



the quint
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EDITORIAL

It is December, and an unusual winter in the North has begun, because El Nino is with us this year. There is only a skiff of snow on the ground. Though the light has shortened, some birds remain in the warmish weather. Accordingly, this, *the quint's* sixty fourth issue, offers reading for the deep freeze yet to come, featuring writers from Nigeria, India, the United States, and Taiwan. Yemi Atanda's fascinating article, "From Literature to Film: Connection, Disjuncture and the Making of *Màámi* (2011)" begins our Christmas offerings. Antanda unpacks the story of *Màámi* as common ground for indigenous film and literature. Tunde Kelani's use of flashbacks, flashbacks-within-flashbacks and point-of-view, in particular, are considered. Next, in "The Complex/Dilemma of Women's Representation in Governance in Nigeria in the 21st Century," Theresa Nfam Odeigah considers hurdles experienced by Nigerian women interested in governance. She concludes that their gender specific issues can be resolved through equitable involvement, financial assistance, and sustainable development created by affirmative action at the state and party levels, the media changing its attitude towards political coverage of female candidates, and the training of girls as well as women in the fundamentals of grassroots politics. Then, Grace Itoro Ibangá's "Archetype and Portrayals of Ladi and John Bolajoko in Oladunjoye's *Don in the Valley* (2008)" evaluates the treatment of a castrating, archetypal figure and transgressive twenty-first century woman who seeks revenge on patriarchy in Oluwayomi Oladunjoye's *Don in the Valley* (2008). Following, Olusola Smith Adeyemi and Henry Kunle Afabor's "Cinematography and Scenery Design in Nollywood and Hollywood: a comparative study of *Anikulapo* (2022) and *Blade Runner 2049* (2017)" focuses on the design styles

of a New Nollywood production and a Hollywood film, comparing complementary mis-en-scenes and cinematography. A discussion of Afrobeat continues our reading: Sunday Olufemi Akande's "Radical Popular Music: Awakening Nigerian Protest on Socio-Economic Issues" follows, using radical democracy theory to analyze Fela Anikulapo Kuti's *Original Suffer-head* (1981), and concludes that music, as a weapon of collective struggle and human mobilization and liberation, offers the way forward to sustainable social development.

Next, Osamagbe Lesley Egharevba and Comfort Ene Obaje's "Assessment of the Corporate Image of the Nigerian Police Force After the 2020 ENDSARS Protest" assesses the corporate image of the Nigerian Police Force (NPF) after the 2020 EndSARS protest by looking at the image of the Police Force before and after the EndSARS protest. Egharevba and Obaje's sampling of four hundred (400) respondents in Benin City, Edo state, Nigeria, reveal the social contract/relationship between people and the police has been damaged and victims have a platform on which to air their complaints and are requesting better policing. Then, Orieso Michael Aloye and Charles Osarenomase Osarumwense x-ray the sources of arms procurement by both the Nigerian federal military government and the Biafran rebel government in "The Effect of International Arms Transfer on the Conduct and Duration of the Nigerian Civil War, 1967-1970." Relying on primary and secondary sources of information, they conclude that the war was prolonged by the politics of arms transfers involving the warring parties and the arms suppliers. Finally, Sudeep Gosh's "The semantics of subalternity" argues that Ramesh Karthik Nayak's "Our Tanda," housed in *Chakmak*, is a profoundly relevant poem for our times and a touchstone for radical scepticism.

Film reviews are also housed in this issue. Ting-Ting Chan's film review, "Being

Black in Ang Lee’s *Gemini Man*” raises urgent questions about black agency in America. Jeremy Freeman’s “Diphthong Delivery: Camp and the Canadian ‘A’ in *So I Married an Axe Murderer*” finds this film worth (re-)watching, noting its cult status has even made its way to Netflix’s series *The Pentaverate* (2022). For a film that has everything a good romantic comedy should have, Freeman says, all a spectator needs to do is to look back at this fan favorite for “fun, chemistry and a great comedic performance from Myers” (182). In “Being Human: Permanent and Permeable Lines in *Bladerunner 2049*,” Jack Love finds that replicants in Villeneuve’s gritty sequel do not need a miracle child to prove their humanity, because they were humans all along.

No issue of *the quint* can be without its creative component. We are delighted to be able share our Yuletide festivities this year. Laura Afatsawo’s culinary art is simply amazing—Christmas in the North tastes better with Laura’s baking on the table. The season wouldn’t be complete without her comestibles! Thank you Laura for bringing brightness, balance, and beauty to this issue of *the quint*. We are honoured to share your work with others.

At *the quint*, we wish you merry holidays and a very happy New Year. As we return to snow and ice in January, *the quint* offers interesting reading for quiet evenings. Anticipating the Spring that lies ahead, we look forward to being back in March with with more thought-provoking material for you to enjoy.

Sue Matheson
Editor



From Literature to Film: Connection, Disjuncture and the Making of *Màámi* (2011)

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Abstract

According to Ingmar Bergman, “film has nothing to do with literature” (cited in Dick 2005: 254). Hyginus Ekwuazi also says that “film is not literature and literature is not film” (2005: 1). Film, however, borrows from literature literary techniques, among them, the flashback, the flash-forward, and point-of-view. And as Bernard F. Dick (2005: 252) points out, film can be subjected to the same criteria “as a work of literature by using literary cannons as form, rhythm, imagery, symbolism, language, characterization and content analysis”. Unpacking the relationship between literature and film in the manner of Bernard F. Dick, this paper finds common ground for film and literature in the story of *Màámi*, an impoverished single mother. Foregrounding connection and disjunction, narrative motifs in Tunde Kelani’s film, *Màámi* (2011) and Femi Osofisan’s novella, *Màámi* involving form, rhythm, imagery, symbolism,

language, and characterization, are examined. Kelani's use of flashbacks, flashbacks-within-flashbacks and point-of-view, in particular, are considered.

Key Words: Literature, Film, Connection, Disjuncture and Adaptation.

Background

This paper examines connection and disjuncture between literature and film in the making of the film, *Màámi* by Tunde Kelani. It is important to note that Kelani's mastery of adaptation is further demonstrated in *Ìwà* (1985), adapted from *Ìdààmú Páàdì Mìnkáílù* by Adebayo Faleti; *Kòṣeégbé*(1995), adapted from *Kòṣeégbé* by Akinwumi Isola; *Ó Le Kú* (1997) from the same title by Akinwumi Isola; and *Thunbolt-Mágùn* (2000), adapted from *The Whore with Thunderbolt* by Adebayo Faleti. Their narrative motifs, like those in *Màámi*, also invite critical examination. Ingmar Bergman declares that “film has nothing to do with literature” (cited in Dick 2005: 254) and Hyginus Ekwuazi says “film is not literature and literature is not film” (2005: 1), but as Bernard F. Dick points out, film can be subjected to the same criteria “as a work of literature by using literary cannons as form, rhythm, imagery, symbolism, language, characterization and content analysis” (2005: 252).

As such, a screen play may be termed ‘literature’ in the most basic sense of the term, because it is a written text, but in the traditional sense of prose works, poetry or drama. A screenplay would never pass as being literature, because it is a precursor to cinematic art with “pictures and frames, the tones of light and shadow, colour and chiaroscuro” Osofisan (20007: 1).

Conceptual Understanding of Connection and Disjuncture between Film and Literature

As Barnes (2002) observes, there are two broad categories regarding the connection and disjuncture between film and literature when considering these art forms. The first consists of their material similarities and dissimilarities, and the second of their technical similarities and dissimilarities.

Material Differences between Film and Literature

The first category houses the following disjunctures:

- Literature is found in books, film in CD ROMs, or VCDs;
- Literature can be read or heard (aural), while film is watched and at the same time heard, at home or in the cinema;
- Language is transmitted in literature via words; in film, through the medium of camera, film language is in visuals and sounds (mise-en-scène).

Technical Similarities

The second category contains many examples of dramatic plays and film. Their similarities are found in activities concerning casting, directing, costume, make-up, lighting, set-design, scenery, music and sound. For example, Kongi's *Harvest*, a play by Wole Soyinka was adapted to film and produced by Francis Oladele. Femi Osofisan also has adapted many classical plays to the screen. For instance, *The Trojan War* by Sophocles, was adapted under the title *Women of Owu*, and *Antigone* by Sophocles, under the title *Tegonni*. Tunde Kelani also has adapted many literary works to film, among them, *Ó Le Kú* by Akinwumi Isola and *Màámi* by Femi Osofisan.

Technical Differences

The second category also houses the following differences:

- A literary work may be published and marketed, while film goes through the process of shooting, editing, dubbing, exhibition and marketing.
- A literary work is written by one person, but a theatrical performance, like film, is a collaborative work, involving a director, set designer, scenery designer, costume and make-up artists, and other professionals.

Theoretical Frame Work

Over the years, adaptation has immensely contributed to the growth of film. Imelda Whelehan, in his essay “Adaptation. The Contemporary Dilemmas”, observes that filmization or cinematic adaptation queries the nature of and need for film’s fidelity to its original sources— novels, biographies, plays or short-stories—raising questions about a number of questionable prejudices (2006: 3-9). For example, discussions of ‘inferiority’ or ‘diminution’ of the sources of films focus on issue of the ‘margin’, or ‘re-elaboration’. The concept of visuality, Caliman (1980: 11) says, narrows down the open-ended characters, objects, or landscapes created by the book that are reconstructed or deconstructed in the reader’s imagination. No doubt, the audience goes to the cinema with the image of a familiar work in mind to be compared with the adapted work (Hutcheon, 2006). Measuring a film adaptation’s dissimilarities to its source in the mind of the spectator therefore becomes a matter of ‘subjective taste’, differing from one person to another. With this in mind, the relevance of adaptation becomes a matter of considering the ‘spirit’ found in visual representations of the situations, characters signifying of the work of literature adapted by taking into account all the layers of the book’s complexity. Questions arise, among them, who can guarantee that

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the image of the work adapted by the filmmaker, a particular reader had created in his or her mind is better than the one in someone else's mind? How do we define exactly the elements of the literary work that formed its 'spirit' and are indispensable to its recognition in another medium? Where is the nexus between the creative undertakings on the part of the adapter of a literary work and the re-creative mind that the task of selective interpretation requires? Such questions reveal the concept of fidelity to a source is itself tantamount to diminution and may also be limiting and dogmatic.

Linda Hutcheon suggests that there should be a paradigm shift in discussions about film adaptation from moralistic concerns regarding fidelity or infidelity to those of "intertextuality" which bring to bear the need for a text to transform into another text. Intertextual transformation involves "texts generating other text in endless recycling, transformation and transmutation" (Stam 2002: 209-210), motivating a long chain of recreation, which sees no end to the possibilities of adaptation. Linda Hutcheon examines what motivates an adapter of another work of art. She asserts that a reader or viewer of a film at the cinema or theatre goes is motivated by nothing but 'pleasure' that persuades the reader to go to the cinema or buy a DVD, or subscribe to YouTube or Netflix and watch an adapted version of a novel, even though he/she may not want his/her favourite book changed. A viewer at the cinema wants to meet his loved character 'physically', wants to confront the image of the situation in the original source. He or she is not unmindful of dissimilarities of the source in the two media (literature and film), but still derives pleasure from each. Hutcheon concludes that this pleasure results from the combination of the known with the unknown, repetition and difference, or familiarity and novelty. It appears that Tunde Kelani derives pleasure in adapting literary works with the motifs that he says are "socially

conscious”. As Wole Soyinka remarks, Kelani’s collection of films at the Lagos Black Heritage Festival bring a ‘camera with a conscience’ to bear on society.

From Femi Osofisan’s to Tunde Kelani’s *Màámi*: Connection and Disjuncture

Tunde Kelani is a master adapter, having transcribed many works of literature written either in Yorùbá language or in English into films, using code-switching in the dialogic narration of his films, rekindling the interest in the Yorùbá language, and adding postmodern aesthetic values for universal appeal. Here it should be noted that Kelani does not subscribe to limiting himself, or hold allegiance to the literary works he sets about adapting, but he is not unmindful of debates on cinematic adaptations of works of literature. He shares the sentiments of critics who consider adaptations inferior to the adapted texts, being ‘diminution’, inferior, or “lacking the symbolic richness of the books and missing their ‘spirit’ Hutcheon (2006 : xii-xiii). To encourage interest in reading and reading culture, he takes adaptation seriously, converting Bayo Adebowale’s *The Virgin* into *The Narrow Path* and Adebayo Faleti’s *The Whore with Thunderbolt* to *Thunderbolt- Mágùn*. He himself observes,

It is generally agreed that my work has a consistency and quality of its own but perhaps the most flattering is that it also has some academic component. The truth is that when I decided to start producing, I approached the academics. I can therefore confidently assert that the most productive and successful collaborations in my career has been with the academics (Kelani 2014: 9).

Resolved to adapt *Màámi* to film, he also asked Femi Osofian, the author of the original material, to write the screen play. Osofisan did not accept Kelani's offer. "My business is literature, not film," he said, "I deal with words, with the texture and architecture of the written phrase; you with pictures and frames, the tones of light and shadow, colour and chiaroscuro" (Osofisan 2007: 9).

According to Kelani, literature as high art, film, popular art. During our discussion on my mobile telephone (January 5th, 2023), he agreed with the thoughts of DeWitt Bodeen who co-authored *Billy Bud* (1962), that "adapting literary works to film is without doubt, a creative undertaking, but the task requires a kind of selective interpretation, along with the ability to recreate and sustain an established" (cited in McFarlane 1996: 7). He took great pleasure in creating "a parallel character" for the young Kashimawo in the original text and the adult Kashimawo in the film who does not exist in the original text by Femi Osofisan.

Connections between the novella and the film

For his film, Kelani chose to use the original title *Màámi* and retained the novella's plot about the plight of an impoverished mother, *Màámi* (Funke Akindele) and her son, Kashimawo (Wole Ojo). Set two days before the 2010 World Cup, Kashimawo, an international soccer player comes to terms with his painful childhood, reflecting on his mother's love for him in the midst of poverty, and his estranged father, Otunba Bamisaye (Olumide Bakare). Kashimawo's mother had left her husband after discovering her first son had been used for ritual money-making.

As Dick says, "film's form derives from literature, partly from the visual arts" (2005: 254). In *Màámi*, the use of Femi Osofian's imagery finds a common ground in Tunde Kelani's film. The film's rhythm also signals and reveals the intensity of

the tensions that run through the literary work, stressing its latent subtleties and preserving the plot's integrity while revealing "what lies behind the literal surface" via "the differences and similarities between both their structures and elements" (March 2021:9, 8). Throughout, images of poverty color the characters of Kashi's past as his mother scrapes bones in order to get meat for her child, barely able to see her child through primary education. On his tenth birthday, the young Kashi (Ayomide Abatti) pleads with his mother for a bit of meat in his soup. His mother resolves to go to any length to ensure that she provides meat for him. She pretends that her wallet is pilfered in the bus, washes corpses at the mortuary before the break of dawn, and tells lies to an unknown man that she was a classmate of the man's wife. In the end, she gets beef, ingredients and food stuffs to please her son, but loses it all in an automobile accident. Kelani uses flashbacks, flashbacks-within-flashbacks and shifting points-of-view to reconstruct the novella's connotations.

Disjuncture between the novella and *Màámi* on screen

In Osofisan's novella, the story begins in the present, returning to the past via the narrator's first person point-of-view as Kashimowo remembers his childhood:

It is cooler in our old house and half dark, and I sit inside and wait patiently. The walls and shelves that are so familiar seem bare now. And then I see the battered old tin, high up on one shelf. I take it down and in a moment the memories come flooding back. I am a small boy again, bursting with exciting news... (Osofisan 1994 : 1)

In his film adaptation, Tunde Kelani utilizes understands the meta meaning of the

phrase “the memories come flooding back”, creating parallel characters, the young Kashimawo (Ayobami Abatti) and the older Kashimawo (Wale Ojo). Juxtaposed these characters related the past to the past cascades through flashbacks and flashbacks-within-flashbacks. Linking the present to the past, the young Kashi tells his mother that he wants to be a footballer, and his dream is to be like Segun Odegbami, an Ace footballer in the 1980s. On the rough, bare pitch of his school, young Kashi dribbles and strikes balls into the net as he plays with his friends. This provides the montage its exposition, and the diegesis necessary for the 2010 FIFA World Football Competition that was held for the first time in the Continent of Africa, in South Africa. This football motif is not in the story written by Femi Osofisan. Kelani told me the reason for the introduction of the 2010 World Cup Competition in football in *Màámi*: he wanted to make a strong statement about the Nigerian Football Association (NFA) and make a political statement about what plays a unifying factor in a socially and politically dysfunctional nation, where nearly nothing seems to work. The radio DJ informs the viewers about the arrival of Kashi as an adult at the Murtala Muhammed International Airport, Lagos. Knowing that the 2010 World Cup is fast approaching, Kashi is called up by the Nigerian national team, the Super Eagles.

As Kashi returns, being driven from the airport through Oshodi market, he is haunted by memories of the past—the abject poverty of his childhood, his mother’s death and the mysterious absence of his father. The viewers are carried along with the rhythm of his memories to Abeokuta, their narrative creating sub-texts that are not really in the original text adapted and advance the story beyond the boundary of the literary text. The young Kashi and his mother, in their desperate search for meat, are repeatedly led back to the Lanfenwa Market in Abeokuta. Throughout that

‘voyage’, Kashi learns some moral and philosophical lessons that in life ‘some want to eat, some will be eaten, while others only stand by to watch to egg on others by cheering them up’. He also learns that “kindness is like a baton in a relay race: once you receive it, you must pass it on”. These lessons form the bedrock of his vision, his philosophy, and his cultural understanding of life. Kelani’s views are “concerned not primarily with material gratification, but rather, with the overall wellbeing of the community” (Osofisan 2007: 4). The introduction of the young Kashi reading to his mother *Ògbójú Ọḍẹ Nínú Igbó Irúnmolè* by D.O Fagunwa, a novel written in Yorùbá language that has been translated to many languages, is an indication of cultural consciousness in Tunde Kelani and his intent not only to entertain, but also to instruct and enlighten his audience socially and politically.

Not in the novella but further delineating his adult character, Kashi, as a world famous footballer with the British Football Club, Arsenal, makes it a priority to visit a Motherless Babies’ Home. He donates five million naira (N5 million) to the home. When his personal assistant, Dolapo, questions the gift of such a large amount to the home, Kashi’s response rekindles the philosophy of kindness he learnt from his mother. Here it is important to note that Kashi does not visit his father and the grave of his mother in the novella. In the film, Kashi wants to confront his father. On the way back from Lanfewa Market with his mother, he learns the true identity of his father. In a mansion at Government Reservation Area (GRA), he discovers an occult shrine and his elder brother, Akorede, under his father’s spell. The gory image haunts him. As an adult, he returns to the old mansion to find his ailing father, unable to speak. Introducing himself as the son of Ebun, and “ the child you did not get to sacrifice”, he snatches the long chain of charms on his father’s neck, the occult

power of ‘sustenance’ and ‘incontinence’ in an angry and vengeful manner. Otunba Bamisaye dies instantly before Kashi’s eyes.

Differences between the novella, the screenplay and the film

Screenplays are not always reliable guides to films. The screenplay, if published, may read like literature in the manner of the works of Ingmar Bergman, Harold Pinter, Wood Allen, Wole Soyinka, and Femi Osofisan. Film, however, is a cinematic art. Here it should also be noted that the film like a stage performance, through the director’s interpretation, becomes a director’s medium. Performance theory for both the stage and the screen signal collaborative efforts. Film is an especially social art, demanding the contributions of many professionals. In fact, the position of a screen writer is not prominent, unlike that of the playwright. Film directors have been accorded the unique elevation to the rank of author, even though different persons have written the scripts for which directors have been honoured (Dick 2005: 224).

In Osofisan’s novella, the snake as a symbol of Kashi’s fear. The snake is so frightening to the young Kashimawo in his dream that it sparks his curiosity about his father. In the film, Kashi dreams Mrs. Edun (not credited) suddenly turns into a masquerade animal who wants to devour him, transmitting his anxiety about being fatherless. When the transmogrified teacher caustically affirms Kashi has no father, he wakes up, panting with beads of sweat forming on his face. The semiotic understanding of masquerade gives credence to the importance of ancestral relevance which prompts the older Kashi to find his way back to Abeokuta, in reality, to sit in the midst of old folks, women and children and admire dance, acrobatic display and songs rendered by the masquerade. It seems this show was specifically organized to welcome the older Kashi home as a football celebrity. Later on, emphasizing this

motif the young Kashimawo and his friends are at a river: there, his friends tease him that he has no father. As well, the motif of *Aṣo ebi* (family uniform) for a marriage ceremony is a creation of the filmmaker that critiques the culture of prodigality and extravagance associated with wedding, burial, even naming ceremonies among the Yorubá, especially, and in Africa, in general, in the midst of abject poverty.

Conclusion

In adaptations of literature into film, literary works and their cinematic renderings influence each other. In the case of *Màámi*, Tunde Kelani's adaptation of Femi Osofisan's story makes the novella contemporary, popular, and relevant. Carefully considered, the differences of these media and their narratives reveal how Kelani's interpretation, transformation, transmutation, and intertextual realization create and re-create the story at hand, developing both the literary and filmic art. Paradoxically, fidelity can limit and dogmatize a creative work. In part, Kelani's variance regarding Osofisan's source material, while reconstructing or deconstructing *Màámi*, lends credence to what some scholars and critics call 'diminution' or 'infidelity'. *Màámi*, by Tunde Kelani, demonstrates that intertextuality advances the originality of the work adapted, awarding relevance of time and space to its source and inspiration.

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The Complex/Dilemma of Women's Representation in Governance in Nigeria in the 21st Century

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Abstract

Full and equitable involvement of women in governance is essential to building sustainable and vibrant democracies. In Nigeria, women make up close to half the population of the country, but in the 9th National Assembly there were just seven women out of one hundred and nine Senators and twenty-two women out of the three hundred and sixty members of the House of Representatives. Equitable representation of women in governance is important, because it creates a balance of power between genders which is itself indicative of development. Women need to be involved in politics to bring attention to issues that uniquely affect them and to encourage policies that benefit them. The factors responsible for the poor involvement of Nigerian women

in politics include poor access to education, which invariably leads to poor access to gainful employment as well as unpaid labour burdens. Discrimination against women especially in a patriarchal society makes it difficult for them to get through the process of getting leadership positions. Others are societal factors such as cultural and religious norms surrounding marriage and indigene-ship as well as structures that portray women as subordinate to men. The other hurdles for women include political party systems and structures and the high cost of politics in Nigeria preventing them from standing in for positions. Women cannot afford the huge financial burden of the mandatory expression of interest and nomination forms and the pre-election campaigns. Also there is the lack of political will by successive governments, poor media coverage of female candidates, gender-related electoral violence, and various polarising schools of thought and reactions to affirmation action that have not helped women into leadership. The paper concludes that the complex/dilemma housing women's lack of involvement in governance are due to their gender specific issues not being addressed can be resolved by interest in equitable involvement and sustainable development by advocating for affirmative action at the state and party levels, legislative backing of quota system for women, the media changing its attitude towards political coverage of female candidates, financial support, training and education of the girl child, networking and mentoring of women politicians in the fundamentals of grassroots politics. If the women are given opportunities in governance and leadership Nigeria would witness more sustainable development and a vibrant democracy.

