education during the Covid-19 pandemic in Port Harcourt Metropolis to determine how effective social media has been facilitating educational activities in music education.

Gaps in Literature

Many studies by scholars have investigated the effectiveness of social media on music education in relation to its existence. In arguments about the benefits and challenges of social media the effectiveness of social media on Music Education during the Covid-19 Pandemic in Port-Harcourt Metropolis, Nigeria, a not been investigated. This study addresses this critical oversight. The specific objectives of the study are:

- 1) To investigate the effectiveness of social media in music education during the Covid-19 pandemic era in Port Harcourt Metropolis;
- 2) To identify the challenges of social media in teaching and learning of music education during the Covid-19 pandemic era in Port Harcourt Metropolis in Nigeria.

Research Questions

The following research questions guided the study:

Research Question 1: How effective is the use of social media in the teaching and learning of music education in Covid-19 pandemic era in Nigeria?

Research Question 2: What are the challenges of social media in teaching and learning of music education in Covid-19 pandemic era in Nigeria?

Methodology

Descriptive survey design was adopted. The population for this study comprised all the lecturers and undergraduate students of music department at the University of Port Harcourt and Ignatus Ajuru University of Education in Port Harcourt. This is because only the two Universities mentioned above have Departments of Music and continuing to deliver classes in Music Education in Port Harcourt Metropolis.

The sample size used in this study consisted of nine (9) lecturers and one hundred and twenty-two (122) undergraduate students of music department from Ignatus Ajuru Universities of Education in Port Harcourt. Ignatus Ajuru University of Education was the only University that shifted to online teaching and learning via social media in Music Education during Covid-19 pandemic era in Port Harcourt Metropolis. Purposive sampling technique was used to select the sample size.

The instrument for data collection is a self-developed structured questionnaire named, “Effect of Social Media in Music Education in Covid-19 Pandemic Era in Port Harcourt Metropolis Questionnaire” (ESMMECo19P). Two sets of structured questionnaire were developed, one for the music teachers and one for the students. The instrument for data collection is a 11/10 item questionnaire used to illicit information on effectiveness

and challenges at social media in music education in Covid-19 pandemic. The primary source of data is the use of questionnaire, while the secondary data is sourced from the related literature. The researchers obtained the data through the direct administration of the research instruments to the participants (music teachers and students). The researcher with the help of trained research assistants administered the instruments. The return rate of the questionnaire is 99.9% for both questionnaires.

Respondents were instructed to rate each item on a 5 points modified Likert attitudinal scale with response options of SA=Strongly Agree (5 points), A=Agree (4 points), PA=Partially Agree (3 points), PD=Partially Disagree (2 points) and D=Disagree (1 point). The instruments were face-validated by experts in the Music and Education Department and judged to be content valid. The data obtained from the study was subjected to descriptive statistics of frequency count and percentage. The descriptive statistics of percentage were used to answer the research questions. The data collected from the respondents after the administration of the questionnaire was coded and analyzed using the statistical package for Social Science (SPSS) version 20.0.

Results

Table 1: Presents the demographic data with respect to the gender of music lecturers, students and class level of the music students.

(1a) Gender distribution of the music lecturers

Gender	Frequency	Percentage
Male	4	44.4
Female	5	55.6
Total	9	100

Source: Field Data (2021)

Table 1(a) shows that only nine (9) (100%) music lecturers participated in the study: 55.6% (n=5) were female while 44.4% (n=4) were male.

(1b) Showing the gender distribution of music students

Gender	Frequency	Percentage
Male	64	52.5
Female	58	47.5
Total	122	100

Source: Field Data (2021)

Table 1(b) shows a total number of 122 (100%) respondents for the music students' category participated in the study: 52.5% (n=64) were male music students, while 47.5% (n=58) were female. This data indicates a fair gender representation of the perceptions of the female and male students in Ignatus Ajuru University of Education in the Department of Music.

(1c) Class level distribution of the music students

Level	Frequency	Percentage
100	14	11.5
200	48	39.3
300	46	37.7
400	14	11.5
Total	122	100

Source: Field Data (2021)

Table 1(c) shows the class level distribution of the respondents: 11.5% (n=14) for 100 level, 39.3% (n=48) for 200 level, 37.7% (n=46) for 300 level and 11.5% (n=14) for 400 level participated in this study. The findings show that majority of the respondents are in 200 level with the highest percentage of 39.3% in the distribution.

Research Question 1

How effective is the use of social media in the teaching and learning of music education in Covid-19 pandemic era?

Analysis of frequency count and percentage of the effectiveness of social media for teaching and learning music education in Covid-19 pandemic era, Table 2 & 3 respectively used five parts and modified Likert attitudinal scale with response options of SA=Strongly Agree (5 points), A=Agree (4 points), PA=Partially Agree (3 points), PD=Partially Disagree (2 points) and D=Disagree (1 point).

Table 2: Lecturer's response on the effectiveness of social media for teaching and learning in the Covid-19 pandemic era

N/S	Items	SA	A	PA	PD	D	Total
		(%)	(%)	(%)	(%)	(%)	(%)
1.	The use of social media in teaching strongly influences my teaching style in Covid-19 Pandemic era.	0(0)	(66.7)	3(33.3)	0(0)	0(0)	9(100)
2.	Teaching music education courses via social media limits me to some teaching methods.	(77.8)	(11.1)	0(0)	0(0)	1(11.1)	9(100)
3.	I taught better using social media as a medium of teaching in Covid-19 pandemic era.	0(0)	(44.4)	5(55.6)	0(0)	0(0)	9(100)
4.	The use of social media to teach in Covid-19 pandemic era increased my students' level of performance in theory.	(66.7)	0(0)	1(11.1)	1(11.1)	1(11.1)	9(100)
5.	The use of social media to teach in Covid-19 pandemic era increased my students' level of performance in practice.	0(0)	0(0)	2(22.2)	1(11.1)	6(66.7)	9(100)
6.	The level of my students' interaction and participation in classroom activities when learning via social media during Covid-19 pandemic era increased.	(66.7)	(11.1)	1(11.1)	0(0)	1(11.1)	9(100)

7.	Teaching and learning via social media in Covid-19 pandemic era has helped to replace physical students' nervousness with online confidence.	0(0)	(77.8)	1(11.1)	1(11.1)	0(0)	9(100)
8.	The students achieved high level of concentration when learning via social media in Covid-19 pandemic era.	0(0)	(44.4)	4(44.4)	1(11.1)	0(0)	9(100)

Source: Field Data (2021)

Table 2 shows that 66.7% (n=6) of the music lecturers responses who participated in the study agreed that the use of social media in teaching music education during the Covid-19 pandemic strongly influenced their teaching style, while 33.3% (n=3) of the remaining music lecturers partially agreed with this statement. Also, 77.8% (n=7) of music lecturers strongly agreed that teaching music education courses via social media limited their teaching method, 11.1% (n=1) agreed, while 11.1% (n=1) disagreed their teaching methods were limited when teaching music education via social media.

In the same analysis, the researcher found that 55.6% (n=5) of the music lecturers involved in the study partially agreed that they taught better when using social media to teach music education during the Covid-19 pandemic, while 44.4% (n=4) disagreed. In the same vein, 66.7 (n=6) agreed that using social media to teach during the Covid-19 pandemic increased their student's performances in theory, 11.1% (n=1) partially agreed, partially disagreed and also agreed. Also, 22.2% (n=2) partially agreed that the use of social media in teaching iduring the Covid-19 pandemic increased the students' level of performance in practice, 11.1% (n=1) partially disagreed, while the highest percentage of the teachers involved in the research (66.7%: n=6) disagreed. A greater percentage (66.7%: n=6) strongly agreed that the level of students' interactions and participation in classroom activities increased when learning via social media, while a lesser percentage of 11.1% (n=1) agreed, partially agreed and at the same time disagreed with the same

statement.

The 77.8% (n=7) which formed a largest percentage of the music lecturer involved in the study agreed that teaching and learning via social media during the Covid-19 pandemic has helped to alleviate students' nervousness with online confidence, while an equal percentage of 11.1% (n=1) both partially agreed and disagreed with this statement. Of the music lecturers involved in the study, 44.4% (n=4,n=4) agreed and also partially agreed that the students achieved high level of concentration when learning via social media in covid-19 pandemic era, while the remaining 11.1% (n =1) partially disagreed.

Table 3: Students' responses on the effectiveness of social media for learning music education during the Covid-19 pandemic were divided into 5 parts and an used a modified Likert attitudinal scale with response options of S.A = Strongly Agree, A= Agree, P.A = Partially Agree, P.D = Partially Disagree and D = Disagree.

N/S	Items	SA (%)	A (%)	PA (%)	PD (%)	D (%)	TOTAL (%)
1.	The use of social media for learning in Covid-19 pandemic era strongly influences my learning style.	7(5.7)	42(34.4)	72(59.0)	7(5.7)	1(0.8)	122(100)
2.	I understand better when learning via social media in Covid-19 pandemic era.	0(24.6)	3(43.4)	34(27.9)	3(2.5)	2 (1.6)	22(100)
3.	Learning via social media in Covid-19 pandemic era has increased my level of performance in theory.	4(3.3)	59(48.4)	54(44.3)	2(1.6)	3(2.5)	122(100)
4.	Learning via social media in Covid-19 pandemic era has increased my level of performance in practice.	5(4.1)	28(23)	64(52.5)	18(14.8)	7(5.7)	122(100)

5.	Learning via social media in Covid-19 pandemic era has increased my level of interaction and participation in activities during classes.	12(9.8)	38(31.1)	51(41.8)	20(16.4)	1(0.8)	122(100)
6.	Learning via social media in Covid-19 pandemic era has replaced the nervousness I usually face during presentation or when asking questions in the classroom.	17(13.9)	51(41.8)	43(35.2)	10(8.2)	1(0.8)	122(100)
7.	High level of concentration is achieved when learning via social media in Covid-19 pandemic era.	22(18)	61(50)	31(25.4)	5(4.1)	1(0.8)	122(100)

Source: Field Data (2021)

Table 3 above shows that a larger percentage (59, n=72) of the students who participated in the study partially agreed that the use of social media for learning during the Covid-19 pandemic strongly influenced their learning style; also, 34.4% (n=42) agreed with this statement, 5.7% (n=7) both strongly agreed and partially disagreed, while 0.8% (n=1) disagreed. In terms of comprehension, 24.6% (n=30) strongly agreed that they understand better when learning via social media during the Covid-19 pandemic; also, 43.4% (n=53) agreed with this statement, 27.9% (n=34) partially agreed, 2.5% (n=3) partially disagreed, and 1.6% (n=2) disagreed.

Analysis of this study further revealed that a greater percentage (48.4%: n=59) of music students who participated in the study agreed that learning via social media during the Covid-19 pandemic increased their level of performance in music theory; also, 3.3% (n=4) strongly agreed with this statement, 44.3% (n=54) partially agreed, 1.6%

(n=2) partially disagreed, while 2.5% (n=3) disagreed. A higher percentage (52.5%: n=6) of the respondents partially agreed that learning via social media during the Covid-19 pandemic has increased their level of performance in practice; also, 23% (n=28) agreed with this statement, 4.1% (n=5) strongly agreed, 14.8% (n=18) partially disagreed, and 5.7% (n=7) disagreed. Furthermore, 9.8% (n=12) of the students who participated in the study strongly agreed that learning via social media during the Covid-19 pandemic has increased their level of interaction and participation during class activities; also, 31.1% (n=38) agreed with this statement, 41.8% (n=51) partially agreed, 16.4% (n=20) partially disagreed, while 0.8% (n=1) disagreed.

A larger percentage (41.8%: n=51) of the students who participated in the study agreed that learning via social media during the Covid-19 pandemic has alleviated the nervousness they usually face during physical presentation or when asking questions in the classroom; also, 13.9% (n=17) strongly agreed with this statement, 32.2% (n=43) partially agreed, 8.2% (n=10) partially disagreed, and 0.8% (n=1) of the student disagreed. Finally, in Table 3, a larger percentage (50%: n=6) of the students agreed that high level of concentration was achieved when learning via social media during the Covid-19 pandemic; also, 18% (n=22) strongly agreed with this statement, 25.4% (n=31) partially agreed, while 4.1% (n=5) partially disagreed, and 0.8% (n=1) disagreed.

Research Question 2

What are the challenges encountered by music lecturers and students in the use of social media for teaching and learning of music education in Covid-19 pandemic era in Nigeria? Analyses of frequency count and percentages of the challenges encountered by music lecturers and students in the use of social media for teaching and learning music during

the Covid-19 pandemic, in Tables 4 & 5, follows.

Table 4: Music lecturers' response on the challenges encountered while using social media in teaching music education during the Covid-19 pandemic.

S/N	Items	Agree	Disagree	Total
		(%)	(%)	(%)
1.	I had no personal electronic gadgets (Laptop, iPhone, Android phone, Tablet) to be used for the online teaching process.		9(100)	9(100)
2.	I had no means of internet connection to enable me conduct the online classes.	0(0)	9(100)	9(100)
3.	The source of internet connection was weak and not good enough for the online teaching process.	9(100)	0(0)	9(100)

Source: Field Data (2021)

Table 4 indicates that all the music lecturers had one or two electronic gadgets (Laptop, iPhone, Android phone, Tablet) that they used for the online teaching process. Also, all the music lecturers who participated in the study had internet connections which enabled them to conduct their online classes, but all agreed that these connections were weak and inadequate for online teaching.

Table 5: Students' responses to the challenges encountered while using social media to learn music education in Covid-19 pandemic era.

S/N	Items	Agree	Disagree	Total
		(%)	(%)	(%)
1.	I had no personal electronic gadgets (Laptop, iPhone, Android phone, Tablet) to be used for the online learning process.	36(29.5)	86(70.5)	122(100)

S/N	Items	Agree (%)	Disagree (%)	Total (%)
2.	I had no means of internet connection to join the online classes.	46(37.7)	76(62.3)	122(100)
3.	My source of internet connection was weak and not good enough for the online learning process.	58(47.5)	64(52.5)	122(100)

Source: Field Data (2021)

The results above in Table 5 reveal that a high percentage (70.5%: n=86) of the music students who participated in the study had personal electronic gadgets, such as Laptop, iPhone, Android Phone and Tablet, that were used for the online learning process, while 29.5% (n=36) had none. Also the findings reveal that 62.3% (n=76) of the students had a means of internet connection. A large percentage of the students, 52.5% (n=64) claimed that their source of internet connection was strong and good enough for the online learning process, while 47.5% (n=58) ed their source of internet connection was weak and not good enough for online learning.