Keywords: women governance, leadership, complex-dilemma

Introduction

Nigerian women have always been associated with distinct major roles in the social, economic, and political activities of their communities. Their various responsibilities have not been static. They were known for weaving, pottery making, agriculture, fishing, housekeeping, and as house wives. Over the years, women have participated in trade, controlling the production and distribution of goods and services in their own capacity. Since the pre-colonial era, even up to the 21st century, there have been remarkable and progressive changes, but the enormous achievements of the women have not always been recognized like those of their male counterparts. Despite this, women have remained focused and have not been docile politically, socially, or economically (Abara, 2012), but their achievements in politics and governance can be said to be slow (Odeigah & Ochoga, 2019 81-89). This may be attributed to several factors, such as marginalization, subjugation, oppression, and, to a large extent, always being at the mercy of the men.

Right from the formation of political parties in Nigeria, women have always been marginalized in various ways in different political parties. Significant problems accompanying hampering women's political participation include gender inequality, poor access to education, early marriage, cultural norms and religious barriers that invariably lead to poor or unpaid labour burdens, and discrimination (Kolawole, Adeigbe, Adebayo, & Abubakar, 2013). More challenges for the women are societal factors such as culture and religious norms surrounding marriage and indigene-ship as well as structures that portray women as subordinate to men. The other hurdles for the women are political party systems and structures, the high cost of politics

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in Nigeria that prevents them from standing in for positions, and women not being able to afford the huge financial burden of the mandatory expression of interest and nomination forms and the pre-election campaigns (Ogbu, 2020). In general, women find it difficult to access loans and to have successful campaigns. Lack of political will by successive governments, poor media coverage of female candidates, and gender-related electoral violence are also challenges. During elections, most violence is associated with local and political disputes among party members or relations within their communities (Angerbrandt, 2018).

The struggle of Nigerian women

Historically, women generally have been under-represented in Nigerian governance and in many institutions even though those who have been in political positions have done well both in appointed and elected positions. The city of Zaria, for example, was founded in the 16th century by a woman called Queen Bakwa Turuku whose daughter Amina succeeded her as Queen. A powerful woman, Bakwa Turuku built a high wall around Zaria to help protect her city from invasion. She made the city of Zaria, a big commercial centre that improved the economic activities of the area. There were also other politically inclined women who made tremendous progress in office although the number is low. In the politics and transformation of Ife, Moremi and Emotan of Benin were exemplary for their bravery.

During the pre-colonial period, women being prohibited from participating in their community's affairs in some cultures, in part, accounts for the dearth of women rulers. Women were appointed as chiefs and assistants to support the *Obas* or royal

fathers. Men were generally seen as the decision makers and the queens had limited or no opportunities to prove their mettle. And most of the time, there was no legislation that actually protected the interest of the women (Oloyede, 2023). In Yoruba land, women attained high positions by being conferred with chieftaincy titles such as the *Iyalode* and *Moremi of Ile-Ife*. These positions made them powerful and influential in their communities.

According to Falola, women are the basic unit of political organisations and the family. Women are known to be good managers of homes and families, but because the power in the home is generally placed in the hands of the men, women generally have been relegated to the kitchen. When Lord Lugard introduced tax collection and the women were asked to pay tax, the profile of the women began to change. But women became less important, because the men who were Chiefs, Obas, and Emirs worked closely with the British administrators and women were paid less attention. The colonial era also negatively affected women, because they were not given opportunities in governance by their colonial masters. Then, in the 1950s, Southern Nigerian women were given the franchise to play an active role in governance. Chief Margaret Ekpo and Janet Mokeluwere appointed into the Eastern Nigeria House of Chiefs; Chief Mrs Olufunmilayo Ransome Kuti, was elected into the Western Nigeria House of Chiefs (Oloyede, 2023).

The post-colonial period imposed another major challenge for women, because they were not given the same opportunities to govern as men were. Indeed, during the amalgamation, Lord Lugard could not include the women in his cabinet. In the post-colonial period, the Nigerian Constitution clearly showed that women were not

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allowed to vote. From the Nigerian independence in 1960, women were given the right to vote and be voted for, but this practice did not materialise until the 1979 general elections. The prominent Nigerian women who played active roles then in politics included Mrs Olufunmilayo Ranson kuti, Hajia Gambo Sawaba, Janet .N. Mokelu, and Chief Margaret Ekpo. During this period. women in Northern Nigeria were not readily given the opportunity to participate in politics even though Queen Amina of Zaria and Gambo Sawaba had made their marks in selfless service in the region. Even in the 21st century, women have just begun to be given their rightful place in the affairs of their people and in governance (Kolawale et al, 2013). In Africa, Liberia's Ellen Johnson Sirleaf was the first female Liberian President from 2006 to 2018. An accomplished World Bank executive and an outstanding president that enunciated economic policies that improved the Liberian economy, she was the first woman in Africa to be elected as the president of her country.

In the African continent with fifty four countries, it is instructive that most of the countries have higher female representation in governance than Nigeria. Ranked as one of the lowest with 5.45 percent women represented in governance, Nigeria is one of the worst performing countries in Africa regarding the representation of women in government. In part, Nigerian women have suffered a lot of setbacks and rejection by their male counterparts—even during the formation of political parties. As the table below shows that women have been denied the various opportunities to participate for elected positions for a long time.

Table 1: The Participation of Men and Women in Various Constitutional Reforms in Nigeria, 1922-1979.

Constitution	Year	Representation (men)	Representation (women)
Clifford constitution	1922	100 men	0
Richard constitution	1946	50 men	0
Macpherson constitution	1951	Men that paid their tax	0
Littleton constitution	1954	Men	0
Independent constitution	1960	Men	Women
Republican constitution	1963	Men	women
Presidential constitution	1979	Men	Women

Women naturally are born to govern and have fundamental prerequisites of handling issues for the overall growth and development of a nation. In Nigeria, only a very few women have held important political positions. In the 9th Assembly, there were only 7 women out of 109 senators and 22 women out of 360 House of Representatives members. These women generally have politically demonstrated their mettle in governance in Nigeria and have championed issues of gender, such as gender-based violence.

The Universal Declaration of Human Rights, the basis of the bills of many countries' constitutions, emphasizes political participation is a fundamental right for the men and women and necessary for sustainable development and democracy (United Nations, 1948: Articles 1 & 2). Women should not be denied their right to participation but should be fully involved in governance in Nigeria and Africa. Here, it should also be noted that the United Nations over the years has organised several conferences on gender and governance. These include the 1975 conference

in Mexico City, in Copenhagen 1980, Nairobi in 1985 and the famous Fourth World Conference on Women with the theme, Action for Equality, Development and Peace. All these conferences were geared to the advancement of the women (Okoronkwo, 2013). Organised by the United Nations in 1995, the Fourth World Conference in Beijing, China, mainly emphasized achieving global legal equality. There, women and political participation towards attainment of 35% affirmative action and obstacles to women participating in Nigerian politics became significant issues (Muhammed & Zaid, 2014).

In the 21st century, Nigeria as one of the countries in the United Nations has agreed and signed several treaties and conventions supporting gender equality over the years. These treaties are serious machinery put in place to eliminate discrimination against women. But in Nigeria politics, the lop-sidedness in favour of men continues. Women are still democratically marginalised. The only female governor hails from Anambra State, Dame Virgy Etiaba, a deputy governor who took the place of Mr Peter Obi impeached in 2006. Etiaba functioned for only six months before the Courts rendered a verdict in favour of Obi who returned as the governor of Amanbra state. Another woman deputy governor from Rivers State was Dr Mrs Banigo Ipalibo who served under Governor Nyeson Wike. To date, Nigeria's affirmative action policy and the National Gender Policy (NGP) to promote gender equality as a developmental goal against gender discrimination. which gave the women up to 35 percent of public offices in 2006 have proven themselves impracticable. On the one hand, in 2023, the Rawandan government approved and amended the constitution of its country with a quota system to accommodate the women at all levels (see

<https://alliancesforafrica.org/full.i>). On the other hand, organisations like the Women Advocates Research and Documentation Centre (WARDC), Women in Politics Forum (WIPF), Women Empowerment and Legal Aid (WELA), International Federation of Women Lawyers (IFWL) and Nigeria Women Trust Fund (NWTf) have been working to ensure women achieve their position in governance. among others. The discourse and focus of these organisations emphasize the improvement of the presence of women in governance (Ejekwonyilo, 2022). But in spite of this work and the reservation of 35% of public offices for women, nothing much has been achieved in Nigeria.

Here it should be noted in the 2023 general elections in places such as Adamawa and Kogi states, women who stood for gubernatorial elections, were alleged to have been marginalised and their candidacies generally opposed by men. Elections in Nigeria are usually accompanied by serious allegations of irregularities either during voting or after. Vote buying has found its way into the polity because of the rising level of poverty. Some of the women could not win elections majorly because they could not afford to buy votes. Generally the distribution of food items, cash, other gift items and hired groups in special attires and uniforms to dance around villages, local governments and states have also added to the costs of campaigning in Nigerian elections (Osori, 2023).

Political parties and discrimination against women

Political parties play vital roles in ensuring stable and functional democracies. In Nigeria, the women constitute more than half of the population and have played vital roles in political parties' formations and in stabilising them in periods of crises.

Women have not been generally given the opportunity to showcase their mettle in governance. In spite of their educational backgrounds and contributions to their various communities, they have been seriously constrained as a result of several factors that the polity is not addressing (Rumbidzai & Kandawasvika-Nhundu, 2021). Internationally, many treaties have been signed to enhance gender equality and to enable states in Nigeria to eradicate marginalisation and discrimination against women and to improve giving positions and opportunities to women for decision making at the federal, states and local government levels.

The United Nations, for example, has held several meetings and conferences encouraging countries to accommodate women in policy making and governance. The United Nations Convention on the elimination of all forms of discrimination against women addressed women's rights in Articles 1 and 2 and in Article 7, it also stated the rights of women involvement in politics, public positions and all other services within the country (UN Resolution adopted by the General Assembly on December, 2011). Fundamentally the women have the right to participate in elections and all other political activities. Furthermore the International convention on civil and political rights, clearly states the provision on gender equality in political and the public life of the people (Rumbidzai, 2021).

It is also pertinent to note that the United Nations in its General Assembly 66/130 stated clearly and emphasised that political parties should not be neglected in looking for a true democracy. Women should be given the opportunity to participate in politics and promote the women's interests as well. Leaving no one behind is what has been projected for the 2023 Agenda for Sustainable Development and its Sustainable

Development Goals and to allow equality for women empowerment including the girls. In spite of all these efforts towards gender equality by different organisations, women have remained excluded from mainstream national politics. As of 2020 only 25% of the 53 countries have achieved 30% of women involvement in governance. It is important to note that political parties are the major platforms individuals use to contest elections or for people to choose their representatives in governance. People get into elective positions through political parties (also see <https://premiumtimes.ng>).

In Nigeria, 18 political parties were registered by the Independent National Electoral Commission and includes Accord, Action Alliance, Action Democratic Party, Action Peoples Party. Others include; African Action Congress, African Democratic Congress, All Progressives Congress, All Progressive Grand Alliance, Allied People Movement, Boot Party, Labour Party, National Rescue Movement, New Nigeria People Party, Peoples Democratic Party, Peoples Redemption Party, Social Democratic Party, Young Progressive Party and Zenith Labour Party (see <https://lasiec.gov.ng>politicalparty>). The political party system and structures in Nigeria have not accommodated the women. The African Union observers sent to Nigeria led by former President of Kenya Uhuru Kenyatta said though the Nigerian constitution guarantees equal rights for women and men in political, social and economic life of its citizens, the electoral system does not seem to encourage affirmative action for women. Barry Andrews an EU observer also emphasised that since 2010 there had been a continuous decline of female aspirant as a result of their parties, describing it as lack of support from the parties (see <https://premiumtimesng.com>). In short,

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Nigerian men are favoured by the weak electoral system to the detriment of the women, and this has therefore made it difficult for the needed electoral reforms to be put in place (Odeigah, 155-165, 2019).

Nigerian Women's lack of representation in governance throughout the 20th century

In spite of the clamour for women to be represented in governance globally, all efforts by women to be in governance have not yielded any fruit. Women who contested elections over the years and won received support from the men. Since 1999, when democracy began in Nigeria only 157 women have been elected into positions out of 469 as National Assembly members and 38 senators with 119 members in House of Representative. These numbers are not comparable with 2,657 men/616 senators, 2,041 Reprs. Nigeria has been ranked as the 184th out of 192 countries for women's representation in politics, according to the Inter-Parliamentary Union Women in Politics Report 2022. The 2023 elections failed to implement some of the treaties which recognise equality. Of the 92 women who participated in the 2023 senatorial election just three of them won their election. For the House of Representatives, 286 women contested elections, but only 15 of them were elected. The failure of the women to win elections is due to several factors ranging from poor financing, violence, vote buying and rigging, and poor media coverage of the women during electioneering campaigns. An analysis of the 2023 elections shows that gradually the Nigerian electorate is acting like the government in Afghanistan that has stripped the women of their fundamental rights as citizens (Chiamaka & Ileyemi, 2023). Several

factors are responsible for the complex dilemma experienced by the women as they attempt to be part of the electoral process and governance of their country. The 2023 general elections witnessed very few women standing in for elections. In Adamawa State in northeastern Nigeria, Senator Aisha Binani Dahiru was said to have been leading in the governorship election, but she lost gallantly to her male opponent.

The following factors are responsible for the complex dilemma of women's poor participation in politics:

Education

Over the years it has been clearly established that the Nigerian educational system favours the male child to the disadvantage of the female child in terms of enrolment and retention in school. The Nigerian educational system is based on the 6-3-3-4 system of six years of primary education, three years of junior secondary another three years of senior secondary and finally four years of university education. The men are more favoured than the women when investing on education in Nigeria. In Nigeria the Northern Nigeria have the worst women education. It was reported by non-governmental researchers that in places such as Zamfara, Sokoto, Jigawa, Gombe and Yobe recorded high illiteracy rates among the women. Ignorance and illiteracy have affected all aspects of women's endeavours, affecting their political ambitions. Poor access to education causes unemployment leading to criminality. In 2018, UNICEF found that

the northern part of Nigeria accounted for 69% of the 13.2 million out of school children in Nigeria and 45% were enrolled in schools. It was also recorded that more than 70.8% of the women between 20 years and 29 years in the Northwest were unable to read and write (Idoko, 2021, 56-64).

Culture

Culture has played a vital role affecting the women or causing the women to be educationally disadvantaged. In Igbo land in the Eastern part and other parts of Nigeria, women are not really valued because of the importance placed on the child. Men are seen as the head of a home who will eventually inherit the property of the father. Women are not entitled to inheritance, because it is believed that women are meant to get married and relocate to their husband's homes. Women cannot even take part in political activities in their husbands' communities. For instance a man must give approval before a wife will stand for any election or go into politics. In short, the culture itself discriminates against women, and families have been separated because of politics (Oluwakemi, Sheriff, Victor & Emmanuel, 2020).

Religious norms surrounding marriage

In religion, in Christianity or Islam, women are not encouraged to play certain roles or hold positions in public life. Most times, religion and culture

together affect women's involvement in politics. Religiously women are marginalised from holding top positions in church. Why? Because women are seen as being inferior to the men. The growing global concern about women has not been recognised in churches or mosques which act as a backdrop to the implementation of social roles and regulations (Abudulla, 2018). These religious bodies have not signed any affirmative actions or even recommended gender equality or the eradication of all forms of discrimination against women. Women as the natural custodians of good leadership are still being discriminated against although religious doctrines are supposed to support the influence of women and promote equality. And this has affected the women standing for elections (Abara, 2012). It is pertinent to note that elections in Nigeria is most times decided by primordial sentiments. It has even become commonplace for Christians and the Muslims to compete openly, supporting their candidates with hostility and violence. The division and violence of the electorates during political campaigns often lead to the deaths of some individuals. Ethnicity and marriage also compounded the issue of women occupying positions in governance.

Tellingly, Nigeria has no evidence-based policy affirming women to taking active part in politics The African Health, Human and Social Development Information Service (Afri-Dev. Info) in partnership with the Africa Coalition on Material New-born and Child Health and Pan African Campaign Against Forced Marriage of Under Aged Children published a

report stating that the forced marriage of a girl child and poor educational attainment have also contributed to the combination of factors causing the women to be disadvantaged in politics (Toboroe, 2013).

Lack of political will by successive governments

Women are willing to participate in governance, but the leaders do not involve the women. Rather, the men are preferred. Successive governments in Nigeria have not really seen the need to incorporate the women into mainstream governance, because they also believe that not all women are capable of making their time available.

Marriage

Another factor that impedes women's representation in governance is marriage. Most women who are married have some setbacks to their involvement in governance. Sexual assault, child care, house work, and care of their homes disadvantage women, placing them in positions subordinate to the men or their husbands.

Stigmatisation and marginalisation

All efforts to improve women's involvement in politics have remained at the lowest level. For instance, in the just concluded 2023 elections, 15,307 candidates across Nigeria contested elections under the 18 registered political parties, but the total number of women was 1,553 representing 10.1 percent of the candidates, while their 13,754 male counterparts

represented 89.8 percent of the total number of candidates. Accounting to the Independent National Electoral Commission (INEC), only 72 female candidates were elected in all, and a total of about 1, 487 were not elected (Dana, 2023).

In Nigeria, we have what is called advanced marginalisation, in which women are subjugated and oppressed by the men during decision making in crucial meetings. Politics in Nigeria is presumed to be a man's affair. Women are regarded or even considered as not being worthy to participate in governance, because their place is in the kitchen. Women are seen as homemakers building their homes. Even in political parties, women are generally not considered for high positions. Caucus Political party meetings are most times scheduled to map out crucial plans and during these meetings, usually at midnight, women are usually unable to attend thereby side-lined even from the process of nomination. Men are used to the patriarchal system of governance in which women, most times, are excluded from the major activities. Usually, men are seen as the main determinants of political actions, and women are exploited as labourers and oppressed by the political parties in Nigeria (Damilola, 76-81, 2010).

Huge financial burden of the mandatory expression of interest and nomination forms purchase

Right from the purchasing of political party forms, women are disadvantaged. In Nigeria nomination forms are purchased for exorbitant

amounts of money, preventing the women from obtaining them. Competing for political positions in Nigeria requires exorbitant funding which most women are unable to procure. In Nigeria, the burden of the financial cost required to participate in politics cannot be overstated, because women do not have access to huge sums of money (Babayo & Muhammed, 90-97, 2018). Men also generally fail to support these women financially.

Poor media coverage of female aspirants

Research has shown that women in public office and governance perform just like their male counterparts or even better, yet they are still underrepresented in office. Over the years there have been poor media coverage of women aspirants on the television, newspapers, radio, and social media. Several women aspirants who were electioneering in 2023 lacked adequate media coverage. Chichi Ojei, the presidential candidate of the Allied People's Movement in the 2023 election, was not properly covered by the media. The number of female candidates stepping down while contesting elections is alarming, and this should be of concern to political parties and their stakeholders. Most times, political opponents use the media to spread rumours and defame women. National television networks, WhatsApp, Twitter, and Facebook are used for propaganda against female candidates.

Electoral violence and rigorous campaigns

Generally, Nigerian elections are characterised by violence (Henry, Collins, Happiness & Ifeanyi, 119-123). The first reported electoral violence in Nigeria occurred in 1964 in the Western region, popularly referred to as “Operation West”, during the federal and regional elections, between Akintola and Awolowo. Women who were political aspirants could not tolerate the brutality and violence directed against them.

It should be emphasised that electoral violence is a major challenge faced by the women during any election (Egobueze & Ojirika, 2017) In part, women’s poor participation in elections is also due to electoral violence being linked to poverty (yerim, 2023). According to The National Bureau of Statistics, the rate of unemployment in Nigeria has been increasing at an estimated 23.1 percent in 2018, to 33.3 percent in 2020, and to 37.7 percent in 2022. In 2023 .it has risen to 40.6 percent. Because the government’s revenue is inadequate, electoral violence has become a means of earning a living for some individuals (Anozie, 2023).

Partisan affiliation linked to electoral violence is another factor that frustrates women in their political endeavours. Women have been killed during election campaigns and even in post- election violence. In Nigeria, political thugs are often used by politicians to influence voting. If a particular polling unit favours a particular candidate (Bekoe, 2011), the thugs will invalidate the ballots of the voters through ballot box snatching

or criminally stuff the ballot boxes with ballots. Most times, the electoral body, the INEC, or even the security agencies do not protect female candidates when the elections are going on in Nigeria. The ballot boxes are snatched away and destroyed to avoid the counting of the ballots. Women are most vulnerable during their campaigns because of the violence that takes place during Nigerian elections. Previous elections, such as the ones in 1959, 1979, 1983, 1993, 1999, 2007, 2011, 2015, 2019, and 2023, have all been violent. Female candidates have suffered from assaults, attacks, and assassinations. The danger faced by women in politics is vividly demonstrated by the example of the Kogi State's Peoples Democratic Party leader who hailed from the Wada Aro Campaign Council, Ochadamu Ward. Mrs Acheju Abuh was burnt to death when her house was doused with petrol and set ablaze by hired assassins (see <https://www.Premiumtimesng.com>). It was recorded that she cried for help until her voice died out. No help was forthcoming, even from the fire fighters (Agency Report, 2019).

Such ugly and gruesome situations brought to bear on female candidates discourage them from taking part in elections and make them not talk of winning. This become a norm in Nigerian politics. Most of the thugs have been rewarded handsomely and even given appointments by their political masters. Some end up being criminals and kidnappers and also get involved in other social vices. The violence against female candidates during elections has been rampant, and even protection from

the police is not adequate to protect them.

Efforts to combat the situation of women's low representation in governance

When all has been said and done, there have been tremendous efforts to mitigate the situation of women's low representation in governance. Politicians have been told to eradicate the use of thugs and violence during elections. In 2015, before the general elections non-governmental organisations such as the National Peace Committee formed by General Abdulsalam Abubakar and Bishop Mathew Hassan Kukah of the Catholic Church and religious leaders like the Sultan of Sokoto, Cardinal John Onaiyekan, and Alhaji Aliko Dangote were all petitioning for peace and justice during the elections. They spoke against bitterness and hate speech during the elections. It is also important to note that ahead of the 2023 elections the National Peace Committee made a call for the 18 political parties to sign two peace accords to ensure peace during the campaigning. This was signed at the International Conference Centre, Abuja, on the 29th of September, 2022. The menace of electoral violence has also resulted in INEC and the National Assembly passing an act about electoral offences, but the EFCC opposed the Bill on the grounds that Nigeria has provisions in its constitution that can deal with all the electoral problems. This bill and other reforms would have helped women to have confidence to boldly stand and contest election without fear if the implementation was properly managed (Reuben, 2022).

Achievements of women over the years

Because women constitute half of the Nigerian population, their involvement in government will create the gender balance that is an important feature of democracy and will enhance good governance of the sort found in South Africa and Rwanda have quota systems which ensure women are well represented and the opportunity for the system to be cleansed from corruption (Damilola, 2021). In the 2023 general elections, Nigerian women did win some senatorial seats and House of Representatives seats as well. The female presidential candidate Chichi Ojei of the Allied People's Movement only secured 2,961 out of 24,025,940 total valid votes cast during the election.

This paper concludes by identifying the excellent performances of Nigerian women. All over Nigeria, women in spite of their challenges have recorded remarkable successes in the few positions they have held in both the private and public sectors. Women, like Remi Tinubu, Gbemi Sarki, Oby Ezekwesili, Pauline Tallen, Kemi Chikwe, and Ngozi Okonjo-Iweala (presently the first female Director General of the World Trade Organisation from Africa who hails from Nigeria) have contributed to the development of their country. Nigerian women have proven that what a man can do, its women can do better. Nigeria has also produced remarkable women like late Dr Dora Nkem Akunyili who was the Director General of the National Agency for Food and Drug Administration (NAFDAC) between 2001-2008.

Recommendations:

1. Women should be given financial support;
2. The media should project the women positively and give the women extensive coverage;
3. Women should be educated and be encouraged to participate in politics and governance;
4. Good laws should be put in place to avoid electoral violence;
5. Women should be given protection from their homes;
6. There should be advocacy for affirmative action, whereby a quota system will be allowed;
7. Religious and cultural norms should be abolished;
8. Women should be given the opportunity to build a virile society by forming new electoral laws;
9. Mobilisation of men to begin to look at gender equality.
10. Funds should be raised for the women and physical support provided;
11. Women should create opportunities for fund raising;
12. Women must take a vital initiative to tackle the challenges.
13. Women should show case their talent and do proper networking;
14. Development of quota system to accommodate the women;
15. Printing of posters, awareness and build your constituency and communication;
16. Women in their unique perspectives should overcome gender stereotypes and promote equality;

17. The men and political parties should support their female counterparts;
18. More advocacy for the protection of female candidates;.
19. The zeal and the interest of women in governance should be encouraged.

Conclusion

In part, the complex dilemma women find themselves in regarding politics and governance in Nigeria is the result of an historical issue. Women over the years have made tremendous efforts to overcome the challenges of the campaign trail of Nigerian politics, but not much has been achieved. A combination of factors has always hindered women getting involved in governance. The World Conference on Women in Beijing which advocated for a 30% Affirmative Action and National Gender Policy has recommended that 35% affirmative action would result in more inclusive participation of women in governance and appointive positions. Women should not be stigmatised, marginalised or oppressed by their political parties or their male counterparts. Electoral violence, cultural barriers, patriarchy, and religious prohibitions that discourage women from taking on positions in governance or within political parties should be addressed.

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Archetype and Portrayals of Ladi and John Bolajoko in Oladunjoye's *Don in the Valley* (2008)

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Abstract

Patriarchy, a weapon of social and cultural oppression of women in African literature, makes it difficult for the twenty-first century women to operate independently or become strong voices in the society in which they live despite femininity's innate strength and women's achievements. Utilizing Carl Jung's theory of archetypes, this paper examines the treatment of Ladi, an ambiguous figure and transgressive twenty-first century woman who seeks revenge on patriarchy in Oluwayomi Oladunjoye's *Don in the Valley* (2008). An archetypal figure, Ladi is depicted as a "force," revealing most men are womanisers who cheat, betray, and destroy the harmony of their families.

On the one hand, male hegemony paints Ladi as dangerous and consigns her to mockery. On the other hand, Ladi uses her intelligence to redeem herself in a society where she is physically and psychologically oppressed.

Keywords: Female Ambiguity, Archetype, Ladi, Patriarchal Institutions, *Don in the Valley*

Archetype: Theory and Issues

The term “archetype” refers to innate, inherited ideas or ways of feeling or thinking that populate the collective unconscious found in the psych of a person or society (Jung, 2010: p. 91). In literature, rituals, dreams, myths and fairytales ,archetypes are expressed by lietmotifs, mythic characters, plots, patterns, covenants, oaths, or even curses (Jung 2010: p. 188).. They are “fundamental human motifs” (Golden 2016: p. 1) signifying a typical human experience which mostly appear in the life of a person in literature. Jung observes that such archetypes are linked to the behavioural issues. Archetypes, he says, assist the survival of man/woman in his/her environment. being “ever-present and biologically necessary regulators of the instinctual sphere” (1972: p. 201).As such, he says, “Archetypes are typical forms of behaviours which, once they become conscious, naturally present themselves as ideas and images, like everything else that becomes a content of consciousness” (1972: pp. 226-227). Jung confirms that archetypes in literature are ““pre-existent form[s]’ which are true and genuine symbols that cannot be exhaustively interpreted, either by signs or as allegories” (1936: pp. 6-7). He states, “[I]t seems to me that their origin can only be explained by

assuming them to be deposits of the constantly repeated experiences of humanity... The archetype is a kind of readiness to produce over and over again the same or similar mythical idea” (1971, p. 109). For Jung, “[t]he Collective Unconsciousness... is the source of the instinctual forces of the psyche and the type of categories that regulate them, namely the archetypes” (1971, p. 158). It is a storehouse of traces inherited from man’s ancestry, a psychic past that includes not only the racial history of man as a species but also his pre-human or animal ancestry.

In the Collective Unconscious, the Shadow, an archetypal figure, represents the darker side of the human psyche, the parts of ourselves that we are afraid of, irritated about, and fear and abhor. We choose not to reveal or discuss them with other people. Not a positive attribute, the Shadow consists of the inferior and less pleasing secret parts of our lives. Unwholesome, the Shadow is also found in those pejorative, obnoxious things we hate about our lives. Put simply in Jung’s terms, “it represents the dangerous aspects of the unrecognised dark half of the personality” (1953: p. 94). In “The undiscovered self” Jung castigates the “shadow” for carrying with it “dark killer instincts or collective destructive emotions such as envy, jealousy, greed, hatred” (1990: p. 83). Verbena Kast observes that the Shadow as an archetype encompasses those personal weaknesses, complexes, insecurities, phobias, emotional problems, egoism, traumas, bodily dysfunctions, disabilities, physical disfigurements, domination of instinctual drives (2002, p. 24). Kast is not alone in the negative assessment of the Shadow archetype. Cherry also posits that the Shadow consists of the sex and life instincts. An entity of the unconscious mind, it contains repressed ideas, weaknesses, desires, instincts and shortcomings (2016, p. 2). Cherry finds the

Shadow signifies wildness, chaos and the unknown connotative dispositions which are present in every individual.

In African culture, the Shadow is associated with evil and witchcraft, carrying with it the negative connotations associated with darkness, night, and ill-luck, and found accompanying death, terminal illnesses, danger, and blindness. The Shadow signifies obnoxious secrets and an agenda of undisclosed acts that suggest fear of being discovered and punished. A Shadow is secret and accurate evidence to God of the way individuals live (Ecclesiastes 12:14; Matthew 12:36; II Corinthians 5:10). And literally, the individual's Shadow is a physical and natural image (or extension) of ourselves that we cannot do away with because every living being has one. No one can escape from his or her Shadow. Invariably, it is attached to us and it goes with us wherever we might find ourselves. As Souris points out, the physical Shadow itself acts as a "metaphor for the way the shadow archetype exists in our unconscious", (2011: p. 48).

Jung points out that the Shadow itself is not negative or evil (1990, p. 10). Our failures as individuals to accept and embrace the dark sides of our lives (our errors, mistakes and other undiagnosed personal weaknesses) present the Shadow as being problematic and exhibit lack of maturity on our part. For Jung, the inability of individuals to recognise and acknowledge their shadows as their own is a mark of inconsistency, self-knowledge and lack of honesty reveals their true characters. Jung succinctly concludes that "[r]ecognition of the shadow... leads to the modesty we need in order to acknowledge imperfections" (1990: p. 10). As he remarks, if we refuse to acknowledge our shortcomings, imperfection, traumas, killer instincts

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or unwholesome conduct, there is the tendency (unconsciously or consciously) to regard ourselves as infallible, immaculate, and invulnerable.

In short, the Shadow is the most sensitive and vulnerable part of the psyche that which needs constant improvement via open and conscious confrontation, but doing so has dangerous impacts on the psyche of an individual, for example, creating the inability to deal with timidity, inferiority complexes, unconscious self-loathing, wantonness, addiction, and unwholesome behaviour towards others. Zweig and Wolf observe that

drug abuse, excessive sex, gambling, drinking, excessive money-spending, violent moods, wrong choice of partners etc. stem from derailing of the shadow the unwillingness to listen to its message and respect its existence to find inner resources and conquer the uncertainty, insecurity, loneliness, emptiness which is made conscious by the shadow. When we are in the grasp of compulsive behaviours, we aim, even unknowingly, to deaden shadowy feelings and to fill an invisible emptiness. (1997: p. 40)

But as Kast posits, in love relationships, Shadow issues can bring two individuals closer. Strangers with the same trauma characteristics become centres of attraction for others like them because whatsoever is “maladjusted, or awkward, what is located in the shadow gives life” (Kast 2002, p. .27).

Ladi

Don in The Valley, one of several novels written by S. Oluwayomi Oladunjoye, follows the activities of Dr. John Bolajoko, a renowned academic, social critic, and evangelist who supports a moral revolution on the campus of City University. Unfortunately, he becomes a victim of the vices that he claims to fight. as he falls headlong into the hands of Ladi, a strong female character who upends his career.

Ladi is a modern, civilised and independent young woman that falls in the realm of the “first woman” (Alarcos 2010: p. 10). She is depicted as an oppressed freelancer who does not have a home and lacks motherly instincts. Dr. John explains that “[she] was a nymphomaniac who had experienced three ugly experiences of incest before the age of fifteen...she had been a pawn in the chessboard of the campus fags... [and] had resigned herself to fate” (Oladunjoye 2008: p. 4). But Ladi’s own reflections reveal that “she was attracted to the [campus beauty pageant] by her promiscuity and the cash price attached to it, and Frank was part of her gain” (Oladunjoye 2008: p. 4). She confesses to Dr. John when he tries to find out what might be responsible for her wayward living, “I have a sexual weakness ...I’m a nympho...that’s why I wanted a steady relationship. I’m not soliciting for marriage” (Oladunjoye 2008: p. 82).

Here it should be noted that Ladi is the active partner of the unholy couple. She is always the one who takes the initiative; and this perhaps is the reason why she tells an agent of patriarchy her weakness. painting what turns out to be a negative picture of the new woman. which, Laura Mulvey points out, has gone a long way to re-affirm the earlier patriarchal assumptions about women in the middle- ages and early nineteenth century (1989: p. 53). Sexually aggressive, Ladi proposes to Dr. John

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that they start an extra-marital relationship on the first day she meets him in his office when she wants him to sign her add-and-delete course form. Their relationship takes them from one sexual escapade to other in different hotels—Lopvez, Zuleme West End, and Joe's Bar .

Dr. John Bolajoko

Dr. John Bolajoko is a womaniser, who, on the one hand, tries to be loyal to the City University Social Crusaders (CUSC), and on the other hand, struggles to remain loyal and faithful to Bimpe Bolajoko, his wife. But he fails because Ladi sweeps him off his feet. He “continually reproache[s] himself for his deeds, confidence could not silence, and even despair [cannot] stifle the crisis of his conscience ...He [chides] himself for ignoring divine warnings, declaring Ladi as an ignoble and vulgar instrument of hell” (Oladunjoye 2008: p. 16). Dr. John succumbing to this kind of inner sorrow and torment suggests that patriarchy does lose in the game of women's oppression. Privately, he admits to the spiritualist Bishop Thomas, at his temple in Kaduna: “Bishop, I need help. You see, she lured me into it, I should have stopped but she seemed to be the only one who protects me from shame” (Oladunjoye 2008: p. 132). Saving face in public is his strategy to stay on top. In public, he makes people believe that patriarchy is powerful, but in reality, where feminist centred-culture is concerned, it has lost its validity.

In addition, Dr. John does not have any characteristics that could be considered feminine. For example, he is insensitive about things that affect his wife. When Bimpe is promoted to another level, she organises a little family get-together. Dr. John

abandons her and all the guests to visit Ladi. He forgets that his family happiness should be paramount in his heart when Ladi reminds him, “in *Lopvez* of course ... well, sorry, that’s the only venue I have ... that room we used the other day is reserved for me. You will have to come over tonight for a social conference” (Oladunjoye 2008: p. 40). Dr. John’s masculine role never contradicts his portrayal as the stereotypical Nigerian male, implying that most Nigerian men are cheats, betraying their families at the expense of womanising.

As Goring et al. point out, “patriarchal IDEOLOGY” not only states what a woman is, but it also “subordinate[s] women in the process” (2013: p. 210). Following the examples of his predecessors (Achebe 1966; Ekwensi 1996; Wa Thiong’o 1977), Oladunjoye’s images of women are negative. Ladi is the Shadow, a temptress who lures Dr. John whom she herself says is an “upright Crusader” (Oladunjoye 2008: p. 3). Ladi brings about the downfall of a so-called righteous man – Dr. John Bolajoko – in the same way Eve, the First Woman of Creation, brought about the loss of the Garden of Eden (Genesis 3:12). Oladunjoye’s nymphomaniac evokes Lilith’s archetype. This modern woman gets what she wants—revenge for what is an age long subordination. Ladi’s sexual objectification is the way in which she is able to “reclaim the power they [men] feel that women have stolen from them” (Schermer, 2008: p. 61). Her relationship with Dr. John is contained in a set of binary oppositions consisting of beautiful/ugly, ambitious/easily satisfied, middle-class/down-trodden, career-oriented/promiscuous, active/passive, intellectual/natural (Alarcos 2010: p. 12).

Ladi, who is characterised as being fickle, likes to cause divisions between

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Dr. John and his family and bring confusion and disagreement between him and his fellow crusaders. She is also a scammer, benefitting from Dr. John instead of fulfilling the mission of the *Knockout* as Frank, Santos, Charles and Folio expect her to. Santos tells Ladi: “We saw Dr. John with you or may be, you with Dr. John ... We want to know his mission or may be your mission, or better still the mission of both of... but we all believe you cannot betray the *Knockout* since you know the implication” (Oladunjoye 2008: p. 64). Working her way into Dr. John’s heart, she chooses to doublecross Frank and the *Knockout*, instead of betraying him to Dr. Ansa and Prof. Benson.

Because she considers herself safe with Dr. John, she decides to quit working for the *Knockout*. She appeals to her lover after the latter shows a state of helplessness: “As in, I want you to be my friend. That the relationship we started should continue” (Oladunjoye 2008: p. 52). Ladi decides to leave Frank and his syndicate for Dr. John to be able to live an independent life of economic freedom. She vows in a letter she sends to Dr. John, “I am yours, you are mine... I still love you dearly, and there is nothing you can do about it” (Oladunjoye 2008: pp. 67-68). Her reason to walk out on Frank and the *Knockout* and withdraw from promiscuity also reflects the present condition of living in Nigeria’s economic recession. Some women had a difficult time making ends meet because of the high cost of living. For them, prostitution was the order of the day during the era of the Oil Boom and the popular “Udoji oil bonanza” (Soyinka 1999: p. 28).

It is also pertinent that Nigeria remains a highly patriarchal culture in West Africa. A case in point is demonstrated by Adimora-Ezeigbo regarding the land

dispute between the sons of late Umeaku who had sold property to Eaglewoman's family (2002: p. 74). When Eaglewoman's daughters resolved to fight back, one was warned: "You have spoken well my child, but there is a problem. Women are not permitted to approach Ogunano Ezeala directly or address the council. However, I suggest you seek Joel's advice" (Adimora-Ezeigbo 2002: p. 74). As Korkmaz points out, phallus-centrism usually shows the "masculine make up the logos in Western thinking" (2010: p. 11). Not privileged, the "woman" is considered the inferior, second class, the absent, the lack; the "phallus or persons who have the phallus" (Lacan 1977: p. 285), are always considered more rational, stronger and worthier. As Korkmaz observes, the woman "has" the secondary place in the binary while the man occupies the primary, positive position (2010: p. 11). However, men need women to define themselves. One may say that the signifier (Woman) exists to give a place of priority to the signified (Man), and that it is the signifier that confirms the presence of the signified. Male institutions always look down on the woman, but men forget that women gave them life at the beginning through conception. Women also confirm their fertility and above all, women sustain whatever wealth men might amass at the end of the day. Consequently, Ladi is a woman with goals in a country which is still very hostile towards both women and children. For this reason, it is only outside patriarchal circles that Ladi finds freedom as an individual and makes her dreams come true.

Because women's identities are created, as Beauvoir observes "through social and cultural" processes (1960: p. 249), Ladi truly paints a picture of the Nigerian woman as the "OTHER". An accomplished nymphomaniac, Ladi is an alienated

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cultural “other” (Spivak 1988: p. 77). She reflects that “though she felt a pang of pity for the upright Crusader, she consoled herself with the fact that it was a duty she must do if she was to live. It was a cause of life and death. Frank had warned her.” (Oladunjoye 2008: p. 3). Ladi believes in exacting revenge on her men-folk who use women at will and dump them. She believes that she can change her life and servitude with Frank and the *Knockout* no matter what it costs her. But can a single woman be avenged for all the injustices done to women? Ladi succeeds in sleeping around with Dr. John, and destroying his career as an academic and social Crusader; but she is not fulfilled intellectually or spiritually. Snyder says,

Oladunjoye uses Ladi to fulfill the third wave feminist’s claims about the-sex-war – how to create gender equality when women enjoy female objectification (Pornography), claim the rights to make money, servicing male sexual needs (Prostitution) and erotic relationships of inequality (Sadomasochism) has never been resolved; it seems to have simply dropped from sight (2008: p. 189).

As Snyder points out,, Oladunjoye’s novel satirizes feminist emancipation. Having “experienced three ugly incidents of incest before the age of fifteen,” Ladi is “a pawn in the chess board of campus fags” (Oladunjoye 2008: p. 4). An “emancipated” woman, she is a new, negative signature of the woman-archetype, her damaged and damaing nature apparent in her nymphomania. “[N]ot a lady to be resisted, not even by a monk” (Oladunjoye 2008, p. 3), she recognizes the negativity of being a prostitute, saying, “I had been complaining that I couldn’t continue in this wretched

life of sleeping with different men to satisfy a group of reckless fun-seekers and selfish people” (Oladunjoye 2008: p. 2). A professional in the field of promiscuity, she laments silently the deplorable life she lives. “Thinking back, she seemed to have lost count of the number of times Frank had had her (or she had had him), and they had tried to draw a line; to move on, to get on with their lives” (Oladunjoye 2008: p. 4).

In sharp contrast to Dr. John, Ladi is described as being “on a mission of moral poisoning” (Oladunjoye 2008: p. 19). She favours her own interests and desires to the detriment of Dr. John’s family, to the point of encouraging Dr. John to abandon his wife, Bimpe and his little daughter, Tolu, on the happy day of Bimpe’s promotion. Even before this, Ladi is a reproach against the modern woman. Mothering is not a matter that crosses her mind at any point in time. We are told that “initially, she had desired a solution (to a better and decent living condition), but when it was obvious that such desire was not forth-coming, she had resigned herself to fate” (Oladunjoye 2008: p. 4). Her “grand plan [is] to make a steady lover out of Dr. John....Ladi wants a stable man to keep her ember of lust burning afresh. She is not interested in marriage, which she already sees as a burden” (Oladunjoye 2008: p. 65). She is a woman able to destroy anything or anyone who may stand on her way.

Notably, Ladi has no fixed address. She makes different hotels (Lopvez, Joe’s Bar, and Zuleme’s West End Guest house) her dwelling places. She herself confesses that Lopvez is her second home in the town besides Asafa Hall on campus (Oladunjoye 2008: pp. 20, 90). Throughout *Don in The Valley*, hotels are places of moral decadence. They are places where corrupt politicians, academics, clergymen

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of dubious character meet with prostitutes and loose women. Ladi, is often found in hotels where she engages in all manners of crimes.

Ladi is predator. Dr. John remembers Ladi displaying “her ruling motive, her intense and over-mastering passion...she change[s] her seat to face ...[his] office, spreading her legs such that her prey would be filled with an immersion of flashes of lustful lightening that was bound to overwhelm him on entering...Ladi [bends] forward to whisper showing her well cupped breasts again to her prey” (Oladunjoye 2008: pp. 18-21). His memory clearly demonstrates the ambiguous, double nature ascribed to women by men (Creed 1994: p. 106). Dr. John sees Ladi as desirable, attractive and fascinating, but at the same time, he finds her repulsive, horrible and dangerous. Related to the archetypal concept of women as life givers (Genesis 3:20; Emecheta 2007: p. 553), Ladi is pregnant with evil and mischief, illustrated by the anger in her eyes. Creed remarks that

[w]hat is most interesting about the mythological figure of woman as the source of all life is that, within patriarchal signifying practices, (...) she is reconstructed and re-presented as a negative figure, one associated with the dread of a generative mother seen only as the abyss, the all-incorporating black hole which threatens to reabsorb what is once birthed. (1994, p. 27)

In essence, Dr. John’s reminiscing illustrates male fears of woman as castrating ‘others’. His association of Ladi with “voluptuous meal and flashes of lustful lightning” (Oladunjoye 2008: p.19) – as something satisfying and destructive at the

same time – links her with the figure of the castrating woman.

According to Alarcos men are afraid of women, not because they can castrate as Freud suggests, but simply since they possess a *vagina dentate*. Because “a woman is not mutilated like man might be if he were castrated, a woman is physically whole, intact and in possession of all her sexual powers. The concept of the castrated woman is a fantasy intended to ameliorate man’s real fear of what woman might do to him” (2010, p. 14). As Alarcos observes, found in many cultures and in different forms, the fantasy of the castrating woman still exists in modern societies. Many images, among them, machetes, axes, knives, pestles, “icepicks, spiked instruments” (Creed 1994: p. 151), teeth, and yawning chasms are associated with the deadly *Vagina dentate*. Recognizing himself as her “prey” indicates Ladi’s castrating powers ((Oladunjoye 2008: p. 21). It is telling that Dr. John is described as being too weak to withstand her as he struggles to resist the temptation of holding her. Ladi, as a castrating woman is also compelling and charming.