Discussion of Findings

The results from Research Question I regarding the effectiveness of social media on music education during Covid-19 pandemic era show that teaching via social media platform influences the teaching methods of the lecturers, limiting the lecturers' ability to teach effectively, but there is some improvement in the students' level of comprehension in music theory. The result reveals that only theoretically-based courses were taught during this period and the social media platform, Whatsapp, was used the most. The findings from lecturers/students' responses also reveal that teaching and learning music education via social media during Covid-19 pandemic era helped to alleviate the students' physical nervousness therby increasing their level of concentration, interaction, and participation

during class activities. The findings in this study are in line with the work of Vishranti et al (2016) who discovered that the use of social media for teaching and learning facilitates students' personal interactions which are vital to creating and sustaining a sense of belonging. The present finding is also similar to that found in the study conducted in Christopher et al (2021) and Alvarez et al (2016) which reveals that social media helps to improve learning through increased interaction between the instructors and students and that social media has also been considered a useful tool in teaching and learning, especially in tracking topics of interest.

The findings from Research Question 2 reveal that the major challenge encountered by music lecturers and students in teaching and learning music education is a weak source of internet connection that cannot support online classes. The results also show that all the lecturers have electronic gadgets and a means of internet connection. The larger percentage 70.5% (n=86) of the student who participated in the study indicated that they have personal electronic gadgets which they used for the online learning, while 29.5% (n=36) had no electronic gadgets. The results also revealed that the majority of the students who participated in the study had a internet connection which enabled them to join the online learning process unlike the lecturers who reported weak sources of internet connection. The report also agreed with the findings of Kheren (2020:1) which states that the challenges of teaching online are increased by lack of knowledge about the implementation and execution of e-learning that is necessary for teaching and learning activities to be accomplished online. The above findings show that social media had a significant impact on the teaching and learning and enhanced students' class activities during the Covid-19 pandemic—therefore it is an effective teaching tool.

Conclusion

Disrupting education systems, (music education practice inclusive) throughout the world, the Covid-19 pandemic has created in radical changes to the field of practices, accelerating the practice of online teaching and learning. Camlin & Lisboa (2021) observe that the pandemic crisis has also prompted important conceptual and epistemological shifts in both theory and practice. Cheng & Lan, cited in Camlin & Lisboa, assert that “it is a valuable observation that music teachers are realizing that they need to transform themselves from instructors into facilitators of students’ learning in response to the crisis” (2021:137). Social media has become a method for providing good services to students. The results and analyses of this research show that use of social media platform (Whatsapp) in teaching and learning of music education has increased the students’ performance in music theory, concentration, interaction, and participation in classroom activities. Their physical nervousness has been replaced with online confidence. From the above findings, this study concludes that the use of social media in the teaching and learning of music education has been effective during the Covid-19 Pandemic in Port Harcourt Metropolis, Nigeria.

Recommendations

From the findings of this study, this paper recommends the following actions:

- 1) The music curriculum in use needs to be restructured to include social media gadgets. This can offer opportunities for effective online music teaching and learning which in turn help the music teachers to be competent in technology based education.
- 2) Music teachers should be motivated to enroll in some ICT-based

courses where they will be constantly trained and retained to be able to use social media modern devices for online teaching and learning.

3) Social media gadgets are currently very costly in Nigerian market today. Most music teachers and students cannot afford to buy these modern devices for themselves. The federal and state government should subsidize the cost of social media gadgets or devices for effective online music teaching and learning to make them affordable for teachers and students.

4) The federal and state governments of the nation should provide strong internet connections for online classes. This will enhance the use of social media in teaching and learning of Music Education.

References

- Adetunji, T. (2016). The Assessment of Music Education in the Junior and Senior Secondary, Private Schools in Lagos State. M.A dissertation submitted to the Department of Creative Arts, University of Lagos.
- Alvarez, M. V., Luque-Agudo, V., Palomino-Vasco, M., Rodriguezcaceres, M.I., Rodriguezgbmez, D., Moralo, M. (2016). Importance of social networks in the Teaching-Learning process at the University.
- Camlin, D. A. & Lisboa, T. (2021). The digital 'turn' in music education (editorial), *Music Education Research*, 23(2), 129-138 DOI: 10, 1080/1461 3808.2021.1908792
- Christopher, I., Lauren, B., Ben, D., & Michael, L., (2012). Students' Perceptions of Using Facebook as an interactive learning resource at University. *Australasian Journal of Educational Technology*, 28(7), 1221-1232.
- Gorgoretti, B. (2019). The use of Technology in Music Education in North Cyprus. According to Student Music Teacher. *South African Journal of Education*, 39(1), 39-41. <http://doi.org/10.15700/saje.v39nla1436>
- Incorporated Society of Musicians (ISM), (2020). Impact of COVID-19 on Music Education.
- Kheren, S. O. (2020). Music Education in the Covid-19 Pandemic: Challenges of Distant Learning and Digital Platforms. *Advances in Social Science, Educational and Humanities Research*, Volume 552. Proceedings of the 4th International Conference on Arts and Arts Education (ICAAE, 2020), Atlantis Press.
- Modeme, E. R. & Adeogun, A. (2021). Appraising the extent of digital divide between music teachers and students in Anambra State Secondary Schools, Nigeria. *International Journal of Music Education (IJME)*, 39(2), 119-133.

- Mustafa, N. (2020). Impact of the 2019-2020 Coronavirus pandemic on education. *International Journal of Health Preferences*.
- Nzewi, M. (2005). Modern Art Music in Africa: Whose modernism? In B. Omojola & G. Dor (Eds). *Multiple Interpretations of dynamics of creativity and knowledge in African Music tradition* (pp. 59-80). MRI Press.
- Obar, J. & Wilderman, S. (2015). "Social media definition and the governance challenge: An introduction to the special issue". *Telecommunications policy*, 39(9), 745-750. Dot: 10.1016/j. Telpot. 2015.07.04.
- Okeke, E. C. (2016). Education and society from sociological perspectives. Pearl Publishers.
- Oswaldo, C. R. (2015). Social media as learning tool in higher education: The case of Mexico and South Korea.
- Owusu-Fordjour, C., Koomson, C. K., & Hanson, D. (2015). The impact of Covid-19 on learning: The Perspective of the Ghanaian Student. *European Journal of Education Studies*, 7, 88-101.
- Quan, H., & Jia, L. (2021). Innovation music education in China: Theory and practical. *International Journal of Engineering Applied Sciences and Technology*, 6(1), 64-65.
- Raymond, O. B., & Afua, A. (2016). The impact of social media on student academy life in higher education. *Global Journal of Human-Social Science: Linguistics & Education*. Vol.16, issue 4 version 1.0.
- Salavuo, M. (2008). Social media as an opportunity for pedagogical change in music education. *Journal of Music Education and Technology*.
- Stohr, K. A. (2003). Multicenter collaboration to investigate the cause of severe acute respiratory syndrome. *Lancet*, 361, 1730-1743.

- Sulfian, S. A., Nordin, N. A., Tauji, S. S. N., & Nasir, M. K. M. (2020). The impact of Covid-19 on the Malaysian education system. *International Journal of Academic Research in progressive education & development*, 9(2), 764-774.
- UNESCO (2020). Distance learning solutions. UNESCO 7 July, 2020 en.unesco.org/covid19/educationresponse/solutions.
- Vishranti, R., Prafulla, P. & Patil, D. Y. (2016). Use of social media in education: Positive and Negative impact on the students. *Innovation Trends in Computing and communication*, volume 4, Issue I.
- Wajeli, M. B. N., Kuswandi, I., Alfarun, U., Zulhijira, Z., Khairudin, K., & Khoriiyah, K. (2020). Education policy overcome coronavirus, A study of Indonesians. *Journal of Education and Technology*, 3, 96-105.
- Wojtczzac, A. (2002). Glossary of medical education terms, <http://www.lime.org/glossary.htm>

Soot Kiss

Smirch

(Hoodie straight from wash,
now coal-black at sleeve),

Smudge

(Shoulder meets
woodstove door),

Soot-smooch

(Inner door brushes by
hoodie out of laundry:

newly rid of past
stove-door marks—
could I not just

take more care
as I stove-stoke,
for the love of *clean*)?

\

Touch of sleeve to stove:
Smirch.

—*Carolyn Hoople Creed*



CODE-SWITCHING/MIXING IN THE ENGLISH LANGUAGE CLASSROOM DISCOURSE OF SECONDARY SCHOOLS IN IKENNE LOCAL GOVERNMENT, OGUN, NIGERIA

**Emmanuel Jolaolu Adegbenro
Olabisi Onabanjo University,
Ago-Iwoye, Nigeria**

**Adepeju Mariam Ogbogbo
Olabisi Onabanjo University,
Ago-Iwoye, Nigeria**

ABSTRACT

All subjects in secondary school, except the indigenous languages, are to be taught in English according to the Nigerian education policy. It, however, has been found that teachers who teach English do switch between codes in their lessons. Secondary Schools in Ikenne Local Government were also found to practise this bilingual habit. This study therefore carried out an analysis of code-switching and code-mixing in the English language

classroom discourse of secondary schools in Ikenne Local Government by identifying the code-switched/mixed Yoruba expressions, supplying their English equivalents, grouping them according to their types, and analysing them using the theoretical framework of Systemic Functional Grammar. It was discovered that intra-sentential switching, tag-switching, and inter-sentential switching respectively were features of the English language classroom discourse of the schools. In addition, the frequently code-switched/mixed expressions which were used to express teachers' frustrations/anger, indicate shared language identity or solidarity, thematise and reiterate information, rebuke misbehaving students, condemn unpleasant behaviours, and also to communicate concerns for students' wellbeing in the course of the lesson. It is believed that this research will give insight into the dynamism and pedagogical relevance of the types of code-switching/code-mixing that usually take place in an English language classroom discourse.

Keywords: Code-switching, code-mixin, discourse, bilingual, thematisation

INTRODUCTION

The role of language in teaching and learning situations cannot be over-emphasized. Apart from the fact that language constitutes part of the teaching subject in schools, it also serves as the vehicle through which information is shared between the learners and the teacher. Using 'appropriate' language as a medium of instruction for an effective capturing of all the intensions of the teacher to the learners is therefore important. This is in order to promote better understanding on the part of the students.

The English Language as the official language has been ascribed the language of instruction in secondary schools by the National Policy on education in Nigeria. In addi-

tion to its status as the medium of instruction for all subjects, except of course for those courses that require another language, English is a teaching subject in the curriculum. Despite the overt language policy of the use of English as the medium of instruction in the Nigerian educational institutions, teachers interchange codes even in English lessons. The basic questions to be answered in this paper are: what types of code-switching are noticeable in Ikenne Local Government public schools? What specific instructional roles do the identified types play in the classroom discourse?

Research Methodology

Two full periods of English lessons were observed and tape-recorded in five public Senior Secondary Schools in Ikenne Local Government. The schools include Ikenne Community High School, Ikenne; Irolu Community High School, Irolu; Akesan Community Grammar School, Iperu; United High School, Ikenne; Ajagbe Community High School, Iperu. The recorded classroom lessons formed the data while a survey was conducted in them. All code-switched/mixed expressions in the discourse were identified and grouped accordingly. The instructional essence of the code-switched portions in the lessons and the findings are also used to assess the success of the bilingual trait in the Ikenne Local Government English classroom discourse.

Theoretical Framework

The linguistic model used in this research is the Systemic Functional Grammar pioneered by Halliday. This theoretical frame work serves as a background against which the analysis is carried out. The Systemic Functional Grammar is preferred because its organization is suited to the explication of resources of language that regulate meanings, and it also highlights the meeting point between language and language use.

The Systemic Model sees language as an activity in which the speaker consciously chooses one item out of a chain-like arrangement of item, and it provides the theoretical categories of unit, structure, class, and system as a means of illustrating patterns of grammar that are common to various human languages. According to Halliday (1985), the category of unit is divided into morpheme, word, group, clause, and sentence. Within structure, there are the subject, predicator, complement and adjunct. The concepts of morpheme, word clause and sentence are especially vital to the explication of types of code-switching/code-mixing or points at which they occur in classroom discourse, which is the main focus of this research work. Also, the category of class enables the examination of identifiable parts like the (pro) nominal, adjectival, and adverbial. To crown it all, the Systemic Functional Grammar is a theory of language that studies language in terms of form and function; that is what people can do or have done with language.

Literature Review

Code-switching and code-mixing are widespread phenomena in bilingual communities where speakers use their native tongue (L1) and their second language (L2) in different domains. That fact seems to be the borderline of the two concepts, but there are distinct identities for each of them. There have been a number of definitions suggested by linguists for the term 'code-switching'. Valdes-Fallis (1977) defines it as the interchangeability of two codes done concurrently by transferring, borrowing, and mixing words from both codes. In the same vein, Gumpez (1982) suggests the term to mean the juxtaposition of the same speech exchange of passages of speech belonging to two grammatical systems or sub systems. However, some recent definitions have been offered and these include Lee (2010), who provides one of the simplest and most direct descriptions for the term by saying that code-switching is the use of two languages in the same discourse. This defini-

tion seems to parallel with Nunan and Carter (2001). Cook (2000), in another explicit and straightforward definition, describes code-switching as a process of going from one language to another in the midst of a conversation, where both parties can understand the same languages. Similarly, Lightbrown (2001) defines it as the systematic alternating use of two languages or language varieties within a single conversation or utterance.

From the erstwhile and recent definitions of code-switching, one can glean that it is essential for the speaker to have adequate knowledge in at least two languages. Although speakers may not have native-like proficiency, they are expected to demonstrate at least a semi-lingual mastery in a second language in order to interchange codes freely. This implies that code switching is a practice exclusively restricted to bilinguals and multi-linguals. On the other hand, Kachru (1978) defines code-mixing as the use of one or more languages for consistent transfer into another, and by such a language mixture, developing a new restricted or not so restricted-code of linguistic interaction. Bamgbose (1982) states that code-mixing is also called intra-sentential code-switching. This intra-sentential code-alternation occurs when speakers use two or more languages below clause level within one social situation. The above definition of code-mixing by Bamgbose (1982) becomes clearer considering the suggestion of Akindele & Adegbite (1999, p. 38), which says “code-mixing ... refers to a situation whereby two languages are used in a single sentence within major and minor constituent boundaries”.