Moreover, Ladi is associated with what Zhu and Han call a “witchery archetype” (2013: pp. 1, 324), combining evil with love to capture her prey. Throughout the story, Dr. John cannot resist Ladi’s sexual enticements. Although Oladunjoye seems to be stereotyping the female character and waywardness, he is also celebrating the female liberation and emancipation. Ladi is smarter than all the men in her power: Charles, Frank, Santos, Dr. Ansa, and finally Dr. John. She uses what she has – her vagina, beauty, and craftiness – to demoralise all of these men, and control them. She acts like a capitalist, regulating supply and demand to control the wishes and wills of the men. Dr. John laments to Bishop Thomas in his Temple:

that other lady ha[s] turned me to a whore. I must be ready to meet her anytime she wanted. Even if I was in the comfort of my home, she will dial my number and order me out to satisfy her, of course, at my own expense...Financially and medically...She is only happy when she has whisked me away from my home. Look, Bishop, she is a devil, Ladi is a devil... (Oladunjoye 2008: p. 136)

Of course, it is important here to note that Ladi identified as a devil is only transmitted to the reader through Dr. John's biased portrayal. She is not allowed a position to enunciate herself, she cannot defend or define herself. In the passage above, she appears as a stereotype, the epitome of patriarchal fears, and as someone to be used and dumped without any dire consequences (as Dr. John's, Frank's and other men's behaviour towards her proves). As a representative of the academics (dons), Dr. John should perform duties that improve the course of humanity. He should represent the truth, honesty, justice, integrity, fidelity and high moral standards, before men and his maker. He should also recognise he was possessed not only by Ladi but this own Shadow..As Jung points out, recognizing the shadow as one's own enables one to contols it and 'leads to the modesty we need in order to acknowledge imperfection' (1990: 104). Ironically, Dr. John does not recognise the universal truth of 'do unto others what you want others to do to you'. Blaming only the emancipated Ladi for his actions, he ends up marginalising his own family and destroys his own home. Bishop Thomas, an occultist, sows separation and disgust into Dr. John's family by reminding his fellow man that his only daughter, Tolu, his wife, Bimpe, and his mother-in-law

are women and, as such, are also witches and ‘others’, enemies of patriarchy.

Conclusion

Throughout Oladunjoye’s psychological critique of feminine emancipation in *Don in the Valley*, both Ladi and Dr. John Bolajoko exhibit behaviour associated with the Shadow archetype embedded in their psyches. Indulging in vice and decadence, Ladi ultimately ruins her life by being bent on revenge. As Dr. John points out, Ladi’s is an important role. Othered, she is “not an ordinary person. She (is) a witch” (Oladunjoye 2008: p. 16), an archetypal figure who points out patriarchy’s flaws and failures. Ladi’s inadequacies and poor luck suggest that a woman’s role in the order of nature and patriarchal society have not changed. Her unhappy trajectory demonstrates that any attempt on an individual’s part to ignore these ordinances will always merit societal condemnation. Patriarchy, however, is also unable to recognize its own shadowy fears and compulsions. which Othering and oppressing women, Dr. John loses his home and in the end, causes his innocent daughter to be accused unjustly of witchcraft, because he cannot acknowledge his own imperfections. Oladunjoye’s broad societal critique is also timely and compelling. As Zweig and Wolf (1997) point out, compulsive behavior stems from denial of the Shadow. In many ways, Ladi’s compulsive behavior also speaks for the problems of her impoverished and luckless generation:

Rather than engage in honest, hardworking academic pursuits at the City University to better their lives, Ladi, Frank, Charles and Santos (*Knockout*

caucus) loiter around the campus, ride in the best cars, spend cash on-end like the ever running flow in a natural waterfall. This reckless and crime consuming life-style is possible because they have staff backing of both academic and non-academic on the campus (Oladunjoye 2008: p. 25).

Throughout *Don in the Valley*, there is no doubt that the corrupt, rotten and deplorable attitudes of most academic dons – men – in the City University, and anywhere else do not signal the dawn of a new happy era. In final analysis, Oladunjoye's novel points to endless practices of disorders, widespread suffering, and the influence of cabals that thrive on corruption and are solely responsible for the degeneration of the educational system in recent times.

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Cinematography and Scenery Design in Nollywood and Hollywood: a comparative study of *Blade Runner 2049* (2017) and *Anikulapo* (2022)

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Abstract

Scenery design is the creation of the different physical environments used as setting(s) in a performance and a film. Its components are vital factors in any production. This paper examines design styles of Denis Villeneuve's *Blade Runner* (2017), a Hollywood film, and Kunle Afolayan's *Anikulapo* (2022), a New Nollywood production, comparing how mis-en-scene and cinematography complement one another.

Keywords: Set design, Cinematography, Film, Scenery. Hollywood, Nollywood.

Introduction

The importance of scenic design in motion pictures is usually underappreciated, because credit for it is repeatedly given to cinematography, the lens through which the viewer's understanding of a film is enhanced. Addressing this issue, this paper compares how mis-en-scene and cinematography complement one another, strengthening films, by comparing, Hollywood's *Blade Runner 2049* and Nollywood's *Anikulapo*. As Keating points out,

[o]ne of the issues facing any historian of cinematography is the fact that cinematographers themselves have been telling the history of their craft for decades. This is no doubt true of most Hollywood crafts, from editing to costume design, but the point seems especially salient for cinematography. The group's honorary organization, the American Society of Cinematographers, has been publishing a magazine, *American Cinematographer*, since 1920, using the magazine and other publications to shape a public narrative of the craft's rise, its transformation over time, and its persistence in the face of technological and institutional change. Starting in the 1970s, an assortment of published interviews, featuring both veterans from the studio period and more contemporary figures, provided an additional forum for the members of the craft to tell

their own history. (2013, p. 3)

Here, the impact of that digital technologies have had in filmmaking should also be considered. Keating remarks that “it is difficult to see how one might explain these stylistic developments, or related trends, without pointing to technology at some point in the account” (2016, p. 3). Brown also remarks that “[d]igital is, of course, the big change this time. Cinematographers, camera assistants, loaders, and operators have to learn new skills and methods. New job categories have been added such as Digital Imaging Technician (DIT), Digital Utility (DU), and Digital Loader (DL) and, importantly, the workflow from camera to distribution has been radically altered” (2016, p. 17). Revolutionary technological enhancements like these have not only augmented the dominance of cinematography, they have also sabotaged the originality of scenic design. As Barking Squirell (2022) asserts, “[a] movie can have great actors, a great story, and amazing sets, but if the cinematography is bad, the whole thing is tainted. The cinematographer is responsible for the overall look of the film”.

Scenic design, however, should not be subsumed into the field of cinematography. Cinematography has its own significance, and so does scenic design. The weight of cinematography when coupled with scenic design is evident in Brown’s statement, “[a]ll these elements work together, of course—everything in visual storytelling is interrelated: the sets might be fantastic, but if the lighting is terrible, then the end result will be substandard” (2016, p. 2). Set design too is an indicator, not only of effective cinematography but also other constituents of a film because an action cannot take

place without a location.

SELECTED PARADIGMS

To what extent does scenic design influences a film? To begin, its significance lies beyond that of being an enabling environment for actors or providing theatrical aesthetics and symbolism for performances or films. Scenic design doubles the power of messages in a film. This diverse and sophisticated art, as old as drama itself, offers expressions of life, strengthens perception and the viewers' experience, and coheres cinematic elements. Berthonneau (2022) observes that scenic design's sole purpose is to provide a space for the actors to live in. A well-designed set is an environment that draws the spectator almost imperceptibly in and where actors exist naturally.

Blade Runner 2049: Synopsis



Figure 1. Image from Google Chrome

Produced in 2017 and directed by Denis Villeneuve, *Blade Runner 2049* is a sequel to *Blade Runner* (1982) which was produced in 1982 and directed by Ridley Scott. (Vol.16.1 (December 2023))

Ridley Scott. Explicating the aftermath and collapse of humanity, *Blade Runner 2049* “explores themes of identity, memory, and the nature of humanity. In a world where humans and replicants (*bioengineered androids*) coexist, the line between the two becomes increasingly blurred. The film raises questions about the ethics of technological advancement and the dangers of unchecked power in the hands of a few individuals” (Facundo 2013). Accordingly, *Blade Runner 2049*’s cinematography and visual effects are exaggerated to enhance the reality and actions on screen and sustain audience curiosity. “At the 90th Academy Awards, the film won Best Cinematography and Best Visual Effects, and was nominated for Best Production Design, Best Sound Editing, and Best Sound Mixing. It also received eight nominations at the 71st British Academy Film Awards, including Best Director, and won Best Cinematography and Best Special Visual Effects” (Mendelson, 2017, p. 4). Irrespective of these feats, some lacunas were unabridged. Paradoxically, what are its strengths are also its weaknesses. Pacheco (2023) remarks, Villeneuve, in collaboration with Dennis Gassner, “managed to create a futuristic L.A. as grim, gritty, and atmospheric as Ridley Scott’s original”. As Pacheco (2023) says, *Blade Runner 2049* is one of the most nostalgic sequels in recent memory, but its designers’ concentration on cinematography impaired the film’s creativity and credibility.

Like the action and dialogue, which are dominant elements that drive the action of the plot, color is another important facet that enhances the interpretation of film narrative. Color enriches our visual understanding of and fondness for a film. It quantifies the appeal of a film to its audience. “Simply put, color [affects] us emotionally, psychologically, and even physically, often without us becoming aware.

Color in film can build harmony or tension within a scene, or bring attention to key themes.” (Risk 2020, p. 1). When color is used effectively, it can hypnotize audiences, functioning as a mechanism for effective storytelling.



Figure 2. Image from the film Blade Runner 2049

Exaggerated color, however, is undesirable, because it creates mental fatigue. As Cornwell-Clyne explains, “when the audience’s attention is diverted from the action of the drama, or from the drama in the action, by a color incident, arrangement, or phenomenon, then such color is an intruder destroying the unity of the film and usurping the proper functioning of other more important elements of the film dynamics” (1951: p. 194). Cornwell-Clyne remarks:

[w]e have for years trained audiences to accept large out-of-focus areas, though such areas correspond to nothing experienced in normal vision, which is sharp and always at the center of vision. This has become a convention or even a stratagem of photographic technique. But a large background area in poor focus when rendered in color became curiously

disagreeable, especially if it contains any parts that are relatively pure in hue (bright color) because the eye is inevitably attracted thereto and it is the reflex attempt to focus the unfocusable which is the cause of the unpleasantness. The result is eyestrain.

Here it should also be noted that excessive or exaggerated use of color can produce apathy while asserting control over what the audience should see and how they should see and feel it. It is a false gesture intended to impress the audience rather than stress the importance of the scene.

One way to emphasize the audience's visual engagement with a film through color is by creating a balance which allows viewers to solve a puzzle or mystery attached to a frame, scene, or film. Inconsistency in color composition or unusual introduction of color is a sure-fire way to discourage interest. A typical example of this can be seen in the radiation\off-world scene in *Blade Runner 2049* .



Figure 3. Radiation scene from the movie Finch Figure 4. Radiation scene from the movie Blade Runner 2049

Above, similar scenes in *Finch*, by Miguel Sapochnik and *Blade Runner 2049* disclose radioactive environments but display different uses of color and light. In *Finch*, the color transmits subtle yet detailed information, so the audience can decrypt the situation of the actor in relation to the apocalyptic setting. Unlike the scene in *Blade Runner 2049*, color in *Finch*'s scene informs the other elements in the frame.

Costa categorizes the use of colour accordingly. There is: "(1) the physical, in the way that color can affect the viewer giving him/her a more or less pleasing feeling; (2) the psychological, because color can stimulate psychological responses; and (3) the aesthetic, because colors can be chosen selectively according to the effect they can produce, considering their balance, proportion, and composition within the film" (2011: p 333). In *Blade Runner*, color is used predominantly for the third purpose: aesthetics. The director's aesthetics tell the story in terms of the perspective of beauty and wants the audience to realize this through the manipulations of colour to create mood and tone which increase sensation, achieving all three of Costa's observations. But despite its versatility, color was misused, achieving the opposite of what the film desired to maintain: emphasis on its motifs. Because *Blade Runner 2049*'s audience is capable of deciphering the density of a radioactive climate and its associated risks, its cinematographer should have allowed viewers the chance to interpret the danger in this scene through balance and composition of color in relationship with other elements of the mise-en-scene.

Images composed in a shot are information providers about a scene or frame. determining what we see, focus on, and obtain from the film. Brown believes that "selecting the frame is the fundamental act of filmmaking; as filmmakers, we must

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direct the audience's attention: "look here, now look at this, now over here" (2016: p. 4). Choosing the frame is a matter of conveying the story, but it is also a question of composition, rhythm, and perspective" Does that mean all frames are significant in film? The answer is NO! There are times when images shown or frames have no significant purpose, correlation, or impression in film, and it is no surprise *Blade Runner 2049* is guilty of this. As Chang & Lin remark, "video often includes frames that are irrelevant to the scenes for recording. These are mainly due to imperfect shooting, abrupt movements of the camera, or unintended switching of scenes" (2016, p.1).

Deficits like these sculpt unintended ambiguity into *Blade Runner 2049*. Such frames contain unnecessary and unhelpful information irrelevant images that do not satisfy the viewer or extend the details of an action. For example, as the film opens, the image of an eye in Figure 5 fills the screen. Its meaning was never stressed, and there is no further action to buttress it. No preceding scenes give an inkling as to what

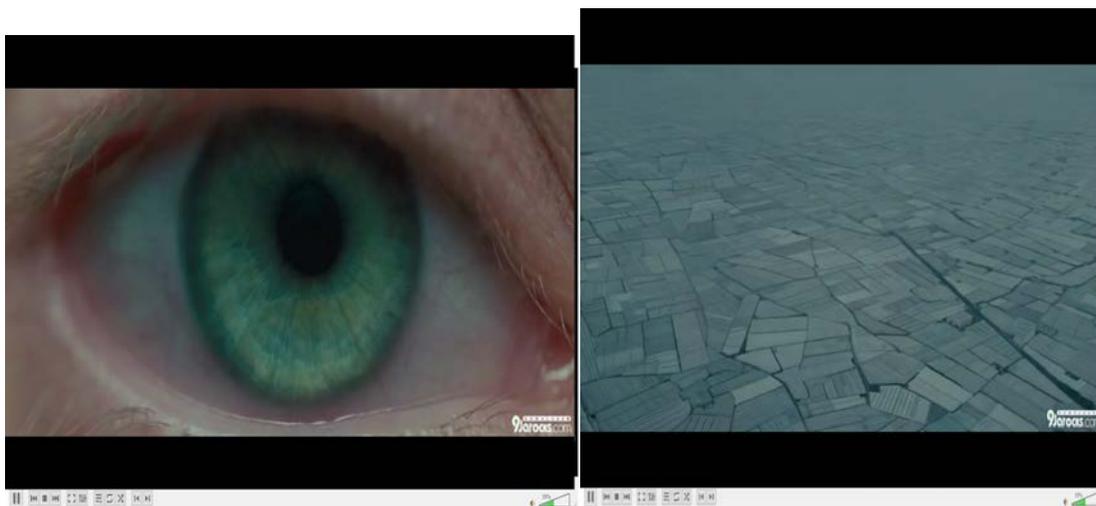


Figure 5. Image from the film Blade Runner 2049 Figure 6. Image from the film Blade Runner 2049

it is. One might think this image meaningful since the film concerns itself with bioengineered androids and the decadence of humanity, however, it proves to be irrelevant to the subject and is untimely. Many frames of such images are deployed to extend details of action but are obstructive and awkward to the relevance of the film.

Framing doesn't just present images for delight. Images on screen are there to tell the story visually and comprehensively. In Figure 6, the use of frame differs from that found in Figure 5. Here, the camera had already established the environment with sufficient frames to emphasize the world of the film. However, over-usage of frames that stresses the obvious makes the apocalypse at hand less interesting, unnecessary, and pointless. Such heavy-handed stressing of the action with irrelevant frames is commonplace in the film.

Ideally, scenic design serves as a fundamental component that establishes the ground for other essentials like cinematography, costume design, light, and sound, to coexist and temporarily come to terms with each other. This explains why scenic designers are burdened not only with expressing the intention of the storyline idealized by the director but also encourage creativity in others. The designer can invent fireplaces and bodices and bridges and wigs. He/she understands architecture, but is not an architect, can paint a portrait, but is not a painter, can create costumes, but is not a costumier. He/she can call upon any or all of these varied gifts at will, but he/she is not concerned with any one of them to the exclusion of the others, nor is he/she interested in any one of them for its own sake. These talents are only tools of the trade. "His real calling is something quite different. He is an artist of occasions"

(Jones 2004, p. 34).

With this in mind, one must ask the following question. If “cinematography is tasked with manipulating the visual world of a film” as Brown says (2016, p. 2), or “adding structure and nuances to film visual style,” as Keating assumes (2014, p. 1), what then is the visual significance of scenic design aside from creating environments in which actions take place? What audience awareness does scenic design create? Does scenic design exist mainly to keep the spotlight on cinematography, contend with it, or douse it? Brown argues that choice determines everything in filmmaking, and that choice is made with a reason. What then is the better choice to make? The answer presents itself in Kunle Afolayan’s *Anikulapo*, a Nollywood film.

ANIKULAPO: THE ANALYSIS

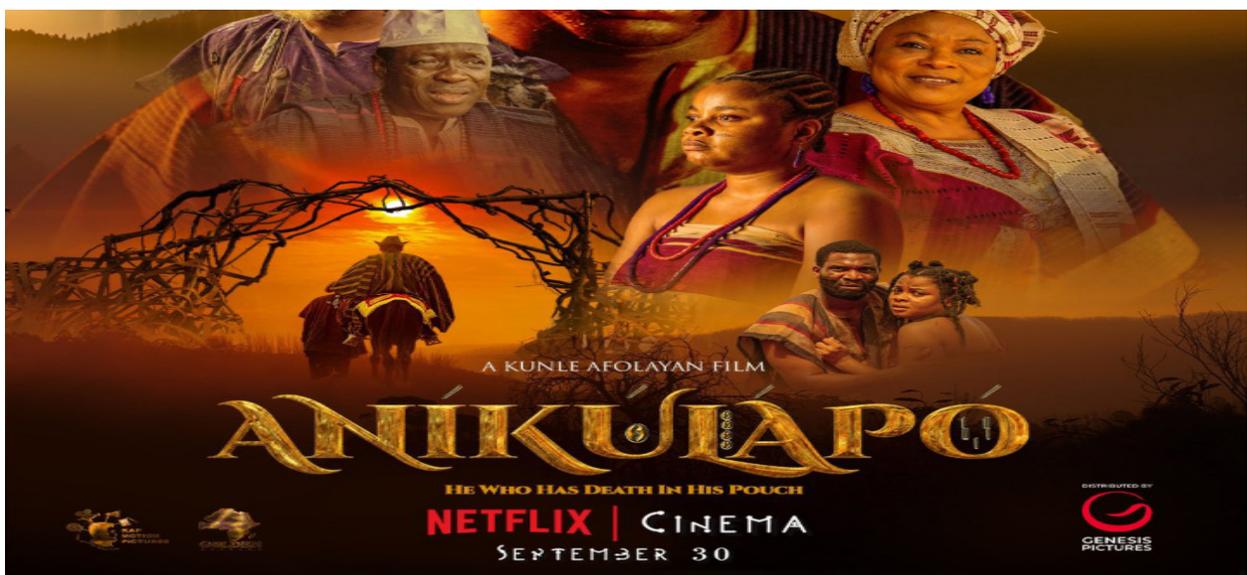


Figure 7. Image banner of *Anikulapo* from Google

Kunle Afolayan’s *Anikulapo* charts the life of a young, naïve, energetic, and beautiful

Saro who crafts his breakthrough from sexual exploits, however, like the classical hero, this same attitude that impeccably fashioned his breakthrough, occasioned his fateful downfall after striking an illicit relationship with the King's beloved and favorite wife, Arolake.

After the film was premiered, it instantly became noticeable for its rich agreeableness of visual elements, quality, and production design. Although its storyline is considered inaccurate and unable to fully encapsulate Yoruba culture, its scenic design has been described as superbly intelligent. Unlike *Blade Runner 2049* which transmits its backstory through dialogue, *Anikulapo's* scenic design establishes its locale, settings, period, and country. Its vivid traditional Yorubacultural background is situated in the 17th century Oyo Empire. Iwalaiye remarks, "If you've watched the movie 'Anikulapo' by Kunle Afolayan one thing you can testify about is how aptly it portrays Yoruba culture" (2022, p. 1).



Figure 8. Anikulapo: Awarun's encounter with Saro Figure 9. Anikulapo: The king and his chiefs

In Figure 8, the large courtyard, the brick mud walls, bamboo rafters, thatch,

embroiled mats, huts identify themselves as primitive Yoruba dwellings of the Old Oyo Empire. Yoruba traditional courtyard architecture is usually based on an extended family structure that enables its members to preserve their family heritage, be hospitable and civil, and create their family tradition through trades of all sorts. This is made visible throughout the film. From *Anikulapo*'s beginning to end, all the dwellings support this extended/accommodative family structure.

Senic design in *Anikulapo* not only strives to create a realistic physical environment; it also creates a nostalgic feeling. This feeling draws its audience imperceptibly into the past, creating an intimate emotional connection for the members of the audience who are Yoruba. The set design also establishes its director's taste for elegant and efficacious scenery. Another quintessential contribution of set design to film is its bespoke nature. Tailored to meet *Anikulapo*'s needs, its grand spectacle allows the film to meet its audience's expectations.



Figure 10. Saro's fall from grace (*Anikulapo*) Figure 11. Ile Ojumo king's palace (*Anikulapo*)

In Figure 10, the huge, half-opened bamboo gate, the large background, and the erected traditional lamps create a perfect place for a mob attack. This presentation is also historically correct. The majority of lynching by angry mobs took place in open spaces where the offender's punishment served as a caution to people with similar sentiments. In Figure 11, the grand, sophisticated, architectural structure projects a compelling presence of royalty. It is a primitive abode that monarchs, powerful warriors, and wealthy citizens would have inhabited. It gives a compelling presence to the scene. Here, the set design not only fulfills the demands of the script in a reasonable manner, but it also generates the right feeling for a sustainable experience.

Set design also synthesizes every character with their respective status quo as the storyline unfolds. Generally, static, rigid, solid, and immobile physical environments in movies do not change. *Anikulapo* differs in this respect. Its set is not razed and



Figure 12. Image of the exterior design (*Anikulapo*) Figure 13. Image from the exterior design from (*Anikulapo*)

another erected, however, there are subtle changes to its design (interior and

exterior) that gives the film a genuine and realistic look. Human eyes and brains are engineered to notice similarities in situations or environments. This constancy, however, can develop into attentive fatigue when its element no longer simulate us as they did at first. *Anikulapo* reinforces our attention and feelings through subtle changes. For instance, if a peculiar scene (not its frame) is shown three times, there are always modifications made to the props, settings, and background to generate novelty. No similar scene retains the same interior or exterior design.

Above, the interval between the frames in Figures 12 and 13 is short, only a night. Nonetheless, there are subtle manipulations and modifications that set them apart from each other. In Frame 12, the set design gives a sense of a new chapter and positive redemption. The new couple had just been gifted a house by the king for their immense generosity. Their house is still barren, bereft of any cherished decorations or improvements. This aligns with the husband being a stranger whose taste in color or material things is still unknown. If the king had familiarized himself with the couple, or if the house had been built by them, there would already have been improvements to its appearance. The lack of personal items shows that they are strangers—to the king and the village—awarded the opportunity to determine their fate as they deem fit. In Figure 13, it appears that the couple has worked on the appearance of the house. The inclusion of mats, traditional stools, and some paintings are signs of improvement, suggesting that the couple is conforming and adapting to the climate. This preserves the audience's interest in their welfare raises their status from being mere strangers to more welcomed guests in the village.

Similarly, interior design establishes Saro`s transition from being a guest to a more comfortable and refined noble citizen in the frames below. In Figure 15, the interior design Saro is still struggling to establish himself in the village as either Anikulpao or a weaver by trade. The scanty room, lack of wall painting, bare bamboo pole, half-naked bed, and empty spaces demonstrate that he is a common man without the markers of nobility, shedding light on his status as an individual still struggling to settle in. In Figure 14, the room and its orderliness offers a stunningly interpretation of his situation and his character. Filled with expensive items, the room has become a comfortable place to live. Anikulpao has become successful, and his status has been elevated.



Figure 14. Image of the interior design from Anikulapao Figure 15. Image of the interior design from Anikulapao

As the discussion above demonstrates, performs two functions: one is instrumental, the other aesthetic. Scenic design is essential for filmmaking, because the performance cannot take place without it. Without it, the film`s ideas will not materialize. Set design articulates the mood and enlivens the spirit of the production. It enhances the

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beauty of the film's other elements. Most importantly, as Berthonneau (2022) says, "If, during a play, spectators saw the stage design as a stage design then it had failed its purpose".

Conclusion

Often unrecognised and generally underappreciated, sceneography has helped cinematography develop over the years and not the other way around. Both paradigms selected unquestionably enjoy a great deal of scenic and cinematographic prosperity. They express the intention of their films and the actions inherent in them. Because of the resourcefulness displayed in Hollywood's *Blade Runner 2049* and Nollywood's *Anikulapo*, scenic design is more effective and functional in its handling of the material at hand than cinematography. This paper therefore maintains that scenic design in films surpasses cinematography in terms of interpretation and enhancement of a movie's visual reality.

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Radical Popular Music: Awakening Nigerian Protest on Socio-Economic Issues

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Abstract

The overwhelming potential of music to transform society cannot be overemphasized. Music is a dynamic tool for social change as well as a medium for expressing ideas and opinions especially through the text of songs and performance practice. In Nigeria and most countries of the world, radical music gradually metamorphoses into community music. However, the potential of radical music to serve as a check and balance for the governments and bring about social change has not been fully tapped. This study examines how radical music has been used to spur Nigerians into protest. Using radical democracy theory, this study offers a textual analysis of Fela Anikulapo Kuti's

Original Suffer-head (1981) and concludes that, given the nature of Nigerian society, music, as a weapon of collective struggle and human mobilization and liberation, offers the way forward for a sustainable social development by encouraging quality leadership and the basic amenities needed by the people.

Keywords: Instrumentality, Radical Music, Protest, Awakening, Socio-Economic

Introduction

Music in Nigeria's politics has been effectively deployed in the areas of social mobilization and political communication. Music expedites social action, because songs help communities either to attain certain rights or to draw attention to nagging problems. Generating actions and reactions through music, musicians define the direction of their cultures. Pressing issues are raised in the texts of songs in a simplified and direct manner. It is also important to note that the engagement of Nigeria popular music is not only meant to serve purpose as adjunct of contemporary political communications, but also an exposition of and a means for checking and balancing governments' anomalies. The overwhelming potential of music to transform society cannot be underestimated. Onyebadi (2018) observes that the history of colonialism and independence in the continent would be incomplete without adequate attention to the music and songs that were used to mobilize people to agitate for political freedom. Some Scholars such as Labinjo (1982); Grass (1986); Onyebadi and Mbunyuza-Memani (2017); and Louw (2017) in their studies have examined how musicians use

their songs for political interventions. The potentials of radical music in serving as check and balance to the government and bringing about a social change should not be undermined and requires full exploration.

This research work examines the instrumentality of radical music for social intervention in the light of prevailing societal needs in Nigeria through an examination of by Fela Anikulapo Kuti. The focus on Fela Anikulapo's radical music is due to its indelible marks on Nigeria's trajectory—by its sarcastic annotations and criticisms of Nigeria's governments, its corrupt political leaders, and the country's poverty.

Methodology

This research adopts a qualitative research method, examining past and present events in the context of the present condition to draw conclusions and make predictions about the future. It relies on oral tradition in its approach and also uses library searches to source its data.

Theoretical Framework

Based on radical democracy theory proposed by Ernesto Laclau and Chantal Mouffe in 198, this study concurs that social movements which attempt to create social and political change need a strategy which challenges neo-liberal and neoconservative concepts of democracy. Scholars like Christian (2018) employ the radical democratic theory in the light of its potential and shortcomings in social and political interventions. Radical democracy theory is particularly well suited for understanding protest as a critique of the current shape of modern democratic order, as interest politics, or as a

struggle for rights.

Radical Music

The concept of radical music in Africa and Nigeria gained ground during African nationalist movements when pan African ideals were transmitted through the efforts of Bob Marley, Lucky Dube, and other Rastafarian musicians. According to Adu (2020), this music expressed the feelings of people about the political oppression and suffering going on in their nations, expressing dissatisfaction with social inequality and political injustice. As Idolor asserts, “no phenomenon void of utility survives in a society; an indication that the presence of music in almost every African society has a formidable role to play” (2002). The function of music, he says, is determined by the logical organisation of its lyrics and performance practice. Fela Anikulapo Kuti’s music, for instance, defends the oppressed through its musical expressionism, being a traditional mix of jazz and African lyrics which he termed Afrobeat. Social protest in some of its lyrics is presented as direct or indirect satire via simile, metaphor, alliteration, allusion, and even short anecdotes that convey Fela’s observations or/and opinions to his witness-audience.

Social Protest

Influencing the knowledge, the attitudes, and the behavior of the public or the policies of an organization or institution, social protest is a form of political expression that seeks to bring about social or political change. Luis Loya and Doug Mcleod (2019) observe that protests often take the form of overt public displays, demonstrations, and acts of

civil disobedience, but may also include covert activities such as petitions, boycotts/ buycotts, lobbying, and various online activities. Most protests, such as those seen in Fela Anikulapo's music, express the collective interests of Nigerians, addressing issues concerning food, water, shelter, and power supply which are basic needs of the people. The process of having the protest relayed through music serves a number of important democratic functions, including those which provide opportunities for individuals' participation and expression for individuals. In short, protest music is an engine for social change in Nigerian communities and for the nation as a whole..

Music and Protest for Socio-Economic Change

Daniel (2003) observes that a flood of positive emotion occurs when people connect with the meaning and purpose of a song, Music always reflects what's happening politically, socially, and economically, as Davey (2009) says, whenever it is played or performed. In Nigeria for example, whatever goes on in the society is found in the music played by popular musicians. Onikoyi (2009) concurs, noting that from the early 60's in Nigeria, music has been a veritable tool of transformation used by musicians like Fela Anikulapo Kuti, Ebenezer Obey, Sunny Ade, and Victor Uwaifo to correct social and political imbalance. Odunuga & Yekini-Ajenifuja (2018) , however, have pointed out that there is a gap in Nigerian protest music when one compares Fela Anikulapo's music and that of his contemporaries with recent popular songs. Lacking the means by which "popular resistance can be expressed and opposition organized" (Street, Hague & Savigny 2007), contemporary songs are often deficient, without rhythm, tone, symphony, a good voice, and soothing words (Odunuga & Yekini-

Ajenifuja 2018).

Selected Protests in Nigeria

The journey for a better Nigeria has been forged out of a series of agitations. In the early part of the twentieth century, protests demanding government intervention and socio-economic well-being were mounted in response to political and social inequality, and poverty. The disgruntled masses took to the streets to make their grievances known. From 1925 to 1930, women in the Eastern region of colonial Nigeria stood their ground against the intolerable tax levy imposed by the colonial government. In October 1946, the Abeokuta Ladies Club under the leadership of Madame Olufunmilayo Ransome-Kuti submitted a list of demands to the Alake of Egbaland, Oba Sir Ladapo Ademola II. One of their demands was the abolition of tax on women in Abeokuta. The Egba women's revolt was motivated by the teachings of Alimotu Pelewura who protested for a better life for women, by fighting against the taxation of women; mostly market women in Lagos. The exploits of Pa Michael Imodu who led one of the biggest union strikes that shut down the country down for over four days. also cannot be forgotten.

More recently, protesters have demanded improved welfare and demonstrated against oppressive regimes for the right to life, the right to be heard ,and the right to basic amenities. It is also important to note the SAP Riots of 1989 and the “Ali Must Go” crisis that rocked the country in 1978. The slogan, “Ali Must Go”, was adopted and used against the then Federal Commissioner of Education Col. Ahmadu Ali during General Olusegun Obasanjo's military regime. In that protest scores of

students lost their lives when the Federal Government increased the meal ticket of students in tertiary institutions from 50 Kobo to 1.50 Kobo and then to N2.00. In the June 12th protests against the military regime of General Sani Abacha, scores of people, including students, were also killed.

Fela Anikulapo Kuti: Life and Performance

Fela Anikulapo-Kuti, a musician and political activist, was born on 15th October, 1938, to the Reverend Ransome-Kuti and Mrs. Funmilayo Kuti, who was a political activist. Fela Anikulapo-Kuti had a music background when he was young. He learnt the Piano and drums. Kuti was to study Medicine initially but ended up studying music at Trinity College of Music, London. Kuti studied classical music and developed an awareness of American jazz.

Kuti formed a band called Koola Lobitos in 1963 and later changed the band's name to Afrika 70. Same was changed later to Egypt 80. In the 1960s, Kuti pioneered and popularized his own unique style of music called "Afrobeat" which is a fusion of Funk, Jazz, Salsa, Calypso and traditional Nigerian Yoruba music. Kuti combined Pidgin English and Yoruba language in his songs. Veal (2000) asserts that Fela Anikulapo-Kuti discarded English language to singing in pidgin English, a localized version of English language, thus identifying with and reaching a vast population of ordinary folk in Nigeria and even beyond in West Africa.

Fela Anikulapo-Kuti became famous as political activist around 1970s and 1980s because of the text of his music. Fela's interest in politics cannot be completely ruled out that he was influenced by his mother, an activist. His first attraction to

politics, Fela recalls how his mother's busy political engagements did not allow her time to punish him as much and therefore he "began liking politics (Denzer, 2004). At this point, Afrobeat had become well known and associated with political, social and cultural statements about greed and corruption in Nigeria. Onyebadi (2018) remarks that Fela used his music as a weapon to fight corruption, injustice, and the dysfunctional government in Nigeria and Africa. De-Valera and Botchway (2015) asserts that Fela was a prodigy of music, harsh critic of Nigeria's nation politics, and an enigmatic phallogocentric, discusses him and his musical career as bridges for the Black Power Movement to Africa. It is imperative to note that Fela's music span beyond fighting the corrupt government but also opens the eyes of the government to the neglected basic social needs of the people in communities such as Water, electricity, shelter and food. Fela's music is a call to responsibility to people in government, perhaps they do not seem to know that the life they live in government residential areas or specially built quarters is far away different from the life the common people live in villages and other communities.

Olaniyan (2001) remarks that Fela Anikulapo-Kuti's sang only one side of an album and then devoted the other side to instrumentals. The side devoted to song is prefaced and the overall time allotted to sensational, rhetorically ostentatious and politically inflammatory lyrics. As Oikelome (2014) observes, dance is also an avenue to tell a story that sometimes may be difficult to understand through oral communication. Fela Anikulapo-Kuti's performance was often accompanied with women who are dancers. These dancers expressed the meaning of the songs through stampings of the floor and their facial expressions. The expression on the faces of the

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dancers and their aggressiveness depicted their mood and grievance to the message the lyrics is conveying.

**Analysis and Discussion of a Selected Song from Fela Anikulapo Kuti's
*Original Suffer-head (1981)***

Water, Light, Food, House

Ye paripa o---

(Exclamation of despair)

Wetin do them

What is the matter with them?

You mean you don't know

Wetin do them

What is the matter with them?

I go tell you

I will tell you

Wetin do them

What is the matter with them?

You go hear am

You will hear it

Wetin do them

What is the matter with them?

That means to say you no dey

It means you are an alien to Nigeria

For Nigeria be that

You see yourself

You no dey for Africa at all

You are completely alien to Africa

You must dey come from London,

You must have been a

New York, from Germany, from Italy...

foreigner-----

That means to say you no dey Nigeria be that

That means you alien to Nigeria

You see yourself you no de for Afrika atall

You see, you are completely
alien to Africa--

If you dey for Africa where we dey, you go know

If you are in Africa where we are,
you will know

I go know wetin

You will know what?

Plenty, about water, light, food, house

I go know wetin

You will know what?

Plenty plenty water for Africa

That Africa is enclosed with
water

Na so-so water in Africa

So is water in Africa

Water underground, water in the air

Na so-so water in Africa

Water for man to drink nko 0

What about drinkable water?

**(chorus) e-no dey*

There is no drinkable water---

e-no dey e dey

There is drinkable water but there are

sources of water

**(chorus) e-no dey*

There is no drinkable water

water for town

Is their drinkable water in the town?

**(chorus) e-no dey*

There is no drinkable water

government *sef e dey?*

There is government

**(chorus) e-no dey*

There is no drinkable water

Plenty, plenty light for Afrika

There is so much light in Africa

Na so-so energy for Africa

Na the big-big men dey get electrica

Only high-profile people use electricity

If them no get electric dem go

If they don't have power supply, they opt for

other option

If they don't get electricity

If they don't have power supply, they opt for

other option

Get plant O

They have a Generating Plant

Ordinary light for man nko O

What about power supply for the ordinary

People?

*(CHORUS) *e-no dey*

There is no power supply

E-no dey e dey?

Plenty, plenty food for Africa

Africa is blessed with food

Food under-ground,

Food on the ground

Na so-so plenty food for Africa

Ordinary food for man for chop

What about food for the ordinary man?

nko

E-no dey

It is not available

Government sefe dey?

But there is a government

E no dey

It's not available

<i>Dodo nko?</i>	How about Plantain?
<i>Ten kobo for one</i>	It is sold for a high price
<i>Akara nko? twenty kobo for one (2x)</i>	What about Bean Cake? It is sold for a high price
<i>Bread nko? fourty kobo for one</i>	What about bread? It is sold for a high price
<i>E no dey</i>	It is not available
<i>Government sef e dey?</i>	But there is a government
<i>E no dey</i>	It is not available
<i>House matter na different matter</i>	Issue of accommodation is a different matter
<i>Those wey dey for London dem</i>	Those who live Abroad; London, New York-
<i>-Those wey dey New York dem</i>	-----
<i>They leave dey like kings</i>	They live like kings
<i>We wey ele for Afrika</i>	Those of us who lives in Africa
<i>We dey leave like servants</i>	We live like servants
<i>United Nations dem come</i>	United Nations call us a name
<i>Get name for us</i>	
<i>Dem go call us under developed nation</i>	They call us, underdeveloped Nation
	We must be underdeveloped
<i>To dey stay ten-ten in one room o</i>	Having ten people live in a room
<i>First and second dey</i>	In most rooms

<i>Dem go call us Third World</i>	They call us third world nation
<i>We must dey craze for head</i>	We must be crazy
<i>To dey sleep inside dustbin</i>	Having to sleep in dirty places
<i>Dem go call us none-aligned nations</i>	They call us none-aligned nation
<i>We must dey craze for head</i>	We must be crazy
<i>To dey sleep under bridge O</i>	To live under bridge
	Ordinary house for man
<i>To leave nko O?</i>	
<i>*(CHORUS) e no dey</i>	
Trouble	
<i>E yen dey</i>	(That is there)
Water?	
<i>E no de</i>	(Is not available)
<i>Wahala</i>	(affliction/trouble)
<i>E yen dey</i>	(That is there)
Food?	
<i>E no dey</i>	(Is not available)
Trouble <i>dey</i>	(There is trouble)
<i>E yen dey</i>	-----
House?	
<i>E no dey</i>	(Is not available)
<i>Wahala</i>	(affliction/trouble)

E yen dey

Dem come turn-us to suffer-head to

Our government are the cause of these sufferings

Original Suffer-head

Real suffering

*It' s time for Jefa -Head O ***

It's time to enjoy good fortune

Original Jefa-Head O

Real enjoyment

Dem turn us to Suffer-head O

They are the cause of these sufferings

I want to tell you my brother

One bitter truth

Before we all are to Jefa-head O

Before we enjoy good fortune

We must be ready to fight for am now

We must be ready to fight all these menace

Me I say sufferhead must go O O

I say, this suffering must end

Original Sufferhead

Real suffering

Jefa-Head must come

We must enjoy

The preceding text is a narrative about the critical conditions of Nigerians. Fela Anikulapo Kuti is dead, but his music still remains very relevant in Nigeria's nagging problems. This song, "Original Sufferhead" reveals the current state of the nation, Nigeria. It exposes the absence of basic social amenities for the ordinary people in Nigeria which are the responsibility of the government. Fela attempted to create an awareness for people who might be ignorant of the problem in Nigeria. He regarded such as foreigners who are alien to the predicament in Nigeria. This specific

music addresses the following conditions: lack of drinkable water, epileptic power supply, poverty and food security, and the challenge of accomodation.

Lack of Drinkable Water

Fela asserts that in the midst of the sea and rivers that Nigeria is blessed with, there is still no drinkable water for the public. Black (1990) supports Fela's claim that among the countries of the region, Nigeria was a relative latecomer to rural drinking water supply services. Fela considered the provision of water as a right of Nigerians. It is vital to recognize that one of the basic human rights is to have clean water and sanitation at an affordable price and thus has a value as an economic good as well as a social good (Sobowale et al. 2015). Water is an indispensable element for life. Water-related diseases caused by unsafe drinking water and the absence of proper sanitation facilities are among the leading causes of death in the developing world.

The availability of electricity in Nigeria has worsened over the years. The country has been unable to meet demand because of its policies, regulations and management of operations. Its failure to provide adequate and reliable energy is well documented, specifically its impact on the economy.

Epileptic Power Supply

Fela's music also addresses the issue of power supply in Nigeria. The epileptic electricity supply in Nigeria has worsened over the years. The country has been unable to meet demand because of its policies, regulations and management of operations. Its failure to provide adequate and reliable energy is well documented, especially

its impact on the economy. He emphasizes that power supply is only enjoyed by the wealthy or high-profiled people in Nigeria. He states that when the government supplied light is not available for use, they rely on power generating plant which many Nigerians cannot afford:

<i>Na the big-big men dey get electrica</i>	Only high-profile people use electricity
<i>If them no get electric dem go</i>	If they don't have power supply, they opt for other option
<i>If they don't get electricity</i>	If they don't have power supply, they opt for other option

Poverty and Food Security

Fela Anikulapo Kuti also expresses his dissatisfaction on the issue of poverty and availability of food for the masses. He sees food a basic need of every Nigerian regardless of their profile. Ojo and Adebayo (2012) corroborates his claim that food security is a basic human need and fighting hunger is one of the greatest challenges of this century. Fela further expresses his displeasure on exorbitant cost of food items. His text depicts that the government are aware of the high price of food items and did nothing about it:

<i>Na so-so plenty food for Africa</i>	-----
<i>Ordinary food for man for chop nko</i>	What about food for the ordinary man?
<i>E-no dey</i>	It is not available

<i>Government sefe dey?</i>	But there is a government
<i>E no dey</i>	It's not available
<i>Dodo nko?</i>	How about Plantain?
<i>Ten kobo for one</i>	It is sold for a high price

The Challenge of Accommodation

Fela Anikulapo Kuti also expresses in his song the problem of accommodation in Nigeria. He points out that some Nigerians live in dirty places and under bridge because they have no house. He remarks that those living abroad live like kings while those who live in Africa (Nigeria is no exemption) live like servants:

<i>House matter na different matter</i>	Issue of accommodation is a different matter
<i>Those wey dey for London dem</i>	Those who live Abroad; London, New York-
<i>-Those wey dey New York dem</i>	-----
<i>They leave dey like kings</i>	They live like kings
<i>We wey ele for Afrika</i>	Those of us who lives in Africa
<i>We dey leave like servants</i>	We live like servants

At the conclusion of the track, Fela Anikulapo Kuti calls for an awakening amongst Nigerians to rise and fight for their rights, so that there might be a change in governance and the basic amenities and needs of the ordinary man, such as a power supply, food, water, and shelter, be available to end suffering in Nigeria.

I want to tell you my brother

One bitter truth

Before we all are to Jefa-head O

We must be ready to fight for am now

Me I say sufferhead must go O O

Original Sufferhead

Jefa-Head must come

Before we enjoy good fortune

We must be ready to fight all these
menaces

I say, this suffering must end

Real suffering

We must enjoy

Conclusion

In sum, *Original Suffer-head* (1981) demonstrates that radical music is a dynamic art form whose developmental trends depend on the dictates of the society. Music activists are therefore duty bound to react to times of need. Music has the enviable potential to create awareness amongst people, inculcating in them the spirit of responsibility of nationalism. Like Fela Anikulapo Kuti, radical musicians address nagging problems that threaten the very existence of the Nigerian nation. Fela's radical music continues to lead the campaign for national rebirth. Music might not be the only important factor for activism or political intervention in Nigeria, but it is an important contributor and can enhance movements for a better Nigeria.