The minor constituent boundaries referred to in the above definition agrees with Myers-Scotton (1993) when he explains that code-mixing involves the use of a phrase, an affix, or a word and can only occur within a sentence. From those definitions, the emphasis on code-mixing becomes clear. Code-mixing can be differentiated based on the level of mixing one language with another. When a switching happens within a sen-

tence (i.e. intra-sentential level), the given term is code-mixing instead. Surakat (2013) observed that code-switching is almost an inevitable phenomenon for a bilingual, depending on the context of language presentation. Therefore, since code-mixing is a feature of bilingualism and by extension multilingualism, it requires the speakers to have adequate knowledge of both languages. Poplack (1980) supports this by saying that since code-mixing involves systematic concerns of more than one language in a sentence, speakers have to be fluent in both languages in order to ensure the mixing of both languages conforms to their rules. However, code-switching and code-mixing are so much related that it is difficult to separate the two of them. In fact, according to Akindele and Adegbite “a speaker is not conscious of the fact that he is code-switching or code-mixing. It is the linguist that distinguishes between the two” (1999, p. 38).

Bokamba (1989) attempts a delineation for the two concepts when he argues that code-switching is the mixing of words, phrases, and sentences from two distinct grammatical (sub) systems across sentence boundaries within the same speech event, while code-mixing is the embedding of various linguistic units such as affixes (bound morphemes), words (unbound morphemes), phrases and clauses from a cooperative activity in which the participants, in order to infer what is intended must reconcile what they hear with what they understand. Gleaning from Bokamba (1989), it can be said that the domain of code-switching is the text above the sentence unit, that of language mixing (code-mixing) is the sentence. Each sentence in code-switching is entirely made up of one language or another, but a sentence of language mixing is made up of elements of two or more languages. Thus, the difference between the two concepts can be summarized as follows: code-switching emphasizes movement from one language to another, whereas code mixing emphasizes hybridization.

There have also been a number of theories on types of code-switching and code-mixing, but this research adopts Poplack's (1980) categories. According to Poplack (1980), code-switching will tend to occur at points in discourse where juxtaposition of L1 and L2 elements does not violate a syntactic rule of either language. That is, at points around which the surface structures of the two languages map onto each other. "According to this simple constraint, a switch is inhibited from occurring within a constituent generated by a rule from one language which is not shared by the other" (Poplack 1980, p. 586). Based on that premises therefore, Poplack (1980) identifies four types of code-switching, namely, inter-sentential, intra-sentential, tag and inter-word switching. Each type is explained and illustrated using English and Yoruba languages as follows:

Inter-sentential switching occurs outside the sentence or the clause level (i.e. at sentence or clause boundaries). It is sometimes called 'extra-sentential' switching. For example:

- i. Are you ready? *Je ka lo.* (Are you ready? Let us go).
- ii. Good gracious! *O ti baje.* (Good gracious! It has gone bad).

Intra-sentential switching occurs within a sentence or a clause. For example:

- i. I am going back now, *se o ti gbo?* (I am going back now, have you heard?)
- ii. All the rooms *lo ti wa pa.* (All the rooms are okay.)

Tag-switching is the switching of either a tag phrase or a word, or both from language A to language B. For example:

- i. You have too much *wahala.* (You have too much trouble).

ii. They have bought box *marun*. (They have bought five boxes).

Intra-word Switching occurs within a word itself, such as at morpheme boundaries. For example:

i. These are *akisa-s*. (These are rags).

ii. Why are you *soro-ing* in the class? (Why are you talking in the class?).

Teachers will probably code-switch or code-mix for various reasons. For some, it could be to switch topic. For some, it could be to create affective functions. Some also code-switch/mix to reiterate key words or facilitate learner's second language (Ling et al 2014). Thus, the factors of teachers' code-switching or code-mixing in the class have been an area of study frequently explored by researchers. For example, Ayeomoni (2006) has looked at code-switching and code-mixing as style of language use in childhood in the Yoruba speech community. The study found out that code-switching and code-mixing correlate positively with the educational attainment of individuals. Arrifin and Husin (2011) also considered the frequency and attitudes in code-switching and code-mixing of English and Bahasa Malaysia in content-based classrooms, where it was discovered that lack of English language competence both on the part of the instructor and students has been claimed as the major motivating factor for the switching/mixing of codes' occurrences. The gap to be filled by this particular study is basically to analyse the types of code-switching/mixing in the English language classroom discourse of Ikenne Local Government public secondary schools.

Code-switching/mixing can be used to perform a number of important functions, especially in the classroom discourse. Kamisah (2009) in her study of content based lectures found out that code-switching/code-mixing serves some functions such as signal-

ing topic changes, giving and clarifying explanations, enacting social relationships, and aggravating and instigating messages. Ogunremi (1992) agrees that code-switching can be used deliberately in discourse for the purposes of clarification, elaboration, thematisation, or focusing. In addition, code-switching can be used as “a repair strategy” (Akere 1981:301). According to Canagarajah (1995) in his report of micro and macro- function of code-switching /code-mixing in Sri-Lankan ESL classrooms, he found that the former can be used for classroom management and content transmission while the later can be used for social issues outside the classroom that may have implications for education. Holmes (1992) affirms that code-switching can be used for self-expression and is a way of modifying language for personal intentions. It may be used to build intimate interpersonal relationships among members of a bilingual community.

Having explained the concepts of code-switching and code-mixing, their types and the functions which they can be used to perform in classroom discourse, the stage is now set to carry out an analysis of the bilingual practices in the English language classroom discourse of Senior Secondary Schools of Ikenne Local Government. But before then, it is pertinent to present the data for this study.

DATA PRESENTATION

In this section, the data collected for the study are highlighted. These data were collected in natural discourse. The researcher gathered the data after obtaining permission from the informants to have their classroom lessons recorded without disclosing to them the real purpose of the research. This enabled the informants to feel relaxed and code-switch naturally. The following table therefore shows the summary of all the code-switched/ mixed expressions identified in the classroom discourse of Ikenne Local Government.

TABLE 1: Frequency of Types of Code-Switching/Mixing in the Classroom Discourse of Ikenne Local Government

Types	Frequency	%
Inter-sentential	27	27.3
Intra-sentential	38	38.4
Tag-switching	32	32.3
Intra-word	2	2
Total	99	100

ANALYSIS AND DISCUSSION

From the data gathered, it is evident that code-switching/code-mixing is a feature of English language classroom discourse in Ikenne Local Government. The language constantly code-switched is Yoruba, the first language of the teachers and the majority of the students. This may be a deliberate attempt by the teachers who feel very free to switch codes in classroom discourse as a mark of language/cultural identity with the students. This simply explains to us that the interlocutors share the same linguistic background and are proud to demonstrate it. This position can be explained with some of the teachers' prayers and questions in Yoruba and the students' chorus reply, also in Yoruba. For example:

1. Teacher: *A da fun yin.* (It shall be well with you.)

Students: *Amin.* (Amen.)

2. Teacher: *A bi e nsun?* (Or are you sleeping?).

Students: *Rara!* (No!)

There are ninety-nine occurrences of the bilingual phenomenon in the data. In-

ter-sentential switching takes 27.3%, intra-sentential 38.4%, tag-switching 32.3% while intra-word represents 2%. The four types of code-switching are represented in the statistics. Although the intra-sentential switching is the most prominent, followed by tag-switching, inter-sentential, and intra-word switching respectively, the distribution only portrays the interlocutors as dynamic and competent bilinguals who could conveniently alternate codes and still preserve the syntactic organization of the structures of the sentences.

In addition, in some instances of the inter-sentential switching, there is mostly a complete switch from English to Yoruba in the same speech events. Perhaps, the realizations by the instructors, of the fact that the students share a similar knowledge in the first language with them, make the teachers speak in Yoruba frequently. For example:

3. *Eleyi to nsun yeh nko? Se ara e ko ya ni?* (What about the one sleeping? Is he/she sick?)
4. *Se o ye wa, abi ko ye wa?* (Do we understand or not?)

In the above examples, teachers demonstrate their love, care, and concerns for the wellbeing of the students by the use of the Yoruba expressions. Thus it is found out that whenever the teachers want to draw the students nearer and to show that they are concerned about how the students fare in the class, the teachers address them in their shared native tongue.

However, sometimes, when the teachers are frustrated and find some of the students' behaviours untoward, they code-switch to Yoruba expressions to scold or rebuke them. This is probably because of lack of an alternative way of expressing their minds in

the English language. For example:

5. Teacher: You have forgotten too easily, *alakogbagbe ni yin o*. (you are forgetful people).
6. Teacher: What are you eating at the back there? *Onijekuje*, (Eater of just anything,) stand up!

In the above two instances, the teachers were frustrated or angered by the negative attitudes put forward by the students, who could not understand what they were being taught. They were as well confronted with the difficulties of finding appropriate English equivalents to describe the student's unpleasant attitudes and so became compelled to switch to their native language. Thus, *alakogbagbe* and *onijekuje* are Yoruba expressions which conveniently capture the exact thing in their minds. *Alakogbagbe* can be interpreted to mean someone who forgets something as soon as he is taught and *onijekuje*, on the other hand, means someone who could just eat anything. The frustration of the teachers is evident in the way the students forget easily whatever they learn as soon as they are taught, and, instead of facing their studies, the only thing they do is to eat and eat only.

In addition to the above, it is observed that in the sampled code-switched elements, whenever the teachers want to get the attention of the students in order for them to concentrate on what they are teaching them, they switch to Yoruba expressions. This becomes one of the methods the teachers use to make the students pay more attention in class. For example:

7. *Ehen, a bi e mo?* (Or don't you know?)
8. *A bi e nsun?* (Or are you sleeping?)

Thus, the Yoruba expressions above are used to demand the undivided attention of the students to the lesson. By asking the question in 7, the teacher aimed to find out if the students actually understood what he was teaching them. And by asking the question in 8, the teacher was trying to find out if the students were already sleeping in the class, maybe because of their cold stance in the course of the lesson.

Furthermore, some code-switched expressions are actually meant to thematise information. Thus, the specific element of the sentence the teachers consider the most essential aspect of the instruction is fronted in a structure. For example:

9. Teacher: *Ti o ba fe ki oro ti o nso ko dun gbo; ko ni itumo dada*, (If you want what you are saying to be sweet to the ears; to have more meaning,) you use a figure of speech.

10. Teacher: *Ti eyan ba nfi awon nkan ti ko jo ara won we ara won*, (When someone compares unlike things together,) that is metaphor.

In the above examples, the teacher literally explained the two concepts, figure of speech and metaphor first in Yoruba before saying what they mean in English. This was done to make the students understand exactly what was being taught very well.

In the same vein, some of the code-switched Yoruba expressions are used to reiterate information during the discourse. For example:

11. Teacher: Clap for that girl. *E sa ni atewo*. (Clap her).

12. Teacher: Any question? *Ibere?* (Question?)

In 11 and 12 above, two sentences meaning virtually the same thing are repeated, one in English, the other in Yoruba. The reiteration has been done to achieve emphasis of

information, so that at least, if the students could not understand the earlier instruction, they can understand the subsequent one.

Lastly, it is observed that some teachers code-switch when they want to answer phone calls during the lesson. The code-switched expressions have nothing to do with the discourse other than to serve as mere interruptions. This is a sort of external influence in the classroom that should not be encouraged. Examples:

13. Teacher: Hello sir. *E jo mo wa ni class, mo wa ni class.* (Please I am in the class, I am in the class).

14. Teacher: *Ma a pe e pada, mo wa ni class lowo.* (I will call you back, I am in the class).

Although the code-switched portions of the expressions above are used to caution whoever must have called the teachers that they were busy in class and would not want to be disturbed, the teachers should not have picked calls at all while teaching.

Now, looking at the structures of the code-switched elements which have varying structures, it is evident, that the simple sentences dominate the structures. The simple sentence type consists of just one main clause, a clause has been described by Tomori (1977:55) as:

a stretch of utterance that has only one finite verb in its structure at the primary degree of delicacy.

This means that a simple sentence denotes a clause or sentence that expresses a complete and independent thought. When put in another way, a simple sentence consists of a subject and predicator with or without a complement, dependent on the class of verb

occurring as predicator, with or without one or without one or more adverbs and with or without a vocative.

Halliday (1985) explained that four elements of English clause structures are S.P.C.A. But it will be discovered that some clauses may not contain all the elements. In our data, the dominant simple sentences do not have all the elements of clause. This is not unexpected. The simple sentence will enhance better the understanding of the information being passed across. The shorter the expressions are the better for the students. And since the Yoruba expressions are code-switched into English language, the main medium of instruction, one does not really expect to have too many, long and complex constructions in the discourse. The simple sentence structures contained in the data are of one, two, three, four or more words. For example:

15. *Pankere!* (Cane!)

16. *Farabale.* (Be patient).

The above is a one-word declarative sentence chorused by the students in reply to the question of the teacher. It is a noun word, which means cane in English language. The word has been rank-shifted to a clause level, and the brevity the response carries summarises the teacher's verdict and penalty for the erring student. The students, by unanimously chorusing the word, accept and agree to the teacher's ruling.

17. *A mo.* (We know).

That example is a two-word declarative construction with the S.P. structure. It is a reply by the students to affirm that they understand what the teacher was teaching them.

18. *Mi o gbo.* (I can't hear).

The above is a three-word declarative sentence uttered by the teacher to ask the students to reiterate the topic of the lesson. It also has the structure S.P. with the predicate element having the auxiliary and the lexical.

19. *E sa ni atewo.* (Clap him).

Example 19 contains four words with the structure S.P.A. The teacher uttered it to motivate the student who just answered a question correctly. Thus the short code-switched Yoruba expressions encourages clarity in terms of the information being exchanged in the discourse.

There are also a few examples of compound sentence structures in the data. A compound sentence contains two main clauses or independent clauses which can be joined together by a linker or any element that has the property of joining structures of equal status together. Examples of compound sentence in the data are:

20. *Ma tiju o, na wo o.* (Don't be ashamed, raise up your hand).