It is the belief of radical Marxists that man should not resign himself to fate and accept oppression as his lot but realize that he has the ability to liberate himself from the grip of his oppressor. The radical musician therefore rejects oppression. Such rejection demands the will power to say 'No'. Even the physically weak, the poor,

and the helpless have this power. This study recommends that upcoming artists need to rise to fight for a society that is free from oppression. On stage, they should entertain no fear about speaking their minds about political malpractice and oppression.

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Assessment of the Corporate Image of the Nigerian Police Force After the 2020 ENDSARS Protest

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Benin City, Nigeria

Abstract

This paper examines the corporate image of the Nigerian Police Force (NFP) after the 2020 EndSARS protest before and after the EndSARS protest. Samplings of four hundred (400) respondents in Benin City, Edo state, Nigeria, reveal that police molestation, searches without warrants, uncooperative attitudes, and using tear gas

to disrupt peaceful protests damaged the social contract/relationship between people and the police and gave victims a platform on which to air their complaints and request better policing. This study also finds public relations principles and visible policing are germane to repairing the NFP's image. Four key elements are required: adequate funding, preparedness, the addressing of institutional inadequacies, and a changed attitude on the part of officers to unprofessional conduct and the Nigerian populace.

Keywords: Corporate image, EndSARS protest, Nigerian Police Force, Public Relations, Image management

Introduction

Every society has a system of rules and machinery for ensuring compliance. This machinery is known as the government which exists solely to protect the lives of its citizens and their property through a social contract. In this highly contractual relationship, people surrender their inalienable rights to the government to establish order and stability. This has led to the development of a police system to protect tranquility and sanity in the political climate. In Nigeria, the Nigerian Police Force (NPF) exists to maintain law and order. The integration of Northern and Southern Nigeria in 1914 foreshadowed the creation of the current Nigerian Police Force on April 1, 1930, headquartered in Lagos (Oluwasola, 2016).

Historically, the Nigerian police was founded during colonial rule (indirect rule) to perform tasks such as preventing and investigating crime, arresting criminals, responding to citizens' emergency calls, and enforcing the law. However, Alemika

(2010) stated that it is very worrisome that the police cannot respond to the country's security challenges due to certain structural constraints. As a result of this inadequacy, many high-ranking officials have sought different strategies to revive the reputation of the force from individuals seeking to corrupt the armed force. For instance, the Public Relations department of the NPF was set up by the late Kam Salem (1966 – 1975), former Inspector General of the National Police Agency, to protect the image of the police force and maintain its good reputation.

Oluwasola (2016, p. 20) noted that “in spite of the creation of Police public relations offices, it was still being practiced by non-professionals because the Nigerian Police Force classifies public relations as a general duty function, and it is subsumed under the administration department.” As a result of this, less public relations impact is felt in police activities. Hence, the need arose to, as a matter of urgency devise a professional way of managing the crisis of the battered image of the Nigeria Police Force. According to Ferguson, Wallace and Chandler (2012, p. 1), “when crisis hits an organization, public relations professionals are called upon as communication experts to play key roles in mitigating damage to and maintaining stakeholders' confidence in such an organization.”

Putting it succinctly, Aliede (2004, p. 227) points out that: “it is a professional obligation for public relations practitioners to periodically undertake a critical assessment of the performance, feelings, views, and opinions of the people about their organizations and to juxtapose it with the performance and activities of the organization and its stakeholders. Public relations is a management function. It

involves counseling management at all levels in the organization regarding policy decisions, courses of action, and communication, considering the company's social and citizenship responsibilities. Going further, as part of the quest to curb crime, the Special Anti-robbery Squad (SARS) was introduced. The Special Anti-Robbery Squad (SARS) was created as a branch of the Nigerian Police Force (NPF) under the Force Criminal Investigation and Intelligence Department in 1992 and was established to detain, investigate and prosecute people involved in crimes associated with armed robbery, kidnapping and other crimes g extrajudicial killings, torture, arbitrary arrests, and extortion.” All of these show that the image of the Nigerian police, locally and internationally, is negative.

Thus, the EndSARS protest started as a public outcry for the disbandment of Nigeria's Special Anti-Robbery Squad (SARS), a unit of the Nigerian Police Force that has earned popularity for its brutality and human rights violations. It was first used in 2017 to raise awareness of allegations of violence and exploitation by SARS officials. The government announced structural changes to SARS but the alleged human rights violations and exploitation continued. In October 2020, reports of an unprovoked shooting of a boy in the streets of Delta State by SARS operatives were shared on social media. Although the Nigerian police denied the shooting in this particular case, it was not enough to quell public anger as more videos of police shootings were shared across social media platforms. The protest metamorphosed into a serious one as demonstrations erupted in different parts of Nigeria, calling for the disbandment of the Special Anti-Robbery Squad.

From this unfortunate event in the history of the Nigerian Police Force, the
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study tends to identify with various parameters the influence of this historical event on the attitude and perceptions of the public, especially youth on the outfit. Could it be safely noted that the axiom “The police is your friend” is true or still holds water, given this incident? The study, therefore, seeks to analyze the current status quo of the public perceptions of the image of the police following the outcome of the EndSARS protest.

Research Questions

The following research questions will guide the study:

1. What acts by the Nigerian Police Force affected their corporate image during the 2020 EndSARS protest?
2. What is the effect of the 2020 EndSARS protest on the corporate image of the Nigerian Police Force?
3. What is the relationship between the existing corporate image of the Nigerian Police Force and the 2020 EndSARS protest?

The EndSARS Protest in Nigeria

The #Endsars movement began in 2017, as Nigerians shared experiences of police brutality and assault perpetrated by the Special Anti-Robbery Squad via social media calling for SARS dissolution (Soladoye & Ojo, 2020). The gross abuse of human rights and extra-judicial killings by the police were escalated on Twitter and Instagram. Nigerians have long been expressing worry over the rascality and brutality of some members of the Special Anti-Robbery Squad (SARS). Their disrespect for

human rights, especially the right to life of the citizens has remained burdensome. Demonstrations erupted in Lagos and other cities, driven by calls from the people many of them young and organizing #EndSARS agenda on social media demanding the Federal Government to eliminate this police unit (Gladstone & Specia, 2020).

The hashtag, ‘#EndSARs#’, first appeared on Twitter in 2017 to end police brutality and bad governance. After that, the hashtag gradually and famously became a social movement in Nigeria. At first, this was a social media movement, with twitter being the backbone and convener with over 5 million followers in Nigeria and in the Nigerian Diaspora. However, the movement only revived in early October, after a video emerged of police officers thought to be members of the SARS unit, allegedly killing an unarmed young man. A tweet on the 3rd of October, 2020 on the death of a young Nigerian who was killed by SARS officials and his body left on the roadside provoked a movement that started on social media. This singular act was widely shared online on various social media platforms which later metamorphosed into a live protest all over the street of the country (Kabiru, 2020). This viral broadcast on social media suggested that men of the Special Anti-Robbery Squad SARS had gunned down the Nigerian youth, snatched his car, and sped off with it. Another report indicated SARS officials stopped the young man, pushed him out of his vehicle, shot him, and went away with the vehicle. As the video spread, several other young Nigerians, particularly those from the tech community recalled their experience and started lamenting on Twitter, escalating into a fury of outburst that eventually morphed into one of the largest youth-organized protests in the history of Nigeria.

Corporate Image

Here, image is defined as the reputation or perception of a person, group or corporate body, held by others, often as a result of what they (the corporate body) do or have done (Oparaugo & Salihu, 2019). According to Udeze, Okoro, and Agbo (2010). In short, image is the totality of impressions people have about a company, an individual, or an organization. A corporate image, therefore, is the immediate mental picture that audiences have of an organization. Corporate images can be fashioned more quickly through well-conceived communication programmes. Image, according to the Oxford Learner's Dictionaries (2021) is the impression that a person, an organization or a product, etc. gives to the public. Image is given so much consideration by managers of organizations because people's opinions about an organization usually inform their disposition toward such organization, its activities and its products (Jolaso & Adefolakan, 2014). That is why Dokunmu (2004) describes image as the picture, reflection or appearance of someone or something and the impression, perception, feeling or opinion these create in people's mind.

A corporate image refers to how a corporation is perceived. It is a generally accepted image of what a company stands for. Typically, a corporate image is designed to be appealing to the public, so that the company can spark interest among consumers, create share of mind, generate brand equity, and thus facilitate product sales.

The Corporate Image of the Nigeria Police Force Before EndSARS Protest

The Nigerian Police Force has indeed made some impact on crime detection and prevention and other constitutional functions of the police have also contributed to societal order. However, the unwholesome activities of some members of the Nigerian

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Police Force have created a negative image for the police as a whole. These activities include the following:

Endemic corruption

The manifestation of various forms of corruption among the rank and file of the Nigeria Police Force has remained worrisome to the nation and her populace in the sense that it has continued to hamper the efforts of the police in creating a good image of themselves and even boosting the nation's national security.

Police Brutality and Extra-Judicial Killings

Police brutality has resulted in serious disaffection between most Nigerians and members of the Nigerian Police Force. The nature of police duties as contained in Section 4 of the Police Act, 1975 provides for a harmonious relationship or friendship between the public and the police. The often inhuman, negative, and unbecoming attitude of the police to civilian matters has made the police to be almost the most hated public institution in Nigeria. Many in Nigeria have concluded that the Police Force is not only wicked but corrupt and insensitive to the affairs and feelings of the ordinary citizens whose interests they are supposed to protect (Alozie, 2019).

Closely related to police brutality are extra-judicial killings by Nigerian police. Extra-judicial killing is the act of depriving a person of his/

her life in an unconstitutional manner. Alozie (2019) observed that some innocent Nigerians or suspects (whose cases are yet to be established), such as drivers and bus conductors who refuse or were reluctant to bribe the police on their self-made roadblocks or illegal checkpoints have often been sent to their untimely graves by some members of the Force under the guise of accidental discharge. This has usually resulted in a chaotic and anarchic situation leading to mass protests, demonstrations, and uproar between members of the Nigeria Police, on the one hand, and the public, on the other hand.

Police Torture and Unlawful Detention

Torture is physical pain usually inflicted by the police on a suspect in a bid to secure information or statement from an unwilling or reluctant suspect. Detention is the physical confinement of an accused in lawful custody. In the course of their investigations, the Nigeria police often adopt the following method in the torturing of suspect(s) which often result to the death of the victim(s):

Shooting on the hips, cigarette burns, insertion of broomsticks or pins into the genitals of a male suspect and broken bottles into the vagina of female suspects, beating with horsewhips, electric cables and batons; electric strokes; mock execution, removal of fingernails, denial of food and medication (Barnabas, 2013, p. 73).

The Human Rights Watch had identified certain forms of torture that the Nigeria police often engage in including the flying of arms and legs of the body, suspension by hands and legs from the ceiling, severe beatings and flogging with metal or wooden objects, the spraying of tear gas in the eyes, shooting in the foot or leg, raping female detainees, and using pliers or electric shocks on the penis of small suspects (Human Rights Watch Report 2011).

Arbitrary Arrest by the Nigeria Police Force

Arrest involves placing an individual under lawful detention or confinement against the person's wish, for the purpose of law enforcement. In this process, the police force is deemed to be the servant of the state. An arrest could be made with or without a warrant, depending on the gravity of the issue at stake (Ogbunweze, 2005). Section 35 (1) of the 1999 constitution of the Federal Republic of Nigeria guarantees citizens personal liberty except on the reasonable suspicion that the individual has committed a criminal offense or has the intention of doing so (Jegede, 1999). In certain cases in Nigeria, individuals have been arrested by the police when no serious cases were established against the victims. At the slightest provocation and suspicion, the Nigerian Police have raided and arbitrarily arrested persons on the streets, motor parks, at bus stops, wharves, borders, markets and even in neighbourhoods on flimsy excuses.

Public Relations and the Corporate Image of the Nigeria Police Force

Managing and projecting an institutional image for public acceptance requires sustained and strategic planning. Public relations is a set of communication programs employed to create and maintain favorable relationships between an organization and its publics. Maintaining and managing the image of the Nigerian Police Force entails a professional handling to ensure a favorable public image. According to the British Institute of Public Relations, public relations can be defined as the deliberate, planned and sustained effort to establish and maintain mutual understanding between an organization and its publics (Black, 1991 in Agbanu 2008, p.408).

Due to the perception that Nigerians have of the Nigerian Police Force, the Force Public Relations Unit (FPRU) was established to ensure a smooth relationship with members of the public. At the Police Force headquarters in Abuja, the police public relations serves as the image maker. This unit is headed by a senior police officer in the rank of Assistant Commissioner of Police at Force headquarters while at the state command, an Assistant Superintendent of Police heads the unit. The public relations unit of the Nigeria, Police Force performs tasks that mirror the image of the force in good light. Affirming this, Mathias, (2016) said that the PR unit publishes a list of wanted persons, missing persons, stolen vehicles, dark spots, security tips, press briefings, articles through print and electronic media. This showcases that the Public Relations unit of keeps the member of the public about Nigerian Police Force's activities.

Many argue that the corporate image of the Nigerian Police Force over the years has not been a positive one. Offering practical public relation activity that

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will enhance the image of the police, Orzekauskas & Smaiziem (2007) in Oluwasola (2016) list several public relations strategies, including: (1) Backgrounding the police image, (2) Analyzing internal & external environment, (3) Determine desirable image for the police, (4) Measuring present image of the police, (5) Identifying the police image through research, (6) Preparing a plan for reducing gaps, and (7) Implementing program and evaluating its impact. These strategies can help if carefully studied and implemented by trained experienced public relations experts.

Review of Empirical Studies

Other studies have been conducted with the aim of examining the image of the Nigerian Police Force, its impact on the public and the police force itself; and how public relations can help reposition that image. Omolola Oluwasola's *An Assessment of Public Relations as a Tool for Repositioning the Image of the Nigeria Police Force, a Study of Lagos Command* (2016) evaluates how public relations can be a useful tool to reposition the image of the Nigeria Police Force with a special focus on the Lagos State police command. Findings showed that the Nigerian populace's bad impression of the police was due largely to corrupt practices, molestation of the citizenry, inadequate funding, lack of commitment and unprofessional conduct of operatives. Findings from the research work further showcased that although the Nigeria Police Public Relations Department (NPPRD)'s activities were beginning to change the public's opinions, its current media relations practice needed to be addressed.

Oluwasola's study relates to this study because both works focus on the corporate

image of the Nigeria Police Force. However, Oluwasola's study was carried out before the 2020 EndSARS protest and did not evaluate the 2020 endSARS protest relative to the corporate image of the Nigeria Police Force. This is the gap that this current study seeks to fill.

Ignatius Hua Nyam's "*A Critical Analysis of the Public Perception of the Nigeria Police Force*" (2020) also did not cover the EndSARS protest and was aimed at analysing the public perception of the Nigeria Police Force within the context of procedural justice. Findings from that research revealed that the lack of public trust and confidence in the Nigeria Police Force. Findings further revealed that the public is of the opinion that police performance is poor and has led to negative views on the nature of security and safety in Nigeria.

Theoretical Framework

This study is anchored on the assumptions of the Public Relations Transfer Process Model s propounded by Frank Jefkins in 1988. According to Nweke, this model is an antidote against some negative developments in organizations (2001, p. 53). Jefkins (1988) cited in Nweke (2001) explains that when a negative situation is converted into positive achievements through knowledge, the result is understanding. The model explains how practitioners can use and apply public relations tools and strategies to change hostility among an organization's target publics into sympathy in order to convert prejudice into acceptance, develop interest when there is apathy, and be able to communicate effectively to achieve knowledge where there is ignorance.

Jefkins' public relations transfer process model to win the goodwill of the

public can be used to reduce crisis. Public relations practitioners can convert the four negative attitudes of the public into four positive attitudes, from ignorance to knowledge, hostility to sympathy, prejudice to acceptance, and apathy to interest. . Nigeria Police Force, as an institution that primarily protects lives and properties, can model its image in order to be seen by members of the public as socially responsible.

Methodology

Surveys are investigations of the behavior, opinion, or other manifestations of a group of people. Surveys may involve all or some of the aforementioned. The target population of this study is comprised of respondents from Benin City, Edo State, Nigeria. The total population of Benin City, according to Edo State Statistical Yearbook (2015) is 1,304,998. Our sample size of 400 was arrived at, using the Taro Yamane sample size determination formula. The stratified sampling technique was also used. This enabled the researchers to divide the entire population into different subgroups (here, Local Government Areas) for easy selection of subjects proportionately. From Egor Local government area, 126 respondents were selected while 139 respondents were selected from Oredo, and 135 respondents were selected from Ikpoba-Okha local government area.

A questionnaire was the instrument of research. The reliability coefficient of the instrument was calculated using the Pearson product correlation coefficient, and the result was 0.8 which shows that the instrument was reliable.

Data Presentation

Table 1: Involvement of respondents in EndSARS protest

To a great extent	277	69%
To a little extent	113	29%
Not sure	10	2%
Total	400	100%

Source: Field Survey, 2023

In rating the extent to which respondents were involved in the protest, Table 1 (above) shows that out of the four hundred (400) respondents, two hundred and seventy-seven (277) respondents, representing sixty-nine percent (69%) participated.

Table 2: Response to whether the Nigerian Police have been very effective in maintaining law and order.

Strongly agree	26	6.5%
Agree	112	28%
Undecided	52	13%
Disagree	199	49.75%
Strongly disagree	11	2.75%
Total	400	100%

Source: Field Survey, 2023

Data from Table 2 (above) shows that majority of the respondents disagree with the assertion that the Nigerian Police have been very effective in maintaining law and order. This is represented by the responses of 199 respondents representing 49.75% of the total sampled respondents. The implication of the results in table 2 is that many of the respondents do not agree with the idea that the Nigerian Police have been very

effective in maintaining law and order and do not see the police as truly doing that.

Table 3: The Nigerian Police have been very corrupt.

Strongly agree	322	80.5%
Agree	43	10.75%
Undecided	16	4%
Disagree	14	3.5%
Strongly disagree	5	1.25%
Total	400	100%

Source: Field Survey, 2023

Data from Table 3 (above) reveals that majority of the respondents strongly agree with the assertion that the Nigerian Police have been very corrupt. This is represented by the responses of 322 respondents representing 80.5% of the total sampled respondents. This implies that the police force, in the eyes of the public are seen as corrupt.

Table 4: Acts carried out by the Nigerian Police Force that affected their corporate image during the 2020 endSARS protest

Police molestation	252	63%
search without warrant	64	16%
Uncooperative attitude of the police	18	4.5%
Shooting/killing of unharmed citizens	66	16.5%
Total	400	100%

Source: Field Survey, 2023

Data in Table 4 (above) shows that out of the four hundred (400) respondents, two hundred and fifty-two (252) with a percentage of sixty-three (63%) indicated

that police molestation was one of the acts. Sixty-four (64) or sixteen percent (16%) selected search without a warrant, eighteen (18) or 4.5% said it was the uncooperative attitude of the police, while sixty-six (66) respondents, with percentage of 16.5% of the respondents said it was the shooting of unharmed citizens. Other acts identified by the respondents include unlawful arrest of peaceful protesters and spraying of tear gases to disrupt the peaceful protest. The implication of the results in Table 14 is that these acts which have been carried out by the Nigerian Police Force affected its corporate image during the EndSARS protest.

Table 5: The 2020 EndSARS protest created a huge vacuum in the relationship between the people and the police.

Strongly agree	202	50.5%
Agree	126	31.5%
Undecided	18	4.5%
Disagree	32	8%
Strongly disagree	22	5.5
Total	400	100%

Source: Field Survey, 2023

Data presented in Table 5 (above) reveals that the number of respondents who strongly agreed and also agreed (82%), greatly surpassed those who disagreed. The implication of this results is that the 2020 endSARS protest actually affected the relationship between the people and the police.

Table 6: Victims have been given a platform to air their opinions about the police.

Strongly agree	146	36.5%
Agree	138	34.5%

Undecided	32	8%
Disagree	56	14%
Strongly disagree	28	7%
Total	400	100%

Source: Field Survey, 2023

Data in Table 6 (above) reveals that many of the respondents strongly agree with the assertion that voiceless and suppressed victims have been given a platform to air their pains and ordeals about the police. This is represented by the responses of 146 respondents representing 36.5% of the total sample and One hundred and thirty eight (138) respondents, representing 34.5% of the respondents who strongly agree and agree respectively. The response from the respondents idemonstrates that many people who have not had the opportunity to express themselves about the Nigerian Police Force finally spoke up.

Table 7: Due to the EndSARS protest, there has been great positive improvement in the activities of the Nigerian Police Force.

Strongly agree	49	12.25%
Agree	44	11%
Undecided	29	7.25%
Disagree	242	60.5%
Strongly disagree	36	9%
Total	400	100%

Source: Field Survey, 2023

Data in Table 7 (above) shows that a greater number of respondents disagreed with the assertion that there is a great positive improvement in the activities of the Nigeria Police Force because of the EndSARS protest. This is represented by the responses of 242 respondents representing 60.5%. Thirty six (36) respondents,

representing 9% of the respondents strongly disagreed with the assertion, 44 or 11% of the respondents agreed with the assertion, 49 or 12.5% strongly agreed with the assertion while the remaining 29 respondents representing 7.25% are undecided about it. According to the results in Table 7, there has been no positive improvement in the activities of the Nigerian Police Force despite the EndSARS protest.

Discussion

The results from the respondent's opinion of the research suggest that the public had a very negative perception of the Nigeria Police Force before the 2020 EndSARS protest. For instance, Table 4 shows that 97% of the total respondents indicated that the Nigerian Police have a negative image in their view, while only 3% think that the police do not have a negative image. It is also observed from Tables 2 and 3 that majority of the respondents do not agree with the assertion that the Nigerian Police is their friend as well as the assertion that the Nigerian Police have been very effective in maintaining law and order. Out of 400 respondents, 303 representing 75.75% of the total sample disagreed with the assertion that the police is their friend while 199 respondents representing 49.75% of the total sampled respondents disagreed with the assertion that the Nigerian Police have been very effective in maintaining law and order.

Furthermore, Table 3 reveals that 322 respondents representing 80.5% of the total sampled respondents indicated that they strongly agree with the assertion that the Nigerian Police have been very corrupt. Corruption and other perceived offences which led to the 2020 EndSARS protest also support the perception of the public that the corporate image of the Nigerian Police Force before the 2020 EndSARS protest was a negative one. Oluwasola (2016) corroborates these findings in her study when
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she reveals that the Nigerian police have experienced public scorn and apathy because of their unprofessional conduct, extrajudicial killings, and lack of commitment. This is also in line with Barnabas (2013) which discovered that some bad eggs in the police force among the officers and the rank and file have given the police a bad name. The public relations transfer process model earlier discussed can be useful to help the police regain a good image in the eyes of the public. The police force can use the public relations transfer process model to win the goodwill of the public.

Various acts were carried out by the Nigerian Police Force during the 2020 endSARS protest which affected their corporate image. It would be observed from the data represented in Table 4 that respondents were asked about the various acts that were carried out by the Nigerian police that affected their corporate image, and the table reveals that out of the 400 respondents, 252 with a percentage of 63% indicated that police molestation was one of the acts. This was followed by 66 respondents, with a percentage of 16.5% of the respondents which said it was the shooting of unharmed citizens. Close to that are 64 or 16% of the respondents saying that search without a warrant was one of the acts, 18 or 4.5% said it was the uncooperative attitude of the police. Other acts identified by the respondents include unlawful arrests of peaceful protesters, and spraying of tear gases to disrupt the peaceful protest among others. This is in line with the study of Oluwasola (2016) as the study noted that these activities have been prevalent among the Nigerian Police Force in the past which has created a bad image for it. In her study, 75% of the sampled respondents maintained a poor perception of the police.

Considering the effects of the EndSARS protest on the corporate image of the Nigeria Police Force, a little above half of the respondents (50.5%) strongly agree

with the assertion that the 2020 EndSARS protest created a huge vacuum in the relationship between the people and the police. Furthermore, Table 6 reveals that many of the respondents strongly agree with the assertion that victims have been given a platform to air their complaints about the police. This is represented by the responses of 146 respondents representing 36.5% of the total sampled respondents. Winkunle (2020) is also germane, revealing that the Public Relations Department of the Nigeria Police Force has not been effective in correcting its battered image. Table 7 reveals that a greater number of respondents disagreed with the assertion that there has been a great positive improvement in the activities of the Nigeria Police Force because of the 2020 EndSARS protest. This is represented by the responses of 242 respondents representing 60.5% of the total respondents.

Conclusion

The perception of the public of the Nigerian Police prior to the 2020 EndSARS protest was a negative one. This led to the EndSARS protest, during which police actions contributed to shattering the image of the force. Police Public Relations Officers must see good public relations as an on-going process, which requires persistence, being positive and continuously looking for opportunities to position the force favorably and encourage public trust in the long run. Applying public relations principles to restore a positive image requires visible policing which involves four key elements: adequate funding, preparedness, addressing institutional inadequacies, and a changed attitude of officers to unprofessional conduct and the Nigerian populace.

Recommendations

The researchers offer the following recommendations:

1. For optimum output and to achieve a positive image of the Nigeria Police Force, officers should be trained in proper codes of conduct and communication skills.
2. To achieve commendable success in the image laundering process of the police, the government must be ready to fund forces' activities adequately, including Public Relations and other operational activities. This way, Public Relations efforts, whether by the Nigeria Police Public Relations Departments or public relations consultants will be felt in the image restoration effort.
3. Efforts at maintaining police public friendly relationships must be sustained since neither party can do without each other.
4. The police should be urged to involve the public in crime participation and decision-making. For instance, if the police are looking for criminals, engaging members of the public can help in the quick arrest of the offender.
5. Taking severe disciplinary steps towards a corrupt police officer will help the other officers abide by the law as expected.
6. The police should be urged to live an exemplary lives for the citizens as a way of obeying the law. This will be achievable by strictly adhering to international best practices and policing within the framework/context of procedural justice.

7. Interested applicants applying to join the force should be properly examined to ensure only patriotic and empathetic ones are enlisted. This is because a patriotic citizen will work without fear or favour.

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The Effect of International Arms Transfer on the Conduct and Duration of the Nigerian Civil War, 1967-1970

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Abstract

This paper examines the effects of the politics of arms transfer on the conduct and the duration of the Nigerian Civil War from 1967-1970 by x-raying the various sources of arms procurement in the Nigerian federal military government and the Biafran rebel government during this period. It also discusses the politics of arms procurement, the cost of these arms and how the ability to obtain arms helped each side to increase its ability to fight and inflict higher damages on the other party. Relying on primary and

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secondary sources of information, this paper concludes that the Nigerian Civil War was prolonged because of the politics of arms transfer involving both the warring parties and the arms suppliers.

Keywords: Civil war, International arms transfer, arm procurement, politics

Introduction

The politics of arms procurement during the Civil War in Nigeria greatly impacted the conduct and the duration of the war fighting between the Nigerian federal government and the secessionist Biafran army. In fact, to understand how arms politics affected the conduct and duration of the war fighting, it is necessary to understand the role of the arms suppliers to both the federal government of Nigeria and the rebel secessionist government of Biafra. Many countries and private individuals and organizations did supply arms to both sides during the war. Therefore it is necessary to examine in this paper those parties that were involved in the arms supply or arms deal with the fighting parties. Although arms transfers were done by many states, but the examination of the role of some major powers whose role did actually considerably influenced, and escalated the conduct of the deadly imbroglio between Nigerians and the Biafran rebels would be a major focus. In this regard, even though the involvement of many nations and organizations in the arms procurement business are recognised, countries like Britain, the Soviet Union, and France are clearly important, although the United States of America and China did get involved. China's involvement, it should be

noted, was circumspect or careful.

International Arms Transfer and Foreign Policy Interest

To understand the Nigeria Civil War fighting, it is necessary to examine and understand the role of arms transfers or supplies. Arms are not only instruments of war, they are also articles of trade and influence. Conflicts provide opportunities for countries to interfere and influence the parties in a war. The Civil War in Nigeria provided such an opportunity for interference and therefore influence and trade. International arms trade means arms trade transactions between states, even though illegal arms trade proliferate greatly in the international system. But using a narrower and more acceptable term, we conceive arms trade as trade or transfer from one country to another, either being sold for cash, or on credit or even given out free.¹ In wars between poor countries or even between rebels or between secessionist and their states, conflicts do always provide an ample opportunity for foreign powers to interfere. Such interferences are very obvious in poor countries, especially those in Africa.

The Civil War in Nigeria was a very good and clear example of such foreign powers' interference. There are many reasons that could be adduced for such foreign interferences, but one basic factor or reason is the inability of the warring parties or states, especially in Africa, to produce arms and ammunitions and therefore having to rely entirely on foreign powers or private organizations for weapons. In view of this deficiency of the fighting parties, foreign powers or organizations utilize the given opportunities to further their foreign policy objectives, or pecuniary interests. In fact, arms supplies by foreign powers to fighting parties are essentially borne out of what

they consider their national foreign policy objectives or interests. According to R. Pound, foreign policy is the use of political influence in order to induce other states to exercise their law-making power in a manner desired by the state concerned”². In this sense therefore, such interests are the main basis of foreign policy. These national interests, according to Hans Morgenthau, are the political and the total culture context within which a nation formulates its foreign policy.³ These interests could be achieved by various means, including peaceful means, both direct and indirect, which includes economic, military aid, or force. In fact, in international politics, arms are obvious means of conducting power politics. This position was obvious in the competing position between the powers, especially Britain and the Soviet Union, to supply arms to Nigeria during the deadly combat.

Although it is important that arms transfer serves the national interests of arms exporting states or the financial interest of private arms exporting organizations, it also serves the interests of the importing or buying states or parties. It is the benefits derived from arms that propel and supports their exportation and importation by either parties.⁴

During the Civil War, the Nigerian Government wanted to maintain the territorial integrity and unity of the nation; hence it had to obtain arms from its traditional allies and even from non-traditional allies like the Soviet Union. The benefit of buying arms from any country was high. The benefit was to maintain the unity of the country. On the other hand, the Biafran rebel government bought arms to achieve its interest, the maintenance of its secession. Thus, both Nigeria and the rebel government pursued a policy of enlightened self-interest. Actually, the role of international arms in the Civil

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War was pervasive, especially in regards to its duration, intensity and destructiveness.

On the side of the rebel government, arms purchases were generally obtained from various sources that are not documented in Nigeria's trade summary, but available evidence shows that Biafra was able to obtain arms and ammunitions both from some states and private organizations, including mercenaries⁵.

In fact, arms importation by the rebel Biafran government was possible because of states' national interests and also because of the monetary interests of private arms suppliers. For example, the Biafran government was able to import arms from Spain through Fernando PO. The French government also allowed arms to be bought by the rebel government from France. The Rebel Government also had access to purchase weapons from the U.S.A., especially war planes, such as the B.25 and B.26 bomber aircraft which the rebels used in bombing Lagos. China was also another source for arms importation into Biafra. The Rebel Biafran government obtained Chinese arms through Tanzania, which had earlier recognized the rebel government of Biafra. Tanzania was also a close ally of China in Africa.

However, private organizations or individuals were the major sources of arms supply to Biafra. Mercenaries were ready to supply arms and fight for Biafra for monetary interests. Mad Mike is a classic example. In fact, many European states and private individuals and organizations did supply arms to Biafra, although there is no proper documentation of this available.⁶ The Biafran people also were able to adopt some vehicles and converted them into simplified and primitive war tanks. They were also able to build buckets and stocked them with bullets and gunpowder which exploded on the advancing Nigerian troops.

Arms Supplies during the Civil War

When the Civil War started in 1967, the Federal Government expected support from the Western countries, especially its “traditional friends. However Nigerian leaders were to learn that there were no permanent friends but only permanent interests in the international system. At the start of the war, many Western European nations began to place embargos on arms exportation to Nigeria. In fact, they refused from the onset to be openly involved in the Nigerian crisis, although the extent of their involvement also depended on their worldwide interests. The Scandinavian States, for example, could afford not to be involved without losing much interest in Nigeria. Sweden did not sell arms to Nigeria during the war except N40,804 worth of arms recorded in Nigerian trade summary.⁷ Switzerland and Sweden stopped selling arms officially to Nigeria. This was determined by their traditional neutrality and of course, their public opinion which was decidedly on the side of the Rebels.⁸ Nigeria during this period also found it difficult to buy arms from Italy and West Germany on official levels. In fact, at the beginning of the hostilities, Italian and West German governments terminated the military contracts which they had with Nigeria.⁹ In West Germany and Italy, the public opinion favoured the Rebels, and in West Germany particularly, public opinion induced the government to terminate military contracts with Nigeria. The Italian government also stopped its sales of Aermachi 326 jet trainers and ground attack aircrafts to Nigeria.¹⁰ Moreover, the Catholics in Italy were in support of the Rebels, until the Rebels murdered some Italian oil workers. The activities of the Catholic press and Caritas did much to influence Italian public opinion.

Belgium, Spain, the Netherlands, and Portugal were all involved in the war for
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a while, but apart from Spain, the rest decided to stop supplying arms to Nigeria, officially, although the Nigerian trade summary recorded arms purchases from these countries. In fact, the Federal Government's efforts to procure arms in Europe were frustrated by hostile press reports about the war. European public opinion did not support the war. However, in Spain the press and public opinion were not vocal, and therefore its government was free to initiate a policy unlike other states whose public dictated their governments' action. Spain supplied Nigeria with small arms and also allowed arms and relief materials to be flown from her island of Fernando Po, to the Rebels.¹¹ Belgium had granted an export license for the sales of G3s rifles to Nigeria in 1968, but the air crash on 13 July 1968 in which Belgium G3s rifles were found,¹² led to a public outcry in Belgium calling on the Government to stop arms sales to Nigeria. On 19 July 1968, a law was passed in Belgium's Parliament, banning arms sales to Nigeria.¹³ Nigeria's arms supplies from Belgium dropped drastically from ₦264,109 in 1968 to 1,397 in 1969.¹⁴ The Netherlands' government also prevented arms sales to Nigeria. Although in 1966, the Netherlands supplied 39.48% of Nigeria's total arms imports value,¹⁵ public opinion was so strong that not only did the government ban arms sales to Nigeria, the lower chamber of parliament drove the government to agree to raise the Nigerian Civil War as an issue before the United Nations.¹⁶

In Britain, arms sales were confused by British government's vacillation initially and public opinion. When Nigerian turned to Britain for arms, it was not quite clear why Britain at first refused to supply the quantity of arms needed by Nigeria, a former colonial dependency and a friend.¹⁷ In fact, Nigeria's efforts to buy arms from Britain were complicated by hostile press and members of parliament opposition. Also the

‘Biafran’ propaganda was very effective in Britain as it was in central Europe, in bringing to the notice of the world the starvation and the ‘genocide’ which it said was perpetrated against the Ibos. Faced with these difficulties, the Federal Government was forced to turn to the soviet bloc for arms. In the Soviet Union, public opinion and press are usually not against the government. Arms were bought without fear of public and press interference.

However, on the whole, the major sources of Nigeria’s Arms Supply were Britain and the Soviet Union.¹⁸ Britain supplied Nigeria with armored cars, ferrets, bofors, anti-craft guns, and vehicles. By 1969 Britain supplied Nigeria with arms worth 6 billion.¹⁹ Britain also sold three seaward defence boats valued between 4 to 5 million. In 1969, Britain’s share of Nigeria’s arms imports valued 10,255,089 or 97% of the ground weapons¹⁸ and in 1970, it was 64%²⁰.

From the Soviet Union, Nigeria bought MIGs 15 and 17, and Uyushin bombers. And from Czechoslovakia, Nigeria obtained Czech Deflin jet trainers equipped for ground attack. Also Soviet Union sold to Nigeria Kaleshnikov 7.62 mm rifles and 107 mm recoilless riles and 122 mm gun/howitzer medium artillery.²¹ However, the total arms and their value imported from the Soviet Union are not recorded in Nigeria Trade Summary,²² although the amount spent on arms from other countries are recorded.²³

From the following analysis of sources of arms purchases, it could be seen that despite the large percentage of British and Soviet Union’s supplies, the Federal Government purchased arms and ammunition from other European sources, throughout the duration of the war.

Impact of International Arms Politics on the Conduct of the Civil War

Sometimes it is argued that had the Federal Government and the rebel government not been assured of foreign arms, the Civil War would have been fought on a small scale, and lacking enough weapons, both sides would have fought with the few weapons available and then gone to a conference table to settle their differences.²⁴ This is a rather simplistic view of the international system. In the international system, arms can be procured from government sources or private source despite the fact that arms sales are controlled by export licenses and end use methods.²⁵ Nevertheless, the arms market is quite easy to navigate. In so far one is willing and has money or sometimes friends; it is quite possible to acquire arms. Therefore at the beginning of the Civil War, had embargo been placed on arms exportation to both sides, arms would have been obtained from private European sources.

The Biafran government did throughout the war purchase arms in the open market of Western Europe.²⁶ The availability of weapons to her was dependent on her ability to finance and fly in the ‘stuff’ throughout the war, while the Federal Government was backed mainly by the USSR and Britain. However the Federal Government bought arms from some other western European States. The consequences of the availability of international arms on the conduct of the war were immense. The duration and intensity of the war were largely determined by the availability of arms and ammunition. Had arms not been perceived to be forthcoming, the confidence with which the Federal Government and the Rebels engaged would have been unwarranted. The Federal Government believed in a ‘political action’ that would be ‘sharp and short’. This confidence could only have been generated by the possession or promise of superior

arms. The Rebels in fact, had by 1966, started importing arms.²⁷ If the possession of arms stilled the confidence of both sides to hope for a quick victory, on the one hand, and hope for an indecisive war, on the other, the possession of these arms prolonged and intensified the fighting.

They caused a lot of suffering and starvation to hundreds of thousands of people on both sides, especially on the Rebel side. When the rebels harassed Lagos with B-26 bombers, Britain supplied Nigeria with Bofors anti-aircraft guns. The ability of the Rebels to acquire weapons affected their desire to secede. Had they found it impossible or difficult to purchase arms in the open market, they could have thought secession not worthwhile.²⁸ The decision of France to give loans to the Rebels and allow them to buy arms in France,²⁹ strengthened their determination to persist in the war. On 4 November 1969, when speaking at a press conference, in Owerri, Ojukwu said, “We are infinitely better off in fire power than at any time since the war began”.³⁰ The confidence with which these words were uttered showed that European States allowed the Rebels free access to their arms. Also the activities of foreign mercenaries were worrying to the Federal Government.

The activities of the Swiss mercenary, Count Von Rousan and his Swiss associates were particularly devastating on the Federal Government war fighting efforts. With few men, they inflicted great losses on the Federal air-force, and on the oil fields installations in Ugheli, Ughereti, Escravos, and Port Harcourt, which led to the withdrawal of expatriate workers from the oil fields and production falling from 461,617 barrels per day to 341,297 barrels per day.³¹ On the actual fighting, these raids intensified hostilities between the federal forces and the Rebels’ forces.

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Killings, hunger, and suffering were the resultant effects. The Rebels, however, used the starvation and suffering as means of propaganda to gain international support and these hardships were great help to the Rebels. Arms, ammunition, and food were flown into the Rebel-held areas. But increasingly, Europe began to see the situation in 'Biafra' as a humanitarian concern.

In fact, British Press medias were more concerned about shipment of food to 'Biafra' than giving arms to the Rebels. *The Daily Sketch* started a 'milk before guns' campaign.³² The Catholic Caritas, the World joint Churches, and International Red Cross flew in relief to help the hungry and suffering. However, these relief efforts were said to be accompanied with arms. The questions of relief, starvation, and the war were closely linked. The Federal Government was willing to allow day light flights to the Biafra enclave after they have been cleared by Federal officials. Even a land corridor to Biafra was conceded by the Federal Government. These gestures were rejected by Ojukwu, on the grounds that Biafra would be at the mercy of the Federal Government.

That Nigeria used starvation as a weapon in the conduct of the Civil War is an unfair criticism. Starvation is a means or weapon of warfare,³³ but again the cry of genocide by the Rebels had the attention of the world.³⁴ In order to disprove the accusation, the Federal Government agreed to the presence of international observers in the war zones. These observers wrote reports which disproved these accusations of genocidal war.³⁵ In Britain, the government was called upon to arrange an arms embargo on both sides, in conjunction with other States involved in arms supply to the combatants. This would have only made the combatants resort to the black

market, and put constraints on the abilities of the two sides in purchasing arms. But the situation would have put the Federal Government at a disadvantage. Europe was already biased in favour of the Rebels. The Rebels had hired the services of a public relations firm, mark press, to carry out propaganda work for them. Coupled with the reports of the world press, the Western World was decidedly on the side of the Rebels. This favourable public opinion enabled the Rebels to buy arms freely, greatly intensifying and prolonging the war. The Federal forces did not give the final 'push' and to start to win the war until late in 1969 when the USSR began to arm them with the long distance 122mm gun/howitzer.³⁶

Conclusion

In the international system, arms transfers are carried out between states or organizations according to their requirement and resource factors. However, only a few nations can produce arms. Because of this, many nations depend on the few nations that can produce them. Because of maintenance of national sovereignty and internal security, these non-arms producing nations continue to buy arms.

If nations that cannot produce arms continue to require arms to maintain their internal security and sovereignty, arms producing countries will continue to sell these arms for various reasons, for economic and political influence. Even though economic factors were important in the sales of arms to both sides of the Civil War, political influence in the transfer was very pertinent to the exporting nations. Arms sales to third world countries are most times not necessarily motivated by economic interests. For example, regarding the Soviet Union arms sales to Nigeria and in other

roles played by China and the United States of America ,political and strategic factors were more relevant.

In fact, during the Civil War, Nigerian leaders experienced the politics of arms transfer, and these greatly influenced the post war foreign relations of the country. When Nigerian leaders turned to the Western powers at the start of the war, they expected a favorable response, but to their surprise the European nations refused to sell arms to them, although Britain later became the major arms suppliers to Nigeria during the war. This was an eye-opening experience to the realities of international arms politics. This failure of western European states to supply arms to Nigeria caused Nigeria's leaders to turn to the Soviet bloc, especially the Soviet Union, in a move that was made in enlightened self-interest, done to protect and preserve the integrity of the nation and also to diversify the sources of arms purchased.

Finally, the course of the war, the activities and the level of arms supplies to both combating parties by foreign power or organizations greatly determined the duration of the war and the destruction of the civil population and property.

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The semantics of subalternity

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Teaching my students of the middle year programme (MYP) of the International Baccalaureate (IB) for the unit on social injustice, I chose to analyse a significant poem ‘Our Tanda’ by Ramesh Karthik Nayak. My students examined the ambivalent relation to the sphere of power, loss, and hope the poet-persona inhabits. They also gained insights into the emotional and psychological sensitivity from the decoding strategy I had adopted in class discussions. Here, I cast a retrospective glance as I offer my exegetical reading.

Ramesh Karthik Nayak’s debut collection of poems in English, *Chakmak* (Red River 2023) is the first collection of its kind that depicts the realities of the Banjara community in English. *Chakmak* is inscribed with meanings in its intersection of private and public spheres. It is rife with ironic reversals to counter the denial of history scripted by the morally indefensible stand of the domineering majoritarianism. In the

poem 'Our Tanda', where the word 'Tanda' means the dwelling place of Banjara tribes, exemplifies the subaltern community infected with a sense of incompleteness, futility, and disintegration. This prevailing sense sets the Banjara community's subalternity against the dominant narrative, not to antithesise but to blend to reclaim the dwindling faith in indigenous wellbeing in the domain of democratic imagination. It also affirms that poetry can nurture a deeply intuitive relationship with not just the poet but also with the experience of the poet whose personal experience is a relentless search for indigenous truths.

In 'Our Tanda', the image of 'eye' is a telling testimony to Ramesh's synecdochic excursion that disseminates the growing efficacy of the construction of the Banjara community. Mark the stanza: 'Fathers guard homes/ one eye on the house/ the other eye on the field/ with their heads out of the windows/ they turn into flaming torches.' Here, the human eye merges with the non-human eye in sympathy with the traditional belief in the disembodied spirit to ward off the evil eye. The poet amplifies the non-human eye and the phrase 'flaming torches' betrays the desperation of uncertainty the Banjara community grapples with ad infinitum and reels under a blanket of sordid denial. This organic relationship is Ramesh's trump card to contest the monopoly of dominant cultural truth. This unravelling of the transfer of cultural specificities needs careful attention from readers to capture the coveted ideas in their indigenous allusions bring forth.

One hears the institutionalised oppression as the poem begins: 'Our *tanda* is a bird's nest/ our homes: broken refuges/ and our lives are feathers/ swirling in the air.' The poet uses a series of broken images to distil the nature of victimisation. The poem

is an evocation where 'Tanda' is a broken dream of belonging, its glass splinters lie shattered on the sidewalks, its bare outlines swallowed up by the fog of amnesia, its plaintive echoes fade into oblivion where the conspiracy hatched by the dominant community self-righteously masks the deceptive colour of justice and equality. Moreover, it is an empathetic call against hegemonistic universalism, an insider's anguished critique of dominant ideology, and an impassioned plea for the subaltern worldview. What stands out is the intensity of suffering and indignity. Ramesh holds a taut string of resistance against the all-devouring cultural stuffiness and compulsive indifference played out by the evasive powers- to- be. What renders the poem 'Our Tanda' unexceptional flavour is its reflective modality that runs counter to the stridency of the stark reality of marginalisation. Ramesh's ease and restraint in the neat encapsulation of the poet-persona's uncertain futurity bring forth the measured severity of oppression perpetuating the precarity of the Banjara existence. 'Chakmak' (flintstone) is dwarfed by the blaze of the sniggering arrogance of majoritarianism and its perverse drum-beating of egalitarianism.