21. *Mo nsoro, iwo nfera.* (I am talking; you are fanning yourself).

The two clauses in the examples of compound sentences are separated by asyndetic comma. The message being sent to the students with the use of the first compound sentence is to encourage the students to indicate if they cannot solve the problem the teacher gave them. The second is to scold the student for not paying enough attention to the teacher.

As noted previously, there are more occurrences of intra-sentential switching in the data. This is a switching which takes place within a sentence at major constituent

boundaries such as noun phrases, verb phrases and clauses. The three instances of this trait are found at clausal levels. For example:

22. *To ba je erepa lofe se* (If you were to play), you will speak out.

23. *Ti eyan ba nfi awon nkan ti ko jo ara won we ara won*, (when someone compares unlike things together,) that is metaphor.

The examples given in 22 and 23 are complex sentences comprising of a main clause and a subordinate clause and where the code-switched parts are the dependent clauses. In 22, the essence of the Yoruba clause injected into the expression is to scold the student for not speaking audibly enough in the class. The teacher deliberately fronts the Yoruba clause to show the student's priority (playing) over academic work and to condemn the act. The Yoruba subordinate clause however blends perfectly with the English main clause without any distortion or ambiguity. *To ba je erepa lofe se* in the subordinate clause as an adverbial clause of condition modifies the verb group 'will speak out' in the main clause. In 23, the code-switched Yoruba clause is an attempt to elucidate the meaning of the figure of speech, metaphor, being taught by the teacher.

24. *O ni soro soke* (You will not speak up), that is the problem.

In example 24, there is a compound sentence comprising of two main clauses. The first clause also happens to be a Yoruba expression while the second clause is an English expression. The two clauses achieved coherence because the pronoun *that* in the subsequent clause refers to the unwholesome action of the student referred to in the previous Yoruba clause. The purpose of the entire construction is also to scold the student and to condemn his action of not speaking audibly.

25. But when you are playing during long time break, you will shout and everybody can hear you, *wa ma le awon ore e kakiri* (you will be pursuing your friends everywhere), everybody will hear you.

In the example above, there is a compound complex sentence structure. A compound complex sentence is the one that contains at least two independent clauses and at least one dependent clause. The sentence is comprised of five clauses. Only the first clause is a dependent clause, and the four others are independent clauses. The code-switched part is one of independent clause and the penultimate clause. The purpose of the Yoruba expression injected into this long English sentence is not different from what has been pointed out in the previous examples, which is to rebuke the students.

One can therefore notice that whenever the teachers are scolding the students for not responding very well in the class, they usually code-switch to Yoruba. They probably want to drive home their rebuke on the students in a more familiar language. *Wa ma le awon ore kakiri* is deliberately conveyed in Yoruba to indicate that the student enjoys his/her Yoruba friends and feels more at home and talks more when they are together than when in the class.

CONCLUSION

In conclusion, based on the outcome of this research, one cannot deny the manifestation of code-switching/mixing in the English language classroom discourse of Ikenne Local Government. Findings reveal that of the four types of code-switching/mixing, three are prominently used in the English lessons of the schools. The three are intra-sentential, inter-sentential, and tag-switching. At all the levels, the Yoruba expressions injected into English language expressions are characteristically short but frequent. The shortness of

the Yoruba expressions predicts ease of understanding on the part of the students while the frequency predicts the language identity of both the teacher and the students.

The code-switched Yoruba expressions are used mainly by teachers to express their frustrations, achieve a sense of identity or solidarity, for thematisation, to scold the students and condemn their negative attitudes in the class, to motivate the students, and above all, to communicate care and concern for the students' wellbeing in the course of the lesson. Because this paper analyses code-switching/mixing in the English language classroom discourse of Ikenne Local Government, it is suggested that a similar study be carried out on the classroom discourse of other subjects to find out if code-switching/code-mixing is a general language trait in secondary schools there.

REFERENCES

- Akere F. (1981) "Sociolinguistic consequences of language contact: English versus Nigerian languages". In *Language sciences – An interdisciplinary Forum*. 3(2):283-304.
- Akindele F. & W. Adegbite (1999) *The sociology and politics of English in Nigeria: An introduction*. Ile-Ife: Obafemi Awolowo University Press Ltd.
- Ariffin K. (2009) "The interaction of language, topic and speaker: code-switching in classroom discourse". In David M.K., Mc Lellan J., Rafik-Galea S and Abdullah A. (eds). *Code-switching in Malaysia*. Frankfurt: Peter Lang.
- Ariffin K. & M.S. Husin (2001) "Code-switching and code-mixing of English and Bahasa Malaysia in contact-based classroom: frequency and attitudes". *Linguistic Journal* Vol.5. Issue 1.
- Ayeomoni M.O. (2006) "Code-switching and code-mixing: style of language use in childhood in Yoruba speech community". *Nordic Journal of African Studies*. Vol. 15. No1.
- Bamgbose A. (1982) "Language in contact: Yoruba and English in Nigeria". In *Education and development*. Vol. 2 No. 1.
- Bokambe E. (1989) "Are there syntactic constraints on code-mixing?" *World Englishes*. Vol. 8 No 3.

Canagarajah A. (1995) "Functions of code-switching in ESL classrooms. socialising bilingualism in Jaffna". *Journal of Multilingual and Multicultural Development*. Vol. 16. NO 3.

Cook V. (2000) *Second language leaning and language teaching*. Bieijing. Edward Arnold Ltd.

Gumpez J. (1982) *Language and socialIdentity*. Cambridge: Cambridge University Press.

Halliday M.A.K. (1985) *An introduction to functional grammar*. London. Edward Arnold.

Holmes J. (2008) *An introduction to sociolinguistics*. 3rd Edn. Essex: Person Education Ltd.

Kachru B. (1978) "Code-mixing as a communicative strategy in India". In J. Alatis (ed) *International dimension of bilingual education*. Washington D.C. Georgetown University Press.

Lee H.I.J. (2010) "Code-switching in the teaching of English as a second language to secondary school students". *Malaysian Journal of ELT Research*. Vol.6. pp1-45

Lightbown P.M. (2001) "L2 construction: time to teach". *TESOL Quarterly*. Vol. 35 598-599.

Lin L.Y. et al (2014) "Influence of an English lecturer's code-switching practice on stu-
166 Vol. 15.1 (December 2022)

dents' confidence in the subject". *International Journal of Asian Social Science*. Retrieved from <http://www.aessweb.com/journal/5007> on 2/10/15.

Myers-Scotton C. (1993) *Social motivations for code-switching*. Oxford: Clarendon Press.

Nunan D. and D. Carter (2001) *Teaching English to speakers of other languages*. Cambridge: Cambridge University Press.

Ogunremi J.O. (1992) "Code-switching: a great treat to the teaching and learning of the Nigerian languages". *Dougirei – Journal of Education*. Vol. 2.

Poplack S. (1980) "Sometimes I'll start a sentence in Spanish y termino en espanol: Toward a typeology of code-switching". *Linguistics* Vol. 18.

Surakat T.Y. (2013) "Yoruba-English code-switching in Ayinla Omowura's Apala music". In Ogunsiji A.(eds) *Language, literature and discourse. A festschrift in honour of Professor A. Lekan Oyeleye*. Ibadan: Stirling- Horden Publishers Ltd.

Tomori S.H.O. (1977) *The morphology and syntax of present day English: An introduction*. London: Heinemann.

Valdes-Fallis (1977) "Code-switching among bilingual Mexican-American women: towards an understanding of sex-related language alteration". *International Journal of the Sociology of Language*. Vol. 7.

Magical, the Game

Begun as a lark, goof, excuse
to guzzle brews and snoot-fulls
(not that sports fans require such
incentive), the “Magical” game had,
as its origin, golf on TV—specifically,
golf at Pebble Beach, so other-worldly
by accounts of all announcers that one
quality came to be named incessantly.
“Such a *magical* day,” issued from
three microphones, there in that sports-
booth, whereupon someone here said,
in living-room armchair comfort,
“Let’s down a shot every last time
they utter that gushy word”. And so
hilarious ritual came to pass among masses
to create near-riot in imbibers. Rowdily,
recklessly, uproariously magical, this game.

—*Carolyn Hoople Creed*



FILM REVIEW:

Tumbbad: Colors, Values and Masculinity

Diyasha Chowdhury

Miranda House, University of Dehli

Dehli, India

Tumbbad (2018) has been made to mesmerize the audience and to educate it with a simple message, though the film is deeply layered. The story, a retelling of the myth of Hastar, is simple, spanning a saga of three generations of a family that built a shrine for a monster. Rahi Anil Barve's¹ direction is careful and deliberate. The locations and set have been chosen painstakingly: due to the low budget, indeed, the crew had to do without a lot of sets and had to look for villages in Western Maharashtra, India, with little traces of modern civilization, as the narrative is a period drama stretched over a span of thirty years (1918-1947). The crew used artificial rain and had to wait for cloud cover as the plot required. The production was disrupted several times and the script was edited over and over again.² In spite of all the hurdles, *Tumbbad* stands tall as a masterpiece.

The story begins with Vinayak Rao (Sohum Shah) telling his son about the Goddess

1. Rahi Anil Barve (1979-) is a director and writer, known for *Tumbbad* (2018), *Mayasabha* (post-production) and the TV series *Gulkanda Tales* (2022).

2. See imesofindia.indiatimes.com/travel/destinations/the-village-of-tumbbad-is-for-real-and-also-the-mystery-surrounding-it/articleshow/66194454.cms. Accessed on 10 August 2022.

of Prosperity and her condemned son Hastar. The latter wants all the food and the gold from his mother and his siblings attempt to punish him for his greed. The Goddess protects her son by imprisoning him in her womb and establishing that nobody would ever pray to him. Hastar has therefore all the gold in the world but no food and he is always hungry. The people of Tumbbad, a small village in Maharashtra, build a temple and pray to him. For this reason, the Goddess bestows a curse on Tumbbad, punishing it with perennial rains. Vinayak is then obsessed with Hastar's gold which is said to be in the womb of Mother Earth directly beneath the temple in the village. The film then focuses on Vinayak's greed and, subsequently, the greed of his son Pandurang (Mohammad Samad).

Pankaj Kumar's cinematography is one of the most admirable aspects of *Tumbbad*. The color palette is strewn with gray, cold grey, blue, red and gold. Red is used meaningfully for Hastar and the Goddess' womb (which is the epicenter of both the village of Tumbbad and the movie): it is the color of courage, passion, fire, fear and greed, which are apt feelings as the story reaches its peak in the blood red womb. Red is also symbolic of the Goddess' motherhood, womanhood and rage. The depressing grey and blue tone of the cursed village is in contrast with the fiery red inside the womb directly underneath it. Such a symbolism is thought-provoking: red and gold signify the greed, anger and passion that reside in all of us, deep underneath our cool exterior. The imagery of the monstrous that exists within us is also glaringly evident through Vinayak's cursed grandmother, Vinayak himself and then his son Pandurang. The grandmother was turned into a monstrous tree, the same fate Vinayak meets when Hastar touches him. The outwardly monstrous appearance therefore symbolizes the monstrosity within. The narrative ends with a wide shot of Tumbbad as the rain stops, which symbolizes the realization of Pandurang that

greed has caused the demise of his father and would be the end of him, too, eventually.

Tumbbad can thus be considered as acutely didactic in nature, as it suggests an important moral lesson throughout. The film begins with Gandhi's quote, "The world has enough for everyone's needs but not for everyone's greed." The curse of Hastar befalls the greedy; the wrath of the Goddess consumes them as they search for Hastar's gold-filled loin cloth. Deep inside the earth's womb, the war between good and evil thus goes on. The message that greed consumes an individual and then manifests itself in his/her young ones so that the tug of war between good and evil goes on for generations, is fundamental throughout the movie, from Hastar's greed for gold and food at the beginning of the story to Pandurang finally setting fire to the cursed Vinayak. Any greedy individual that is touched by the curse lives forever, but only a half, damned life, as is the case of Vinayak's grandmother who is confined and forced to sleep perennially in order not to hunt its own relatives for her cannibalistic hunger. This means that from the moment greed etches into our mind, our humanity begins to decay.

Another important and significant concept portrayed in the film is that of masculinity and manhood. Vinayak is the 'man' of the household in charge of earning. But when he leaves in search of gold with no responsibility whatsoever, his wife has to take charge and build a business. After he returns, he chides her for it. Vinayak is therefore the typical entitled, selfish, discriminatory man, unfaithful to his wife and objectifying women to no end. He barely considers his wife human as he expects her to serve him and ask no questions. He even considers his own son incapable or less masculine because he has a limp. After Pandurang is able to secure gold from the Goddess' womb in Tumbbad, his transformation into a 'man' (rather, into his father) begins. His arrogance knows no bounds as he begins to prepare himself to take over as the patriarch after his father. He

becomes audacious to the extent that he lays a claim over his father's mistress (his father brought women to become Pandurang's mistresses for his sexual awakening—a mere boy of fourteen being exposed to the world of objectifying women for vile intentions). Although Pandurang is preparing to become his father, the ending throws a curveball. The character's almost complete metamorphosis is stopped by his realization that it is greed that took his father away from him, which leads him to set his parent on fire in order to set him free from the curse, an action that opens his eyes to his own greed.

The film has many commendable qualities, from its actors and actresses' performances to the vivid imagery and its use of Gothic and horror tropes (the underground sequences involving the cursed people are definitely characterized by suspense and fear as much as the gloomy presentations of the settings, the "bloody" characterization of Hastar as a ferocious and voracious creature with pointed teeth, and the dismal use of lights and of alternatives frames). The sets are excellently created, especially the womb and both of Vinayak's houses. The film accurately represents the era it is set in and the archaic, complex locks (from that era) that are shown on the doors of Tumbbad add a realistic yet fascinating element to the visual imagery. *Tumbbad* is a beautifully made, excellently written film that delivers an extremely important message.

Cited Works

Tumbbad. Dir. Rahi Anil Barve. India Eros International, 2018.



FILM REVIEW:

Queer Sexuality and Space: Cobalt Blue

Prateeti Rajjak

Indian Institute of Technology

Gandhinagar, Gujarat, India

Sachin Kundalkar's movie *Cobalt Blue* (released on April 2022 on Netflix) is based on his novel set in late-1980s Kerala, India, where a brother and sister fall in love with their new tenant.³ "When you're young and you leave home, you depend on the kindness of strangers," says the protagonist's professor (Neil Bhoopalan), a sentence that we can consider as a fundamental passage in the story and allows us to elucidate further on queer politics, space and the relationship between the two siblings—young adults Tanay (Neelay Mehendale) and Anuja (Anjali Sivaraman)—as they find or lose themselves to a stranger (a paying guest).

In *Cobalt Blue*, viewers watch a patriarchal family headed by Tanay's father (Shishir

3. Kundalkar is an Indian film director and screenplay writer who received two National Film Awards for *Niroop* (2007) and *Gandha* (2009).

Sharma), for whom their mother was forced to move from Maharashtra to Kochi. This is then reflected in the siblings' finding "liberation" in their 'first love' for the unnamed character played by Prateik Babbar, who rents a room upon his arrival from Landour. The film, a rather unusual coming-of-age love story, shows the sociopolitical culture of Kerala with a focus on nature and an important take on the male gaze. In *Cobalt Blue*, at times Tanay is seen while speaking about his internal feelings to Pablo (a tortoise supposedly living in their pond). In the final sequence of the movie, the director reveals Pablo is instead a reflection of Tanay himself. As Prateik's character becomes a tenant into their stringent house (after the death of their grandparents on the same day), he also brings with him a rush of emotions with the literal emergence of the color blue (in portraits, a book, the color of the curtain, etc). Anuja—a non-traditional woman who does not comply with activities such as cooking or dreaming of a wedding—is also a hockey player as well as a gender 'non-conforming' person. It is later revealed that she has an affair with Prateik and she does not want to press any charges of sexual abuse or kidnapping (as her relatives would like her to do) when the latter leaves without a trace at the end of the story. Particularly touching is how Tanay and Anuja's experience of grief is portrayed through the feeling of belonging to the loved one and the process of tracing the places that are now devoid of him (especially through the perception of the blue water cleaning his room as a reminder of the time they spent together).

The movie raises questions about the concept of space, especially when Tanay affirms that he bears the brunt of leaving a hometown or a cityspace and considers such an experience as akin to "moving from one country to another as an in-migrant." The issue of migration is treated later on in the film, during a college class, when Tanay's

professor comments on the novel *The Grapes of Wrath* (1939), which deals with American migration. In Kundalkar's movie, viewers do not find any space or any neighborhood that is inhabited mainly by ("dedicated to") queer people, as you may find nowadays. On the contrary, Tanay's professor is shown as forcedly isolated and living a low-key life while having an affair with Tanay. In a conversation occurring when the latter is grieving, the professor states that it would be better if he had entertained companionship with like-minded people in their society instead of feeling ostracized after having been subjected to shock therapy at a young age. Later on, Tanay also wishes for technology and computers to help people to meet like-minded people, a common feature of the contemporary dating world after the advent of apps.

Cobalt Blue is also focused on the clash of masculinity among Tanay, his father and Prateik. In another conversation between the professor and the male protagonist, the younger audience from India might agree with Tanay when affirming that he wants a "separate room" for himself in order to have privacy. Indeed, many Indian parents do not understand the meaning of "privacy" and, in this film, this is exemplified by Tanay's parents preferring to rent the upstairs room vacated by the protagonist's grandparents rather than leaving it free for their son. The issue of privacy is intersected with that of sexuality as Tanay never "comes out" to his family, perhaps to avoid the local gossip about it. He therefore finds enclosed safe spaces to meet with the guest who becomes his boyfriend/partner. However, later in the film, Tanay as a young adult enjoys carefree college life and publishes a book questioning the concept of belonging to a particular time and space. Under the umbrella term of "New Queer Cinema" (Jones 2010, 5), *Cobalt Blue* brings forth the question of sexuality, desire and the city space in a urban context. As

178 Vol. 15.1 (December 2022)

a Maharashtrian Brahmin, Anuja is seen with short hair and not following the duties of a stereotypical daughter as she voices out her strong opinions and her decision not to marry (dreaming of playing hockey instead). Kundalkar reveals the complexities of gender and sexuality through the journey of both the siblings while engaging with the concepts of ethnicity, religion and poetic devices on the background of an India transitioning into the modern capital world.

Tanay and Babbar share moments by the pond looking for Pablo, in the deserted mill, spending night upstairs while remaining invisible to the world and yet visible to themselves in the cityscape of Kerala. It is through the posters of music albums, festivals and photographs of Babbar along with the little moments of intimacy among each other that Tanay begins to develop feelings for him. The movie brings out not only the tactile emotions of the couple, but also “haptic images” (Marks 2007) represented by the close-up shots of their hands touching each other’s bodies. The viewer’s identification with the actors is important here as “intersubjectivity is what makes haptic visuality erotic,” thus making critical, conscious viewers engage beyond the image with their own skin (Barker 2009, 35).

While cleaning the tenant’s room and clearing his belongings, Tanay grieves while his family washes the room—blue trickling down while water washes away his lover’s presence materially. At this moment, Anuja stands beside him and reveals that love makes one stronger, thus imparting the message that, perhaps, love wins. The movie ends with Tanay getting selected for the International Writing Program, which helps him to publish his novel *Cobalt Blue*, and Anuja getting a job as a hockey coach. Tanay then begins to travel around and write stories. Both siblings learn to know and question

their worldview and relationship at the end of the film, after Anuja finds out about her brother's relationship with the former tenant. With *Cobalt Blue* Kundalkar reminds us of queer desire, which is still a challenging question in a largely heteronormative urban India. The release of the film on an OTT platform has definitely brought wider accessibility (and therefore global exposure) to the novel (published in 2006 in Marathi language and translated in 2013). Furthermore, *Cobalt Blue* offers viewers the possibility to make a comparison between the events narrated in the plot and the present situation of India, where gay sex has not been not criminal since September 6, 2018.⁴

4. After the partial decriminalization of Article 377, Justice DY Chandrachud affirmed: "Members of the LGBT community are entitled, as all other citizens, to the full range of constitutional rights including the liberties protected by the Constitution. Members of the LGBT community are entitled to the benefit of an equal citizenship, without discrimination, and to the equal protection of law." See <https://scroll.in/article/893406/section-377-verdict-what-you-need-to-know-about-scs-decision-to-decriminalise-homosexuality>. Accessed on 08 September 2022.

Cited Works

Barker, Jennifer M. *The Tactile Eye: Touch and the Cinematic Experience*. Berkeley:

University of California Press, 2009.

Cobalt Blue. Dir. Sachin Kundalkar. India: Netflix, 2022.

Marks, Laura U. *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*. Durham: Duke University Press, 2007.



FILM REVIEW:

The “magic of cinema”: *Vrindavan Film Studios* and trompe-l’œil

Sudha Shastri
Indian Institute of Technology
Bombay, India

Italian writer and director Lamberto Lambertini’s 1995 *Vrindavan Film Studios* (henceforth *VFS*) is best described as a niche film, whose value is located principally in the domain of multidisciplinary and multicultural scholarly engagement.¹ The film examines an Indian story and its transformations in the hands of various raconteurs. Deeply self-reflexive, *VFS* frames this narrative within the journey of an Italian film-maker called Francesco (Enzo Decaro), who comes to the state of West Bengal in India to make a film. This trajectory replicates Lambertini’s own enterprise in the present time, he having come to India to make this very film.

Francesco’s desire to make this production is prompted by his fascination with

1. Lambertini is an Italian TV director, founder of a theatrical company and writer for the radio. *VFS* is his film debut, which was followed in 2006 by *Fuoco su di me*, co-directed with Omar Sharif. *VFS* was premiered at the Venice Festival.

one particular story from the ancient Indian collection of stories, the *Kathasaritsagara*. Meaning ‘the ocean of stories,’ the *Kathasaritsagara*, attributed to author Somadeva, is believed to have been written in the eleventh century CE in Sanskrit, and its stories belong to the genre of fantasy and legend. In his attempt to adapt one such story into film, Francesco is assisted by the Bengali writer Goutam (Goutam Ghose), whose grandfather owned the eponymous studio. Francesco’s favourite tale recounts the mix-up of the heads and bodies of her husband and brother by the female protagonist of the story and ends in an identity-related question. As recounted by a demon to King Vikramaditya in the *Kathasaritsagara*,² a wife, her husband and her brother visit the temple of goddess Durga, and the two men sacrifice their heads to the goddess in a fit of excessive devotion. The lamenting wife is granted by the goddess the power to restore the two men to life by re-attaching their heads to their bodies, but she puts the ‘wrong’ head on the ‘wrong’ body, so that the husband’s head comes to possess the brother’s body and vice-versa. The answer given by the king to the question of identity “which combination of head-and-body constitutes the husband?” is that the combination of the husband’s head and the brother’s body would constitute the husband, since the head confers the identity to a human being.

This answer as provided in the Sanskrit original came to be challenged by Thomas

2. This story is framed inside a sequence of stories called *Vetalapanchavimsati*, which forms a section of the *Kathasaritsagara*. The *Vetalapanchavimsati* consists of twenty-six stories, all of them narrated by the Vetal (meaning “demon”) to King Vikramaditya. Each tale ends on the point of a riddle, a question that comes in the form of a moral arising out of the story. A contract exists between the demon and the king to the effect that if the king were to answer the question, the demon would leave the monarch and fly back to the tree where it resides. The king, however, has been given the task of carrying the demon to a sage, so he would not want to answer the question. This situation is complicated by another aspect of the contract, according to which, if the king knew the answer to the question and did not answer it, he would suffer instantaneous death. Bound in this manner by his knowledge or ability to read the tales told to him, the king and the demon make several trips between the tree and the sage, each trip being beguiled by a story. One such story is that of the mixed-up heads. The question that the demon poses to the king at its conclusion is: which of the two combinations, the husband’s head with the brother’s body, or the brother’s head with the husband’s body, is the ‘real’ husband? Which of the two resultant men-combinations should the wife now stay with?

Mann in his adaptation titled “The Transposed Heads: A Legend of India” (1940). The twist to the original by Mann was then dramatized by Girish Karnad, a modern Indian playwright, in his work *Hayavadana* (1971), in which the story of the transposed heads is framed within the narrative of a horse-headed man who, torn by his dual identity, yearns to be whole. This frame tale is presented by Lambertini in a performance in rural Bengal, whose audience is made also of the Italian film maker Francesco and his two lead male actors.³

The framing of the story through multiple sources in *VHS* is further intensified by the trope of a dream, which Lambertini loosely connects to the Indian philosophy of *maya* or illusion. While on his train journey from Calcutta to the suburbs, Francesco falls asleep and ostensibly dreams about the heaven of Lord Shiva, where the god resides with his consort Parvati and their son Ganesha, along with some attendant divine beings. Narada the saint (Paolo Graziosi) is also present with his tanpura, the stringed instrument to the accompaniment of which he sings the praises of the gods. Ganesha requests Narada to tell a story. The latter offers to recount a tale that is “very beautiful,” “mysterious” and “fatal”—the story of the transposed heads. This interlude of heaven ends with the film maker Francesco waking up as the train reaches the station he needs to alight upon.

When Francesco does make the film, he embeds the story of the transposed heads within the scene in heaven, thereby creating a frame with a narrator, Narada, with the gods for his audience. Like *maya*, the film too is illusion, and often an elaborately-created illusion, whose crafted-ness viewers (unless alerted) tend to willingly ignore or forget. The self-reflexive impulse in *VFS* however periodically draws the spectators out of their

3. Karnad’s frame-story functions like a subplot in nuancing the original theme of the identity of a person inextricably entwined with his/her head. The horse-man, seeking to be complete, prays to the goddess Kali, and, perhaps predictably, his complete-ness is achieved by his being turned into a complete horse, thus endorsing the logic of the original story.

suspension of disbelief and catapults them into the process of film-making. This occurs several times in the film. In one such case, while the horse-man prays to the goddess Kali, her response is visually supplemented through the explicit portrayal of the man who, behind the scenes, gives his voice to the goddess. In another sequence later on, the shooting of the film comes to a halt owing to a power failure. Rehearsals as well are a time-honoured mode of enabling self-reflexivity, and viewers see a significant scene about Narada and the *maya* of Lord Vishnu, first as it is rehearsed with the actor applying his make-up, and then when the scene is shot for the film in the studios.

The ending of *VHS* underscores the whole process of film-making, so that the devices and the contraptions hidden from the viewer are now brought into view. Lights, camera, reels, action, actors, make-up, costumes give way to the setting of heaven with Narada. This scene is actually a throwback to Francesco's dream sequence, but that earlier scene is here set in the context of its filming. The story of the switched heads is itself presented in two modes to us, albeit in different fragments: first, when it is narrated by Narada, then when Narada's narration is brought to life by the actors playing the lead roles in the story. In the spirit of post-structuralist narratology, these border crossings are not closed circuits but they are challengingly open, leaving the spectator to make sense of where a world ends and the next begins, and subverting any expectation of boxed neatness.

The iterative nature of this perennially shifting dynamic leaves the spectator lost at least a few times during the viewing experience, and re-viewing only reinforces his/her initial suspicion that the ontological circuits are not always closed. In one case, it is sheer anachronism that produces a disorienting effect. Ravindra (Gaetano Carotenuto),⁴

4. In *Vrindavan Film Studios*, the protagonist is called Shankar, his friend is Ravindra. Between Ravindra and Shankar's wife Radha (played by Sonali Kulkarni) there is an extra-marital sexual attraction resulting in the two men sacrificing their lives, albeit for reasons very different from those in the *Kathasaritsagara*.

friend to the protagonist Shankar (Antonio Carrano), is seen riding a bicycle to the latter's house. The insertion of this nineteenth-century invention into a story from ancient India remains a puzzling feature that is never explained.

As Arshia Sattar remarks in her notable introduction to her translation of the *Kathasaritsagara*, quoting van Buitenen, there are so many frame narratives in the Sanskrit collection that the repeated embedding pales the main story almost into insignificance. This is structurally replicated by Lambertini in *VFS*, where the framed narrative(s) also become a way of rejecting linear notions of time, producing instead loops and cycles, defying beginnings and endings, and ultimately leaving its audience with a film that defies any last word on it.

An underrated and undervalued film that did not stay long in the public domain, *VFS* is nonetheless an enduring work of art that combines story with storytelling, cinema with film-making, and the foregoing two with philosophy, in a singularly imaginative manner. As a one-of-its-kind film, rich with echoes for the insider-viewer, *VFS* offers endless scope for debate, discussion and reflection.