What renders solidity to the fragile dream of belonging is Ramesh's faith in the vision of wholeness he longs for the marginalised and the unrepresented. This is the basic dialectics of Ramesh's poetic sensibility where the beauty of endurance is the truth of hardships and stoicism against the crippling effect of erasure, denial and betrayal. If the 'ippa flowers' grieve, its inebriety unnervingly emerges as the intrinsic story of human-nature symbiotic world underlying the belief in its organic unity. Is the poet hinting at the antithesis of an oppressive political system? The world of nature, at the end of the textual configuration of 'Our Tanda', reveal a propensity for

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self-seeking and renewal. The ‘ippa flowers’, steeped in its immediate atmosphere of drunken immobility, ironically listens to the age-old narrative of subaltern oppression. Is the poet, through a flower metaphor, hinting at an ironic salvation for the displaced and disposed awaiting the impossible? Is he attempting an ecocentric commitment to healing from the historical trauma of denial and disruption from the dominant society? Is it a cultural supersession of dominant culture for the emergence of a nuanced, indigenous society? Does the poet’s empiricism intend to redress the grievances by his romance with nature? Does that also imply his dwindling faith in reciprocity in the human world? Does it not transpire as an invocation of the quintessential free spirit in the well-wrought image of a ‘Tanda’? Does not the regional narrative compellingly create a progressive trajectory of a radical, transnational world? Does it not take a heroic cast, by its gesture of mutual solicitude, in the face of an irremediably infirm democracy? Ramesh’s poetic world is wedded to a progressive investment in inclusion.

Decoding the dense texture of ‘Our Tanda’ left the budding interpreters of my classroom with provocative questions about belonging, identity, power dynamics, forms of systemic injustices, certainties, life, and the conditions of existence. Profoundly relevant to our times, ‘Our Tanda’ is a touchstone for radical scepticism.

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FILM REVIEW

Being Black in Ang Lee's *Gemini Man*

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Gemini Man (2019) is Taiwanese American director Ang Lee's first major science fiction (SF) genre attempt. A two-time Academy Award winner, Lee has a very accomplished directing career,¹ and, in *Gemini Man*, he uses computer-generated imagery (CGI) technology of de-aging to feature Will Smith, a Hollywood black superstar, as its ultimate hero. The film's state-of-art technology draws critical attention, and the casting of Smith allows a black actor to dominate a science fiction film for the first time (Allison 1000). Interestingly, in the film's posters,² a young Smith and an older Smith are the only characters present, thus remarkably emphasizing the actor's dominance and subjectivity. The aesthetics audaciously represents the black body with marked duplicity of blackness. It subsequently raises an urgent question of

1. Lee's filmography is notably diverse, including melodrama [*Pushing Hands* (1991)], historical spy thriller [*Lust, Caution* (2007)], martial arts [*Crouching Tiger, Hidden Dragon* (2000)], fantasy [*Life of Pi* (2012)] and western [*Brokeback Mountain* (2005)], just to name a few.

2. The film posters can be accessed on the International Movie Database website: https://www.imdb.com/title/tt1025100/mediaindex?refine=poster&ref_=ttmi_ref_pos.

black agency, particularly in the so-called post-racial era, when social advancement for ethnic minorities (Banjo 89) and a colorblind attitude³ (Doane 15) both impact contemporary American society.

The film focuses on Henry Brogan (Will Smith), a retired American government secret agent. In Georgia, he meets a boat rental owner, Danny (Mary Elizabeth Winstead), but does not know she is also an agent spying on him. Upon meeting an old colleague, Brogan learns that the secret agency deceived him and made him kill an innocent scientist. To prevent Brogan and Danny from disclosing the news, the agency sends killers to assassinate the pair. Brogan soon finds Danny's true identity but forgives her and escapes with her. Baron (Benedict Wong), Brogan's friend, helps the pair to Columbia. In a street fight, Brogan and Junior, the assassin, realize they are uncannily alike. The former then discovers that Junior is a clone of himself. In Budapest, Brogan then finds that Clay Verris (Clive Own) stole his DNA to conduct the Gemini project, a cloning experiment, and reveals the truth to Junior. The latter meets Clay and asks why Clay adopted him but lies to him by affirming that he was abandoned by his biological parents. Junior joins Henry and Danny to stop Clay's Gemini project. In the latter's base, the trio is attacked by another Henry clone, but the three manage to terminate him. Clay meets the trio, justifying his actions by saying that he creates parentless clone soldiers so that America would spare families. Feeling betrayed and disillusioned, Junior hesitates to kill Clay, but Henry kills him instead. In the end, the Gemini lab is canceled, Henry and Danny reconcile with the

3. Colorblindness, to put it briefly, refers to a mindset that deems that racial difference and injustice cease to exist in American society after the success of the civil rights movement in the 1960s and that racial politics are in the past. See Banjo's and Doane's articles for further explanations.

agency, and Junior enjoys a college life.

With his previous roles as Agent J in *Men in Black* (1997), or as Captain Steven Hiller in *Independence Day* (1996), Smith successfully established a benevolent black hero who, as Adilifu Nama affirms, is a “more central, defiant, and charismatic version of black cool” (39). Much of the charisma of Smith’s persona comes from the consistent demonstration of a willingness to cooperate with white characters to save America, often as subordinates, and thus he attains a status of “panracial” that is simultaneously both black and of more than black (Brayton 75). Owing to this characteristic, his films are well-accepted by audiences from different racial and ethnic groups.

However, in *Gemini Man*, instead of fulfilling stereotypical black roles (O’Brien 2), Smith demonstrates a more nuanced and civilized cinematic personality with extensive agency and global mobility. In the scene where Brogan confirms his resignation, he clearly articulates his conscience and moral judgment: “72 kills ... That starts to mess with you a little bit. Deep down it’s like my *soul* was hurt. I just want some peace.” Inside a Georgia cabin, his stress on “soul” further binds him to a black cultural root to challenge the stereotypical ideas of blackness as bestial, aggressive and immoral. To match Smith’s performance, Lee adopts close-ups and shallow focus shots to allow a closer look at the actor’s subtle facial expressions and emotions to vividly visualize the character’s inner struggle. Wielding a high frame rate of 120fps in 3D production, the director explains, “you can detect Will’s feelings, his thoughts ... there is nothing to know better than the human face, and nothing is more complex than human nuances” (B 31), and the filming technology elevates Smith’s

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persuasive performance and grants it more subjectivity and individual singularity. Equally important is the film's portrait of Brogan as a philanthropist, who is eager to save people around him. If mercy and humbleness are esteemed on a higher level of altruism, then the protagonist's embodiment of these virtues further enhances his humanity.

Gemini Man's diegesis takes place in multiple countries: Belgium, the USA, Columbia and Hungary. The plurality of culture not only anticipates a multicultural identity but also transnational mobility. Brogan is seen country-hopping, at will and at ease, and he has access to luxurious means of transportation, such as amphibious aircraft and Gulfstream. In Columbia, he stays at Baron's spacious manor at the center of Cartagena. In Budapest, en route to meet the informant, he enjoys Szechenyi thermal bath, one of Budapest's popular tourist spots. Brogan's leisure sightseeing underscores his financial resources and mobility, which in American culture is often linked with freedom and social mobility and signifies opportunities for renewal (Eyreman and Lofgren 54). In this sense, Brogan is certainly empowered in terms of social and racial status, but this does not guarantee racial equality. If Clay's presence in America symbolizes white masculinity as the cultural center, then Brogan, Baron and Danny's international tour in Columbia and Hungary is associated with exoticism and foreignness, and therefore paradoxically situates the trio into underprivileged ethnic and gender otherness: Brogan as an aged black man, Baron as an Asian man, and Danny as a woman. The tourism installment not only problematizes but also seems to suggest that the otherness of the trio has been stigmatized and cannot be redeemed by economic potency.

In a nutshell, Lee's effort to genuinely delineate Smith's protagonist as an individual with feelings, agency and mobility is noticeable, and through building Brogan's partnership, the filmmaker's ideal multicultural society is tangible. *Gemini Man* can thus be seen as Lee's response to contemporary American multiculturalism and heroism in which minorities and the underprivileged are given the opportunities and space to articulate and pursue happiness.

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FILM REVIEW

Diphthong Delivery: Camp and the Canadian ‘A’ in *So I Married an Axe Murderer*

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The golden age of the “rom-com” (romantic comedy) is over. The genre’s heyday as a box office staple has been long over. Despite some recent rom-com hits like Universal Pictures’ *Ticket to Paradise* (2022) or Paramount’s *The Lost City* (2022), rom-coms are no longer the go to Hollywood release for a quiet weekend. Instead, we are left with endless I.P.s (intellectual property) and franchises. Everything is possible when anything could be successful and now that logic dominates the box office. The once reliable box office staples are now relegated to quick and forgettable streaming releases. Recent arguments have turned towards the loss of the mid-budget film and studios “go big or go home” attitude towards the mega-blockbuster releases.¹ While

1. For more on studios’ recent reluctance towards green lighting mid-budget films, please refer to “What Happened to the rom-com” on Movieweb.

critics in recent years have made all of these arguments, we would argue that the audience is missing something else: celebrities and camp.

When people think of rom-coms, they usually think of celebrities, such as Nicholson and Hunt, Diaz and Stiller, Cage and Cher, and, in the age of the post-celebrity, films are no longer the career launchers they used to be.² Netflix's recent release by director Aline McKenna, *Your Place or Mine* (2023) became a quick internet meme after red carpet photos of Ashton Kutcher and Reese Witherspoon surfaced where the actors looked less like an interested couple and more like two awkward co-workers.³ Even Kutcher's wife, Mila Kunis, went so far as emailing the actors over their public awkwardness.⁴ This trend is far from new, heavily following the 1990s to early 2000s drop off of the rom-com being a box office hit. While there are examples of some surprises, it seems that (for the most part) everything has lost that spark.⁵ This new lack of chemistry has left audiences high and dry.

The other element that has dried out the genre is the lack of camp. Rom-coms have forgotten how to be fun. After the wave of Sparks-to-film adaptations in the early 2000s, the studios' reluctance to move on from these tropes resulted in a decline in box office gross.⁶ These actors and actresses are suddenly sexless; completely uninterested and lacking on screen chemistry. In the age of social media, their public lives are on full display and it only takes a google to ruin the mystery of off-screen chemistry. Transparency amplifies the magnifying lens and can result in some absolute

2. *As Good as It Gets* (1997), *There's Something About Mary* (1998) and *Moonstruck* (1987) respectively.

3. For fan reactions to Kutcher and Witherspoon, please refer to the *OkMagazine* article.

4. Witherspoon revealed the email from Kunis in an interview with *Entertainment Weekly*.

5. For an examination of this loss of sexual urgency in film, see "Everyone is beautiful and no one is horny," by R.S. Benedict.

6. In reference to author Nicholas Sparks whose adaptations include *The Notebook* (2004) and *Dear John* (2010).

disasters for on-screen couples like Jamie Dornan and Dakota Johnson during the press tour for director Sam Taylor-Johnson's *Fifty Shades of Grey* (2015). Rom-coms without the desire to see these couples actually come together result in films that age into irrelevance, leaving the genre with more coal than diamonds. With the chemistry gone, desire out and fun nowhere to be found, it is no wonder these films are no longer being green lit.

That is why it is worth it now, in the middle of the hybrid genre drought, to turn back to one of the more unique examples of a rom-com, the cult classic *So I Married an Axe Murderer* (1993) by director Thomas Schlamme.⁷ The film underperformed at the box office but has been long talked about as a gem of the genre.⁸ It in fact grossed little over half of its twenty million dollar budget but, despite being his second film after 1992's *Wayne's World*, the flop did little to hurt Mike Myers' career.

The film opens in San Francisco with the camera following a double cup of coffee, obscuring a busy and packed beatnik bar. The cup (and the camera) make their way through the crowded café to arrive at Charlie (Myers) seated on a couch to which he responds, "secuse' me miss, I believe I ordered the large cappuccino, hello!" The extras laugh and the opening joke sets the tone for the comedic delivery the audience can expect from this film. The silly line readings happen throughout the film, a nod towards the *Canadian rise* or diphthong.⁹ What makes Myers' delivery so unique is that he uses his signature rhythmic cadence to not only carry

7. Thomas Schlamme is an American director from Texas. He is most notable for his work with director Aaron Sorkin, serving as the executive producer on the series *Sports Night* (1998-2000) and *The West Wing* (1999-2006).

8. Maggie Serota's provided an in-depth look at the complicated and messy history behind the film and its longevity with fans for spin magazine.

9. The Canadian ay/ey refers to the position of the vowel sound. Mike Myers referred to this in relation to his speech and action pattern in a *Vanity Fair* interview in 2022.

conversations with other characters but for asides with the audience. Similar to his *Wayne's World* character, made famous by his stint on *Saturday Night Live* (1989-1995), Charlie's lines bounce between charming and over delivered, landing somewhere in the realm of a *knee-slapper*.

So I Married, which follows Charlie and his love interest as he grows increasingly suspicious that she could be an axe murderer, is just as absurd as his delivery. The film is full of campy gags including jokes from Charlie's Scottish father, also played by Myers.¹⁰ Everything from his father singing "if you want my body and you think I'm sexy" with an accompanying bagpipe, to the multiple make-out sessions between Charlie's mom and his friend Tony played by Anthony LaPaglia. There is an extended butcher scene between Charlie and Harriet (Nancy Travis) where Myers is seen doing everything from faking gruesome injuries to pulling meat out of his chest reminiscent of an 1980s sci-fi film.¹¹ Tony and the police chief have an almost parody-like fourth wall break when they discuss the chief's delivery after an outburst, requesting feedback and hearing "honestly, that was such a big improvement." There are plenty of fun cameos from comedian Lunell, Alan Arkin and Phil Hartman (who plays the Alcatraz guard known as John "Vickie" Johnson). The leitmotif, or running gag, is those moments that return to the café we meet Charlie in, where he is now on stage delivering a beat poem. "Woman, woah man, woo-ooo-ooo-ooo MAN . . . Hey Jane, get me off this crazy thing . . . called love" Myers says to the crowd accompanied by

10. Anyone familiar with Myers' onscreen work would not be surprised by multiple character appearances, often in a suit and with an accent. This film, however, allows the space for Myers to shine as himself and a leading man for a majority of the film.

11. The gag in question appears to resemble the "chestburster" scene from Ridley Scott's *Alien* (1979).

a jazz band.¹² We return here and to these performances throughout the story, serving as narrative exposition and a hilarious highlight of the delightful film.

The third act of *So I Married* is where the camp really presents itself. Our final set piece is Charlie and Harriet's honeymoon location, a large castle-like home overshadowed by grey clouds and a large mountainous region behind it. The concierge warns them early on of frequent storms that cause power outages. All is revealed when Tony calls Charlie to tell him that Harriet is the killer. Charlie is later confronted by the real axe murderer. The ensuing chase scene has multiple slapstick gags including Charlie narrowly missing being hit in the testicles, hanging off the roof by his fingers and kicking Rose between the legs all while dodging a swinging axe on an uneven roof. After the killer is caught, we return one last time to the beatnik café for another scene of Charlie's performance: "jail bird, happy in her cage no longer full of rage. She roost, ca-caw. Harriet, sweet Harriet you acted kukoo cuz' you thought I would leave you, sweet bird, ca-caw. So knowing, so trusting, so love-ed, Harriet sweet Harriet," Charlie ends to an applause and thus the film.

Good romantic comedies are hard to find but that was not always the case. Some overlooked gems give us glimpses at some of our favorite actors' and actresses' finest performances. The cult status of *So I Married an Axe Murderer* has even made its way to Netflix's series *The Pentaverse* (2022), which is based on a reference to a conspiracy theory mentioned by Charlie's father. For a film that has everything a good romantic comedy should have, all a spectator needs to do is to look back at this long time fan favorite for fun, chemistry and a great comedic performance from Myers.

12. "Jane, get me off this crazy thing" is a reference to the 1962 futuristic cartoon sitcom, *The Jetsons*.

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FILM REVIEW

Being Human: Permanent and Permeable Lines in *Bladerunner 2049*

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Denis Villeneuve's 2017 sequel to Ridley Scott's original *Bladerunner* (1982) deals with the same post-humanist themes that first captured the interest of many audience members back in the 1980s.¹ The sequel depicts the same futuristic world 30 years after the original setting of Scott's adaptation of Philip K. Dick's *Do Androids Dream of Electric Sheep?* (1968). The main issue that surrounds most of *Bladerunner 2049* is that of the human. In a world of sentient AI, rogue replicants (humanoid beings created in the service to authentic humanity) and bladerunners, what does it mean to be human?

Upon first meeting K (Ryan Gosling), viewers quickly learn that he serves the

1. Denis Villeneuve is a Canadian filmmaker who has directed films including *Dune* (2021), *Arrival* (2016), *Prisoners* (2013) and *Sicario* (2015). He has received 3 Academy Award nominations: Best Director (*Arrival*), Best Picture (*Dune*) and Best Adapted Screenplay (*Dune*). As of 2023, *Dune 2* is Villeneuve's next film slated to premiere November 3, 2023, in the USA.

human law enforcement agency on earth as a bladerunner. K is a bounty hunter whose sole purpose is to hunt and “retire” rogue replicants hiding across California just like Rick Deckard (Harrison Ford)—his predecessor from the original film. Unlike Deckard, however, K knows he is also a replicant. It is his job to serve humankind by disposing of “malfunctioning” nexus 8 model replicants who are known to often rebel against their masters. The scene is set in a dystopic earth; a hierarchy is established in which real humans reign over made humans or replicants. Those made humans who rebel against the system are put down by their own, obedient kind.

What seems a permanent line between real and artificial humans at the beginning of the film quickly becomes blurred. K and his law enforcement commanders learn that a pair of replicants conceived and birthed a child. Lt. Joshi (Robin Wright), the human commander in charge of K, explains why this is unacceptable. According to her, “The world is built on a wall. It separates kind. You tell either side there’s no wall, you’ve bought a war. Or a slaughter.” In other words, Joshi understands that there is no real difference between replicants and humans. Indeed, authentic humans like Joshi possess a certain anxiety about the “lesser” beings beneath them. They know they treat replicants as subhuman slaves, and they also know that replicants are truly superior in both strength and intelligence. Yet, humans in this futuristic world need replicants. Niander Wallace (Jared Leto), the tech billionaire responsible for producing replicants, explains this while sitting in his impenetrable fortress that stands above the dilapidated Los Angeles skyline. He claims, “Every leap of civilization was built off the back of a disposable workforce. We lost our stomach for slaves, unless engineered.” Replicants are nothing more than machine laborers to

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their human creators. And yet, as we see in this film, replicants are more human than authentically-birthered humans.

The anxiety surrounding the permeable line between human and replicant is reminiscent of Homi K. Bhabha's conception of mimicry in *The Location of Culture* (1994). Wallace, Joshi and other humans desire for their replicant others to act like humans. At the same time, however, they desire for some slippage or proof that characters like K are mere machines. Take, for instance, the odd scenes in which LAPD commanders make K "recite his baseline" in front of a monitor. During his recitation, K must say things like: "A system of cells interlinked within cells interlinked within cells interlinked within one stem." These odd phrases act as verbal reminders to K and other replicants that they are nothing more than masses of bioengineered matter. Later in the film, when he learns about the replicant birth, he cannot recite his baseline successfully and is threatened with death by his superiors. Whenever a replicant begins to display some semblance of human feeling, authentic humans panic.

In Villeneuve's film, there is an obsession with human birth. For example, replicants are told they have no soul because, to possess one, a person must be birthered. Indeed, one is not even truly alive unless physically birthered by another human. Whenever K realizes a replicant has given birth, he desperately believes that he is the child of this miracle. Yet, towards the end of the film, we tragically realize that he is mistaken. He is just one of many other enslaved humanoid beings made in a factory. The issue with this dichotomy between birth and nonbirth has to do with the strange implications that it brings. As mentioned, there is a child birthered by a

replicant mother hidden somewhere in the livable hellscape of earth. The film merely hints that many replicants—including K by the end of the story—have joined in a sort of resistance against human enslavement. Freysa (Hiam Abbass), a replicant leader of the resistance, speaks of the child as a sort of Christological figure when stating, “When the time comes, I will show her to the world, and she will lead our army.” This authentically-birthed child becomes significantly more important than the many humanoid replicants like K. By the end of the film, K even sacrifices his own life to save Deckard and thus protect the miracle child from Wallace and other replicant producers.

When *Bladerunner 2049* premiered, many critics were quick to note that Villeneuve’s film could stand on its own despite being a sequel to Scott’s original. Max Weiss from *Baltimore Magazine* considers the production good by its own merits but “nothing short of brilliant” as a sequel. Mark Kermode from the *Observer* felt the film bridges the gap between fans of the original and those who were captivated by the sequel. Jason Bailey of *Flavorwire* even suggests “it does something sci-fi movies rarely do anymore, and sequels do even less: it shows us thing we’ve never seen.” In addition to the high praise for Villeneuve’s storytelling, many reviewers credited cinematographer Roger Deakins for designing alluring sci-fi visuals that mesmerized audiences worldwide.² While the credit given to all involved in *Bladerunner 2049* is warranted, parts of the story are flawed, especially the ending. Ed Halter’s review in *4Columns* criticizes the production for attempting to replicate Scott’s original too much. While the film starts out strong as distinct from the original *Bladerunner*, the

2. Bob Mondello of *NPR* provides an example of the high praise for Deakins. He writes, “Cinematographer Roger Deakins give[s] us staggering new visions of the future, ones that confound and trance and mystify.”

ending sequence reduces the value of replicants to sacrificial beings.

Though the sentiment of resistance and sacrifice is powerful, the idea that a replicant child birthed by a replicant woman is unsettling. The reason is that replicants like Freysa, K and even the enigmatic Rick Deckard all view this miracle child as something greater than themselves. While they can never be truly human, the miracle child can redeem their kind and aid them in their pursuit for ultimate freedom. What this film fails to fully emphasize is that men like K and Deckard *are* human. Though they were manufactured as products, they have memories and express sentiments as humans. Indeed, K even sacrifices his life for a child he is willing to protect from Wallace. Though the film is a masterpiece of science fiction themes and ideas, replicants do not need a miracle child to prove their humanity. They were humans all along.

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call for papers

the quint's sixty fifth 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 February 2024—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*.

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