Cited Works

Karnad, Girish. *Hayavadana. Collected Plays: Volume One*. New Delhi: Oxford UP, 2005, 101-86.

Vrindavan Film Studios. Dir. Lamberto Lambertini. India, Italia: Indrapur Cinematografica, RAI. 1995.

Mann, Thomas. "The Transposed Heads: A Legend of India." Trans. H.T. Lowe-Porter. New York: Vintage Books, 1959.

Somadeva. *Tales from the Kathasaritsagara*. Trans. Arshia Sattar. London: Penguin, 1994.



Cleansing the Virus

Ying Kong

University College of the North

Thompson, Manitoba

“How bad is the swine flu there?” my mum in China asked over the phone.

“We heard about it from the TV only a week ago. It’s just in Mexico, not here, Mum. Mexico is far from us.” I was very surprised that the news about the pandemic had such an immediate effect even in China.

“But CCTV (China Central Television) expected that the news would spread about how rampant the outbreak would be. It also reported Canada would have the most victims of the swine flu,” Mum said.

“Canada?” I asked, curiously. “Why would Canada have the most victims?”

Mum had become very knowledgeable about my newly adopted country. “It is

very cold there and Mexico has cheap resorts for you Canadians in winter.”

“Oh, I see.” I was surprised at how informed she was. “But we don’t call it *swine* flu, Mum; we call it the H1N1 flu.” I tried to defend the farmers. In recent years, farmers all over the world had suffered a lot not only from economic losses but also from the bad PR associated with animal viruses being transmitted to human beings as in the case of bird flu (H5N1), mad cow disease and now this year, the swine flu or rather, the H1N1 flu, was probably going to damage farmers’ reputations’ again.

My mum continued. “Whatever you call it, it is the fever from the pigs that is transmitted to human beings now.”

Mum seemed better informed about this flu than SARS. When I first heard back in 2003 the news through CBC that the SARS epidemic had broken out in Guangdong Province, I called home to tell Mum about it. She responded by saying “Western media always makes up stories to attack the Chinese government.” I felt bad at that time about how the Chinese government had squelched bad news at the cost of public safety. That year, my daughter had already booked her tickets to China. She had to cancel her trip because of SARS in China, which made her grandparents on both side resentful towards Western media. Twenty-two weeks later, the Chinese government finally revealed the truth. However, my mum would never blame the state for its poor coverage of the event.

This time the Chinese government must have learned its lesson. They started to inform the people much earlier about the flu than even the Canadian government.



My mother, who settled down in Dalian during the early 1950s to flee from famine
the quint: an interdisciplinary quarterly from the north 191

in Shandong, felt sympathetic to farmers, too. “When animals have the flu, farmers hate to kill them. But *that*, at least, is a solution to stop the spread of the flu. Look at the situation now. Human beings have got the animal flu and we can’t stop the spread if the government doesn’t....”

“We can stop it if everyone takes precautions, Mum.” I cut in, cheerfully.

“What precautions?”

“Use a tissue and sneeze and cough into it; wash your hands often, and eat healthy food to boost your immune system. And if you have a cold, see a doctor as soon as possible.”

“That’s not enough,” Mum followed up immediately. “Actually, this flu virus spreads even before you realize you have the symptoms. Now this time the government has taken a very effective step to stop this virus from coming into China.” She seemed very proud of the current administration.

“What step?” I asked.

“We quarantine potential H1N1flu carriers from foreign countries.”

“Really? And *who* exactly has the authority to quarantine foreign travellers there?” I asked inquiringly.

“I guess the State Health Bureau,” Mum replied a bit uncertainly.

“Where are the foreigners quarantined?”

“CCTV has shown today that a group of Canadian students coming to study Chinese have been quarantined in a very good hospital in Beijing and they are well taken

care of there. They are even given free Internet. It's very expensive to stay in a hospital like that. The Chinese government has paid all their expenses.”

“How about the virus carriers from China?” I asked further, feeling that Chinese government was over-reacting.

“This virus is foreign pollution to China. We have no H1N1 virus here. It's only imported by foreigners, especially people from Canada and California,” she said assuredly.

Realizing the seriousness of the government's H1N1 flu campaign in China, I began to worry about my visit there in two weeks. I had planned half a year ago to attend a conference in Beijing that summer. I booked my flight in early spring, but kept it a secret from my parents. If they knew I was coming home, they would be counting down to the date of my arrival. To handle affairs in China, I would have to prepare mentally for unexpected changes at the last moment. As the old Chinese saying goes, changes are faster than plans.

Since working in Canada, I maintained my academic connections with peers in China. I often went back to there to offer lectures or attend conferences. This made it convenient for me to visit my parents. Last year, I registered for a conference in Kunming, Yunnan Province in July and planned to offer lectures to my home university in Harbin. I had booked my flight early that year and flew back two months prior to the conference so that I could visit my parents and give the lectures before the conference started. However, in May I heard that the conference was cancelled. A letter from the China Union of Anthropological and Ethnological Sciences (CUAES) posted on the IUAES website gave their official explanation for the cancellation:

...it is very regretful that CUAES has encountered complex difficulties hard to resolve in its preparation work recently, which makes impossible for us to hold the Congress at the time originally planned. Therefore, we propose to postpone the Congress to a later time, where details are undergoing close discussions and negotiations with IUAES. It is advised that all participants interested in the Congress suspend such efforts as processing visas, reserving hotels or booking tickets, and the like.

Luckily enough, I had already been home with my parents when I got the notice so my parents were spared the disappointment of not being able to see me after expecting me for a long time. Because of this experience with the conference in Kunming, this time, I decided to not tell my parents about my impending visit in case the trip was cancelled. A week before I embarked for China, I fastidiously checked my emails daily to see if there were any notices from the conference organizer pertaining to the flu epidemic. Just on the day before my departure, I received a really urgent notice. The notice was about the H1N1 campaign. The organizing committee listed all the potential “dangers” the conference registrants might meet with. One possible “danger” that I might have is that I would be quarantined for a whole week if they detected any suspicious symptoms at Beijing Airport because I was from a country with a serious outbreak of H1N1. Since I was from Canada, I would be required to undergo a very careful medical examination at Beijing Airport. Very diplomatically, the organizers expressed their “admiration” and “appreciation” of the participants’ cooperation with the government’s efforts if we indeed decided to “join them” in Beijing at this special time. Meanwhile they told us that they were obliged by the government to tell us current conditions pertaining to the flu. In

another words, they expected us to read the notice carefully before going to the conference so we would be aware of the situation. In any case, these conference organizers were considerably more diplomatic than the Kunming ones. At least they didn't cancel the conference but left the choice to attend up to the conference registrants.

In spite of the possibility of being quarantined for seven days, I decided to go to the conference anyway. But I had to take whatever precautions were available to protect myself from the quarantine. I went to pharmacies and asked whether there was any preventative drug for the H1N1 virus. There was none, but I was told to drink lots of water with Vitamin C. The pharmacist recommended "Electrolyte +C", which was supposed to strengthen the immune system. I also bought a pack of Cold-FX in case I would catch a cold during the trip. The moment I got home, I started to drink the Electrolyte C which was supposedly a magic immune system booster. After the drinking lots of water with this powder, I still felt unsure of its effectiveness. So I decided to take the Cold-FX too, even if I didn't have any symptoms of a cold. I did it just to make double sure.

This trip was very important to me not only because of my paper at the conference, but also because I was going to present my new Canadian boy friend, Arthur, to my parents for their approval. Arthur and I had been getting along with each other quite well, but I was not sure whether my parents would accept him as their future son-in-law. Each time, Mum and I were talking over the phone about him, she would say, "I still think that a Chinese man would suit you better because you are still Chinese even though you have become one of their citizens. Unlike those *Lao Wais*, we, Chinese, always think of

others before ourselves in case of difficult situations.” I didn’t want to take Arthur *just* to visit my parents because he wouldn’t like the idea of getting my parents’ approval for our being together. Arthur was a widower and I was divorced, so we were old enough to not really need my parents’ approval for our relationship. But in fact I *did* want to introduce Arthur to my parents with the hope that they would accept him.

In spite of the warning by the conference organizers, which occurred two days before our departure to China, Arthur and I boarded flight AC295 from Winnipeg to Vancouver, anyway. There was nothing warning us of the H1N1 virus at the Winnipeg airport or on the plane. However, when we were on the flight from Vancouver to Beijing, I felt the seriousness of this H1N1 situation. The young man beside us was wearing a big surgical mask! Even though I could tell immediately that he was Chinese from his dark hair and eyes, I made Arthur sit next to him forgetting that *I* was the one who had taken all the preventative measures. Looking around us, there were a dozen passengers wearing masks. They all looked Chinese. I had no idea if they were wearing them to prevent themselves from catching a cold from others or to not give it to others. At least this mask-wearing showed that they were aware of the serious situation of the H1N1 virus in China. The man beside us was leaning his head against the seat, his eyes closed. Occasionally he coughed a little. I nudged Arthur to indicate to him to move his head towards me so that he could keep his head away from the young man’s. I decided that I didn’t want to get closer to that young man at any cost.

Two hours after we took off, the flight attendant served dinner. The young man finally took off his mask to eat. Before he started, he politely greeted me in Chinese from

his spot beside Arthur, "Hello Aunt."

Did I look that old to be called "aunt"? I wasn't used to being called "aunt." But he was just being respectful to me in Chinese by using this title. Thinking that it was an opportune moment to ask him why he was wearing the mask, I leaned closer across Arthur.

"Hi, don't you feel well today?" I asked straightforwardly.

"No," he replied in a Chinese way.

Arthur seemed confused and turned to me immediately, "Is he well or is he not well?"

"I think he is well." I replied. I was used to the way in which Chinese students answer rhetorical questions in English and can tell "yes" or "no" easily in this type of question.

"I heard you cough just now. Have you caught a cold?" I asked eagerly, wanting to find out the truth. I didn't believe he was well, actually.

"No, I am allergic to pork. Whenever I have pork I cough a bit. Yesterday I had some."

I was relieved to hear this, so I told him, "It's good that you have this awareness of not spreading a virus through coughing. So *that* must be the reason why you are wearing a mask!" I complimented his good conduct.

"No. I am wearing it to prevent me from getting the flu."

"Oh, I see." Now that was a case of the kettle calling the pot black! I was shocked at

his cautiousness, but was glad that he wore the mask because at least he wouldn't spread the virus if he really had a cold.

The young man continued seriously and honestly, "My mom told me over the phone that the Chinese government is inspecting every passenger coming from Canada. If we have symptoms of a fever, coughing, sneezing and vomiting, we are not allowed to enter China. I miss my parents and I want to go to them immediately after I get to Beijing."

"How long have you been away from China?"

"I came for English language study last September. I am supposed to be accepted by UBC if I pass this APUCE program." He said and then suddenly he leaned towards me and asked, "Could you feel my forehead to see if I have a fever?"

I hesitated about whether I should touch his forehead so I asked, "Do you have any pain or headache?"

"Not now, but last night I felt as if I had a fever. This morning my whole body started aching. I am very nervous because I am afraid that I might be quarantined for a week if I was diagnosed as a flu patient. This is my first time to go back to visit my parents." He was almost crying as he said this. Feeling sympathy for this poor young man who would probably be well taken care of by his mother if he were at home, I touched his forehead gently. "No, I don't feel any heat."

Arthur didn't understand what was going on between us, with him in the middle. He looked at me for an answer.

I turned to him and said in English, "This poor boy was a little bit nervous about

his cough and asked me to feel whether he had a fever.”

“Why does he cough?”

“He said he was allergic to pork, and he ate it yesterday.”

“Oh,” Arthur said. “I’ve never heard that a pork allergy could cause coughing.” He gave me a wry smile.

Having touched the student’s forehead, I asked Arthur for the hand cleanser he had prepared in a tiny bottle which was just enough for one application during the flight.

Near the end of the trip, all the passengers were asked to fill in a form with detailed contact information on their whereabouts for the next seven days after landing, such as where one was staying and one’s phone number. As I was not quite sure where and how long we would stay in Beijing, I provided my cell phone number in China and the number of my parents’ place in Dalian where we planned to stay in the following seven days.



After eleven hours and twenty minutes in the air, the plane started to descend. However, because of turbulence, the plane was making sudden ups and downs. I felt dizzy and wanted to vomit. With my eyes closed, I was wildly imagining what the results of vomiting on the flight would be: staying in hospital with all the other H1N1 carriers, along with TV and Internet to share, or being quarantined in a small room like a prisoner for seven days. At that moment, I “willed” myself not to throw up. Finally, the plane made a very rough landing at the Beijing Airport. When I opened my eyes, I heard the announcement from the flight attendants, asking all the passengers to stay in their seats

and wait for the official medical staff to check our temperatures. Nobody stood up and the whole plane was very quiet. Four officials came into the economy class section: two going directly to the very end of the plane, the other two staying at the entrances. All were wearing white robes and masks with sanitizing spray equipment on their backs and flashlights in their hands. They started their inspections by waving the flashlights above the forehead of each passenger. After I was inspected, I realized that the flashlight was a digital thermometer. The officials were very efficient, so that within five minutes all the passengers' temperatures were taken. I had the strange feeling that we were like pestilential hogs to be investigated for plague. However, this was not the end of the inspection.

After we left the plane, we were asked to line up for three more inspections for flu symptoms. While I was waiting, I saw some passengers led to corner tables with doctor-like staff for further checks. When I handed in the form that was required to be filled in on the plane, I noticed another temperature scanning machine doing its job again. I traded my form for a blue card which had both Chinese and English writing. One side had suggestions from the Beijing Entry-Exit Inspection and Quarantine Bureau:

Please stay at home for SELF-MONITORING FOR SEVEN DAYS, if you arrived in Beijing from countries or regions where INFLUENZA A (H1N1) prevails.

The other side provided three steps to follow:

1. PLEASE SELF-MONITOR AT HOME FOR SEVEN DAYS (If fever or other respiratory symptoms, please call 120 or 999 for medical visits instead of using public transportation)

Reading this, I was amazed by the changes China had undergone recently . Medical
200 Vol. 15.1 (December 2022)

visits?! Who was possibly going to pay for the transportation of all these doctors to make these visits? I wondered whether the patient had to pay for the transportation.

2. KEEP IMPORTANT INFORMATION (Please note your flight number and keep your boarding-pass as well as other information related to your travel.)

At this point, Arthur, reading, looked at me, “What are we supposed to do with all this so-called information?”

“I guess that we will be notified if one of the passengers on our flight is diagnosed with the flu, so we need to keep a track of our flight number in case we need to report to the authorities,” I replied.

3. COOPERATE WITH EPIDEMIOLOGICAL INVESTIGATION AND MEDICAL OBSERVATION (Please contact Beijing Centre for Disease Prevention and Control (Tel: 64212461) or call 12320 Beijing Public Health Hotline, if you are one of the close contacts searched by the news agencies).

“See what I mean?” I said to Arthur after reading the third point. . Arthur seemed to understand now, adding “So the information here indicates that the Chinese media would report the flu cases associated with certain flights. If we happened to be on that flight, we *have* to report to the authorities. How coercive!”

“No, I don’t think so. Actually, the government is only showing its responsibility towards its citizens. And they’ve also asked citizens to be responsible for themselves. See, it says here: *Everyone is responsible for prevention of influenza. It is the responsibility of every citizen to self-monitor at home for seven days after coming back from abroad. Thanks from Beijing!*”

“It’s very polite of them to at least say thanks, don’t you think?” I added. “So we have to stay somewhere for seven days before we go to my parents’.” Arthur seemed to agree with this, although this was not how we had planned our trip.

Staying at home for self-monitoring was all right for returning citizens, but I was technically not one of those any more. And furthermore, I had Arthur with me. To be a good global citizen, one had to obey the rules of every country. We decided to stay in a hotel in Beijing for seven days so that we wouldn’t cause panic to my parents or friends.

“Where you guys from?” The taxi driver asked on the way from the airport to the hotel where my daughter had stayed only a week ago when she had visited Beijing. When she was there, there was no official government campaign against the flu. At that point, she and her boy friend had been in China for a month and were on their way back to Canada. When in Beijing they were shocked to hear the news of an outbreak of the H1N1 virus in Canada on the Chinese media.

“We are from Canada,” I told the taxi driver, forgetting that Canada was listed as the second H1N1 spreading country next to Mexico.

“Many people are suffering from the flu there, aren’t they?” The cab driver asked.

“Not any one we know in our province so far.” I replied.

“I see. Maybe the government doesn’t allow your media to reveal the truth yet.” He said, not believing what I told him.

“But the media is not controlled by the government there,” I tried to explain. “There is no need to hide any truth about the flu in Canada.”



Luckily, the furor around the H1N1 epidemic was much less visible at the hotel than it was at the airport. We were only asked to present our passports for registration at the front desk. As soon as we got to our room, my cell phone received a text message from Beijing Public Health Hotline, asking me to report to the phone number 12320, which had also been provided to us at the airport. I was shocked at how quickly we were being monitored. I immediately asked Arthur, “Do you have any physical discomfort related to the flu?”

“Why?” Arthur was puzzled.

“I just received a message from the Beijing Public Health Hotline requesting us to contact them,” I replied, showing him the text message still on my cell phone.

“Is it addressed to you specifically?” Arthur asked seriously.

“I don’t think so.”

“I think it’s a roaming message. Let’s wait and see,” Arthur suggested.

While self-monitoring for those seven day at the hotel in Beijing, we toured the city to pass the time. The temperature was 30°C plus. We were more worried about an attack of diarrhoea than spreading the flu to others, because we had to eat out every day during this week. We were quite sure that we were free of the H1N1 virus. Although Arthur and I had vaccinations for Hepatitis A, we paid more attention to the restaurant’s hygiene than to the food. We used the hand cleanser as often as possible and we drank lots of bottled water and added the powerful Electrolyte Vitamin C powder to it that I brought from Canada. And after going to washrooms, we used the hand cleanser. Arthur

would always say, “I miss our washrooms because we have bathroom tissue and hand soap.” He was very happy that we brought a big bottle of hand cleanser with us.

On one of the evenings of our stay in Beijing, Arthur was watching the English channel news on CCTV9. After a public service announcement of how to prevent H1N1 virus from spreading, there was a news item about passenger on our flight. “Look,” Arthur called out to me in the bathroom, “CCTV has just reported that a passenger of AC029 was quarantined in hospital.”

I rushed out in time to hear the rest of the announcement,

“The three passengers were Chinese immigrants who came to Beijing for a family visit.” The broadcaster announced while a picture of the hospital was shown on the screen.

“Do you think that we are going to be tracked down by the media?” I said worriedly.

“I don’t think so,” Arthur replied. “If it was serious, we would have been notified already.”

I felt regret for the young man with the mask on the airplane. “I hope it wasn’t the guy sitting beside us.”

“No, it’s a family of three.” Arthur was quite sure. “That guy was a student going back home by himself.”

After the week in Beijing, we took a train to my parents’ home in Dalian because Arthur is a train lover. Compared with the passengers on the airplane and at Beijing Airport, there were far more people at the train station and on the train itself. But there

were only a few Caucasians. To our surprise, we saw no one wearing a mask and we heard no public warnings about the H1N1 virus. The waiting rooms in the station were very crowded and noisy, but the train itself was very clean and comfortable. The billboard in the train scrolled announcements about the weather outside and the train speed but still there was no word about H1N1. It seemed that H1N1 was a very critical concern at the border, but inland was quite safe.

Before leaving for China on this trip, I decided not to let my parents know about my itinerary until we booked tickets to Dalian. That was because my mother was a worrier. If we did not arrive as scheduled, she would become fearful and panicky. Her imagination would take over and she would fear for the worst. It was best not to let her know our arrival date.

So it wasn't until an hour before our train arrived in Dalian that I called my parents. My mother responded with surprise and excitement, "Oh, it's you! Where are you now?"

"Arthur and I are on the train home. We'll see you soon," I was glad that she was so happy to hear me.

"When did you arrive in China? You told me you would come back this year for a conference, but I didn't expect you this soon." She suddenly switched topics. "How about the flu there? Are you OK?"

"We're OK, mum, we stayed in Beijing for a week already." I knew my mum was well-informed about everything happening inside and outside the country but only through Chinese media. "Mum, we'll be there for dinner this evening."

She seemed eager to know more details about my arrival time. "When will the train

come in?”

“It will arrive in an hour.” I had to be very honest about the train schedule because she had posted it on her bedroom door in anticipation of my visits.

“ But we’ll check in first....” I said thinking about the hotel we were going to stay at, and knowing that this news of a hotel stay would disappoint her.

“Check in? You are not going to stay at home then, are you?” she asked, surprised.

I was right. She *was* disappointed but I tried to cheer her up by saying, “We are going to stay at the Super-8 just across the street.”

Her tone didn’t sound right to me. “Home is home, be it ever so humble. There are always spare rooms for you whenever you come back. You know you can stay at home if you like.”

“Mum, I have to go.” I stopped the phone conversation abruptly because I realized that I was hurting her feelings by not staying at home with her and Dad. Mum probably thought that I thought her home was too “humble” to show Arthur, who was a “foreigner” to her.

Actually, my parents’ home was as comfortable as mine in Canada. It was a three-bedroom condo with a bright living room. They had almost all the same amenities as we did -- a plasma TV, computers, gas stove, shower, laundry room with a washing machine. I had never once thought my parents’ home was inadequate to show any one from Canada. I was quite proud of my family in China. To a degree, they lived with more physical comforts than I did. At least, my parents didn’t have a mortgage on their home and they didn’t owe the bank money.

Arthur and I had decided to stay in a hotel in Dalian rather than stay with my parents because it was Arthur's first time to visit them. And as a new man to my home and to the culture of my family, it would take him some time to get to know them. I also needed some space and time away from having to constantly interpret between languages.

I felt sad about not staying with my parents. If Arthur were not with me, I would have stayed with them for sure. I liked my mum's cooking, especially of those foods that I couldn't have in Canada – *dachazizhou* (porridge made of crushed corn), *gaoliangmifan* (sorghum rice), *ermifan* (rice and millet). I would miss the stories we would share. My parents would enjoy listening to my stories about life in Canada, always with questions, of course; and I also liked their stories about the past and present. My mum was a good story teller, and she could remember things that happened 60 or even 70 years ago. Each time she retold the stories, she would have new information to add. My dad would be listening and sometimes he would remind mum of the missing parts. My mum was also well informed about current affairs in China. She knew about the state policies from radio, newspapers and TV; she was the person who was in charge of collecting the management fees for her complex. So she was well-connected and knew all about things in the neighbourhood. While in Dalian, I insisted to Arthur that we go to my parents' place for dinner every day so I wouldn't miss my family's stories. However, once we got there, instead of serving me my favourite food this time, my mother prepared a full table of delicious Chinese dishes: steamed fish, boiled crabs and prawns, jellyfish salad, braised beef seasoned with soy sauce, and all kinds of fresh vegetables. All the dishes

were lightly seasoned and not greasy and were obviously prepared for Arthur's pleasure. Cold beer was always served at dinner. But these foods, although delicious, were not my favourite. Arthur enjoyed dining at home and felt at ease with my family even though he didn't understand what we were talking about. However, one thing really made him feel embarrassed. He started coughing when we got to Dalian, and after the coughing, his voice became hoarse. I bought him a Chinese brand name cough lozenge called *Jinsangzi Houbao*. It didn't work for him. At first, my mum didn't even think of the H1N1 virus, so she said to me, "Probably, he is not used to the climate and place here. It's humid and hot. Or according to the Chinese medical saying, he is suffering from internal heat."

"He's OK, Mum," I said, looking at Arthur.

My mother suddenly seemed to be reminded of something. "Does he have a fever?"

I touched him on the forehead and said, "Yes, a little bit."

My mother left the table for her bedroom. In a moment, she came back with a thermometer. "Check to see if he has a fever. Newspapers and TV say that the symptoms of this flu are coughing, a fever, and vomiting. And this flu is imported to China by those people who came from H1N1 virus prevailing countries and regions. We are asked to report to the local Health Quarantine Bureau if there is any."

My mother, as usual, was over-reacting probably because of the effect of state media. Meanwhile wanting to ease the tension, I asked Arthur if he would take his temperature. I didn't think he had one, but wanted to appease my mother.

"Why?" he asked, not knowing what my mother and I had been talking about.

"Mum is worried about us because we came from one of the so-called 'severely
208 Vol. 15.1 (December 2022)

afflicted regions for H1N1.” I tried to make light of my mother’s behaviour but in fact she had always been very loyal to the Chinese government all her life. And it would be hard to convince her otherwise.

Arthur became very serious now. “We have already passed the time line for spreading the virus.” He said in a low voice. Then came back to the topic of taking his temperature, “I don’t think I have a fever. But I’ll do it anyhow to free Mum’s mind of apprehension.” He put the thermometer under his armpit.

In a few minutes, he took it out. I looked at it and was surprised. “37.9 degrees,” I announced in Chinese.

There was silence. I looked around and saw both my parents with their mouths open, showing their surprise. Then I looked at Arthur, who looked confused.

“Listen, I think the weather is too hot and you kept the thermometer in too long.” I babbled quickly. I knew this didn’t make sense, but I said it anyway, adding “why don’t you try it again?”

Arthur didn’t think that there was anything wrong with this temperature and that it was in the range of normal to him. But he agreed to try again.

After a shorter time under the armpit than previously, he took it out from under his armpit. “37.6,” he read.

My mother grabbed the newspaper from the table and declared immediately: “H1N1 virus carriers usually start with cough, and then followed by a low fever and headache. The symptoms are mild but the flu is fatal. In China now there are 253 cases. Most of the patients were either from Canada, America, or other H1N1 prevailing regions, or people

who had contact with the above patients....” Then she turned to me and said anxiously. “Tell him to take some medicine and the fever and cough will be gone very soon.”

“Yes, I will.” I replied to my mum’s request, hoping she would not over-react further. Meanwhile, I tried to get Arthur out of this awkward situation by saying, “Honey, let’s go back to the hotel and I am sure you will be OK after a good rest.”

When we got back that night, CCTV9 happened to announce a similar story of a foreigner related person exhibiting a fever and carrying H1N1: *A woman who worked for an American family as a housemaid was diagnosed today as an H1N1 virus carrier. And she has been quarantined in the hospital....*

I noticed that Arthur was not happy. He probably thought my parents were over-reacting. However, I took the side of my parents and said to Arthur, “Can I get you some medicine that can cure your cough and fever?”

“I DON’T HAVE A FEVER AND I DON’T NEED ANY MEDICINE FOR MY COUGH,” he said in a quiet rage.

“But you *do* have a bad cough. Last night, you coughed a lot and I found you breathed with difficulty.” I said, wanting to convince him to take medicine at least to stop the coughing. “There is one kind of throat spray. It is said to be very effective for coughs.”

“I have already taken some throat lozenges and they don’t work for me.”

“How about seeing a doctor tomorrow?” I said, knowing that such a suggestion could lead to his being quarantined. But suggesting such a thing might convince him to take some medicine instead.

“No way or else I’ll be on TV as another H1N1 virus carrier from Canada.”

“Don’t you see? With your cough, we can’t go anywhere from now on.” I said, exasperated. “You’ll be easily identified as an H1N1 virus carrier by the Chinese.”

Finally our quarrel ended up with Arthur’s firm decision to not take Chinese medicine. And of course, he didn’t want to go to the doctor either for obvious reasons, “I don’t trust Chinese medicine.” That night, he went to bed, without saying goodnight or giving me a kiss.

I couldn’t sleep that night. My mother’s saying about *Laowai*’s self-centredness was right in a sense. It might be autonomous of Arthur to decide whether or not he should take medicine for his cough. But for me, autonomy wasn’t the issue. The issue was about not causing concern in others. In other words, he should just take the cough medicine so that it wouldn’t worry my family. What possible harm could there be in taking such medicine? How could he be so self-centred? I really started to think hard about our relationship.

So, on the second day I cancelled our cruise tour to Yantai, another harbour city near Dalian, much to his chagrin. I let Arthur stay at the hotel to recover for a whole day while I went shopping by myself. The following day, his cough was almost gone and we went home for dinner as usual.

I spent lots of time with my parents even though we lived in the hotel. Arthur and I also toured Dalian. A week passed quickly. A few days later, we returned to Beijing for the conference. As an international scholar, I was required to take my temperature by the conference medical team. Arthur didn’t register for the conference, but I still wondered

if, as a foreigner accompanying me, he should have his temperature taken, too. So I asked the organizer about him, “Is my companion required to take his temperature?”

“Let me see whether he is on the list,” one of the volunteers said. “What’s his name?”

“Arthur Taylor.”

“No, we don’t have his name here,” the volunteer said. “He doesn’t need to report his temperature to the conference.”

What a strange omission, I thought. If only the registered conference participants were required to report their temperature, how about their companions who might possibly be flu carriers? Anyway, considering the circumstances, I felt relieved that Arthur was not requested to have his temperature taken. If it was, the conference organizer would be in a panic.

On our final departure day home, when we were at Shanghai Pudong Airport, a broadcast over the P.A. system announced repeatedly, “Travellers with symptoms of H1N1 flu please report to the Entry-Exit Inspection and Quarantine Bureau....”

Arthur shook his head in dismay. “Now I have truly come to understand the Chinese government’s policy – that is, great thunder brings small rain.”

“Thank you for your understanding.” I said sarcastically. “This is the media’s effect not just in China but everywhere.”

Before the plane took off, I checked my cell to find seven roaming messages from the different cities where we had had been. All the messages read as follows:

“All the citizens are warned that those who come from countries or regions where H1N1 flu prevails must stay at home for self-monitoring for seven days. If there are symptoms of physical discomfort, please report to the local health bureau.”

I said to Arthur, “The Chinese government really learned its lesson from the past when the SARS epidemic was happening. This time they really made this H1N1 flu more public.”

“Only to remind the Chinese citizen that the H1N1 flu was not theirs,” Arthur responded immediately. “All the media impressed the Chinese with this strange idea that the H1N1 virus was brought here by foreigners. It seems like a campaign to discredit us.”

“This is a campaign to fight against foreign poison,” I said, reiterating the political slogan with which I was raised during the Great Cultural Revolution. “Since it is a campaign, there must be a target, goal, and solution. The target is the H1N1 virus carrier, the goal is to cleanse the virus, and the solution is to quarantine the virus carrier.”

We survived the campaign, and luckily so had our relationship!





CONTRIBUTORS

Oluwayemisi Olusola Adebomi received her PhD from the University of Ibadan, Nigeria, in 2017 and teaches English for Academic Purposes at the Federal University of Technology Akure. Her areas of research include: Discourse, New Media, Gender and African Studies. Her papers have appeared in journals in Nigeria and abroad. She is a fellow of the Merian Institute of Advanced Studies for Africa (MIASA), University of Ghana/University of Freiburg. She has also won the postdoctoral fellowship of the Alexander von Humboldt Foundation, Germany.

Emmanuel Jolaolu Adegbenro, earned his PhD from Olabisi Onabanjo University, Ago-Iwoye, Nigeria, where he presently teaches language courses in the Department of English. He has publications in Stylistics, Discourse Analysis, Pragmatics and language teaching. Some of the recent works are: “An Analysis of Graphological Errors in the Essays of Selected SS 2 Students of Mayflower School, Ikenne, Ogun”, published in *Zaria Journal of Educational Studies (ZAJES)* 22 (1), 83 – 95, 2022; “A Lexico-Thematic Analysis of Selected Speeches of Former Nigerian President Goodluck Jonathan”, published in *KIU Journal of Humanities* 7 (4), 119 – 125, 2023 and “A Stylo-Semantic Analysis of the Depiction of COVID-19 in Nigeria’s President Muhammadu Buharis’s March 29, 2020 Address”, published in the *Journal of the English Scholars’ Association of Nigeria (JESAN)* 24 (1), 35 – 48, 2022. He is a registered member of the following professional associations: National Association of Teachers and Researchers in English as a Second Language (NATRESL), English Scholars’ Association (ESAN), The Pragmatics Association of Nigeria (PrAN), Association of Phoneticians and Phonologists in Nigeria (APPN), Linguistic Association of Nigeria (LAN) and The International Association of Teachers of English as a Foreign Language (IATEFL).

Samuel Ololade Ajayi is a Post Graduate Diploma (PGD) holder in Music Education from University of Port Harcourt, Rivers State, Nigeria. He decided to pursue a career in Music Education after his first degree in Educational Technology from the University of

Ilorin, Kwara State, Nigeria. His research area focuses on the use of modern technological inventions of all kinds to solve present and future music educational problems, thereby enhancing teaching and learning of music at all educational levels in Nigeria.

Diyasha Chowdhury is a student of literature at Miranda House, University of Delhi. She is constantly discovering and exploring works of literature and trying to use her love for words to make a difference. She is an enthusiastic part of the theater society litso and works for the gender sensitization cell. Her areas of interest are children's literature, speculative fiction, postcolonial literature, popular culture, psychoanalysis, gender, and queer theory.

Carolyn Hoople Creed received her PhD. in English Literature from University of Manitoba in 1998, after having taught post-secondary English full-time since 1980. Dr. Creed is an Associate Professor of English at University College of the North. Her poetry has appeared in *sub-Terrain*, *The Windsor Review*, and *Phat'itude*; both poetry and prose are featured in *Poet to Poet* (Guernica Editions), released in November, 2012. Her poem, "Porcupine Saga" appears in the Spring 2021 issue of *The Beliveau Review*. The montrealpoetryprize.com website carries an MP3 of the author reading "Morel-Floored Forest"; and a poem and poetry book review ("The Thing about Buffalo Berries" and a study of Rachel Rose's *Marry and Burn*) have received over five hundred downloads together at Scholar's Common on-line.

Mariem Khmiri graduated in 2012 with the degree of agrégée from the prestigious Ecole Normale Supérieure of Tunis where she has also had considerable teaching experience. She currently teaches full-time at the Higher Institute of Applied Studies in Humanities of Sbeitla, University of Kairouan (Tunisia). She obtained her PhD in Shakespeare with honors in 2019 from the University of Manouba (Tunisia). Her area of expertise covers principally the question of Shakespeare as a precursor of the literature and philosophy of the absurd. She published multiple academic articles in literary criticism, comparative literature, education and cultural studies in international journals such as the *Interna-*
216 Vol. 15.1 (December 2022)

tional Journal of English and Literature (IJEL), the *International Journal of Education and Social Science Research* (IJESSR), the *International Journal of Humanities and Cultural Studies* (IJHCS) and the *Journal of Humanities, Arts and Social Science* (JHASS). She is an Associate Editor of the *African Journal of History and Culture* and *The Journal of Land Management and Appraisal*. She has co-authored a grammar book for foreign students of Arabic with Professor Maria Rosaria D’Acierno, an Associate Professor of linguistics at the University of Parthenope (Naples). The book is entitled *Arabic Grammar: The Root System* (Irfan Edizione 2015), an encyclopaediac study of the Arabic grammar essentially in terms of the roots of its lexical items. Lately, she has also co-authored *To Prove a Villain: On the Performativity of Evil Characters in Anglophone Literature*, a collection of articles by authors from all over the world and is currently in its last phase before publication by Macmillan, Palgrave.

Ying Kong is Chinese-Canadian and Associate Professor of the English Department of University College of the North. She teaches literature with a special interest in Indigenous literature. Before coming to Canada, she was a professor of English at a Chinese university. After obtaining her Ph.D in Literature at the University of Manitoba, she traveled and taught for universities in China and Canada. Her outstanding creative writings are “You Can’t Go Home Again,” published in *Prairie Fire* and recognized in 2008 as one of the best creative non-fiction pieces on the theme of “Home”. Her short story, “Lao Yang,” (the first piece of *Trilogy, A Chinese Immigrant in Canada*) was published by *Ricepaper* magazine in 2014 and was included in the anthology of *AlliterAsian: Twenty Years of RicePaper Magazine* published in the fall of 2015 by Arsenal Pulp Press. Ying Kong is also a literary translator and editor. She has published two pieces of translation from Chinese to English in *Chinese Literature and Culture* in 2016 and 2017. Recently she has completed her translation of *Short Story Collection* by Xu Zechen. She is also a co-editor of *Muses from the North*, a university student-oriented journal, focusing on Northern Culture and Indigenous Traditions.

Sue Matheson is Professor of English at the University College of the North where

she teaches literature and film studies. She is also the President of the Popular Culture Association and the Book Review Editor of the *Journal of Popular Film and Television*. Her interests in cultural failure underpin her research: currently, she specializes in American Horror, Children's Literature, Indigenous Literature, and the Western.

Eyiuche Rita Modeme is Senior Lecturer in the Department of Music at the University of Port Harcourt, Rivers State Nigeria. She bagged her Ph.D., M.A (Ed) and B.A (Ed) in Music Education from University of Nigeria, Nsukka (UNN). She has published widely, both locally and internationally. Her research interests include music education, teaching of musical arts in Nigerian schools, the use of information and communication technologies (ICT) in teaching and learning music, music therapy, music in special education and performance (with particular interest in methodology). She also holds membership of National and International Bodies including Association of Nigerian Musicologists (ANIM), Pan African Society of Music Arts Education (PASMAE), Society of Music Educators of Nigeria (SOMEN), Centre for Black and African Arts and Civilization (CBAAC), West African Society for Musical Arts Education (WASMAE) among others.

Ekharefo Daniel Ofomegbe hails from Ojah in Akoko-Edo Local Government Area of Edo State. He is a Senior Lecturer in the Department of Mass Communication at the University of Benin, Nigeria. He holds BA and MA degrees in Mass Communication from the Delta State University, Abraka and University of Nigeria, Nsukka, and a PhD in Mass Communication in view awaiting defence at the University of Uyo. His areas of interest include media studies, political communication, development communication, and communication research. He has published a number of articles both in local and international journals and has co-authored *Discourses on Communication and Media Studies in Contemporary Society* (JOS University Press 2022), *Perspectives On Corporate Communication* (JOS University Press, 2022), and *Dimensions of Community and Media Relations* (JOS University Press, 2013). He is also a NonExecutive Director of *Continental Economy Magazine*.

Adepeju Mariam Ogbogbo, PhD, is a lecturer in the Department of English, Olabisi Onabanjo University, Ago-Iwoye, Nigeria. She earned her Doctorate Degree in English (Language Emphasis) from the premier University of Ibadan, Nigeria. Her areas of specialization include Pragmatics, Gender Discourse and Rhetorical Discourse Analysis. Her article, “Of Discourse: Politics and the Nigeria Woman” has been published by Routledge in Yocob-Haliso, Nwogwuwu and Ntiwunka (eds.). *African Indigenous Knowledges in a Postcolonial World: Essays in Honour of Toyin Falola*, P. 192 – 211, 2021. She is a CODESRIA laureate, and a registered member of English Scholars’ Association of Nigeria (ESAN) and the Pragmatics Association of Nigeria (PrAN).

Tunde Olusunle earned his PhD in Media Arts (2019) at the University of Abuja and a Master in Arts in English (1989) from the University of Ilorin. He is a veteran journalist and a Special Assistant (National Orientation and Public Affairs) to the President of the Federal Republic of Nigeria. His articles appear regularly in *The Guardian* (Nigeria), *AllAfrica*, *The Nation* (Nigeria), *This Day* (Nigeria), *TheCable*, *Leadership Newspaper*, *Independent* (Nigeria), *New Telegraph Nigeria*, *TheNEWS Nigeria*, *Daily Trust*, and others. He is also the author of two volumes of poetry, *Rhythm of the Mortar: a collection of poems* (Kraft, 2001) and *Fingermarks: a collection of poems* (Kraft, 1995).

Prateeti Rajjak (she/they) holds a Bachelor’s degree in Sociology from Jamia Millia Islamia University and a Master’s degree in Society and Culture from IIT Gandhinagar. Her Master’s thesis investigated reading time in non-narrative Indian Cinema. Currently, she is working as an educational consultant at The Akanksha Foundation, Pune.

Antonio Sanna completed his Ph.D. at the University of Westminster in London in 2008. His main research areas are: English literature, Gothic literature, horror films and TV, epic and historical films, superhero films and cinematic adaptations. In the past ten years he has published over seventy articles and reviews in international journals. He is the co-editor of the Lexington Books’ *Critical Companion to Tim Burton* (2017) and

Critical Companion to James Cameron (2018). He has also edited the volumes *Pirates in History and Popular Culture* (McFarland, 2018) and *Critical Essays on Twin Peaks: The Return* (Palgrave, 2019).

Sudha Shastri is Professor of English Studies at the Dept of HSS (Humanities and Social Sciences), IIT (Indian Institute of Technology) Bombay, India. Her teaching and research interests lie in the areas of narratology, intertextuality, Indian writing, Shakespeare and film. She is a two-time recipient of IIT Bombay's Excellence in Teaching award and has published two books (an edited volume *Disnarration: The Unsaid Matters*, 2016, and a monograph *Intertextuality and Victorian Studies*, 2001), alongside several papers in national and international journals and chapters in books. She has also presented at conferences in India and abroad, and, in 2013, organized a refereed conference in IIT Bombay on Prince's narratological concept of the disnarrated. Sudha is also a trained classical dancer in the styles of Odissi and Bharatanatyam, and a Khayali vocalist.

call for papers

the quint's sixtieth issue is issuing a call for theoretically informed and historically grounded submissions of scholarly interest—as well as creative writing, original art, interviews, and reviews of books and films. The deadline for this call is the 15th of August 2023—but please note that we accept manu/digi-scripts at any time.

quint guidelines

All contributions accompanied by a short biography will be forwarded to a member of the editorial board. Manuscripts must not be previously published or submitted for publication elsewhere while being reviewed by *the quint's* editors or outside readers. Hard copies of manuscripts should be sent to Sue Matheson at *the quint*, University College of the North, P.O. Box 3000, The Pas, Manitoba, Canada, R9A 1M7. We are happy to receive your artwork in digital format, JPEG preferred.

Email copies of manuscripts, Word or RTF preferred, should be sent to thequint@ucn.ca. Essays should range between 15 and 25 pages of double-spaced text in Word, and all images (JPEG) and source citations. Longer and shorter submissions also will be considered. Bibliographic citation should be the standard disciplinary format. Copyright is retained by the individual authors of manuscripts and artists of works accepted for publication in *the quint*.

the quint thanks Dan Smith, Kim Laycock, Harvey Briggs, and Stuart Matheson for their generous support of this project.