

NATIONAL OPEN UNIVERSITY OF NIGERIA (NOUN)

ENG915: METHODS AND TECHNIQUES OF CRITICAL DISCOURSE

COURSE GUIDE

Course Guide

ENG915: Methods and Technique of Critical Discourse

3 Credits Units

Introduction:

Welcome to ENG915: Methods and Techniques of Critical Discourse

This is a 3-credit, one semester PhD course. It comprises 20 study units, 5 modules of 2, 3, 4, 5 and 6 units. The course is meant to acquaint students with the advanced techniques, theories or methods of critical discourse. It is expected that majority of students at this level would normally work on theses that involve offline and online analysis of literary texts. The course, therefore, focuses on a higher level of the approaches treated under the course “Literary Theory and Criticism” in the M.A. Programme. Advanced discussions on topics such as Structuralism, Poetics, Semiology, Semiotics, Reader-Response, Deconstruction, Speech Act, Realism, Critical Consciousness, New Historicism, Naturalism and Marxism or any other critical tenets will be carried out. The literary text is the focus of this course. It will demonstrate how these techniques can be deployed in the analysis, assessment, judgment and evaluation of literary texts.

Course Aims

1. To expose students to the analysis of texts based on these advanced methods and techniques.

2. To develop an acute critical sense in the students.
3. To help students understand that critical analysis is not just for its own sake but as an exercise in assessment, judgment and evaluation using these methods.
4. To take the knowledge of the students to a higher level from that acquired at the Masters (MA) level.
5. To instill confidence in the students to undertake any argument on critical analysis.

Course Objectives

As earlier stated, this course examines methods and techniques of critical thinking based on the knowledge acquired in “Literary Theory and Criticism.” The student is encouraged to be adventurous and delve into the world of “advanced literary theories.” However, the basic tools of criticism acquired in “Literary Theory and Criticism” (formalistic, moralistic, archetypal, sociological and psychological) should be kept in focus as they will help the students evaluate their ‘advanced’ knowledge gained in the course. At the end of the course, the student should be able to:

- a) Distinguish between one technique and another.
- b) Carry on meaningful discussions on even the most challenging technique with confidence
- c) Apply the techniques to specific stories, poems, plays, film texts and essays.

- d) Trace, with a high level of accuracy, the relationship between an ‘advanced’ technique and one of the five basic methods or techniques.
- e) Import the knowledge acquired to other individuals or groups
- f) Make critical connections in ideas and become better thinkers.
- g) Critically analyse issues to solve problems in texts and contexts.

Working through the Course

To complete the course, you are required to read the study units and other related materials. You will also need to undertake practical exercises for which you need a pen, a notebook and other materials that will be listed in this guide. The exercises are to aid you in understanding the concepts being presented. At the end of each unit, you will be required to submit written assignments for assessment purposes. At the end of the course, you will **write** a final examination.

Course Materials

The major materials you will need for this course are:

1. The Course Guide
2. The study units
3. The relevant textbooks/journals, including the ones listed under each unit.
4. The assessment file.
5. The presentation schedule.

Study Units

There are 20 study units in this course, divided as follows:

Module 1: Concepts of Methods and Techniques

Unit 1: Methods or Critical Techniques from Aristotle to Kristeva

2: The Ideology of methods or Techniques

3: An Overview of the five basic methods or techniques

4: The Nexus of Methods or Techniques and Critical Thinking

Module 2: Major Proponents of methods or techniques

Unit 1: Aristotle, Plato

2: Seneca, Horace

3: Matthew Arnold, John Austin

4: Sigmund Freud, Karl Marx

5: Harold Bloom, Julia Kristeva

Module 3: Methods and Techniques 1

Unit 1: Poetics and Structuralism

2: Semiology or Semiotics

3: Reader – Response and New Historicism

4: Deconstruction and Speech Act

5: Realism and Naturalism.

6: Critical Consciousness: Marxism

Module 4: Methods and Techniques 2: African Theorists

Unit 1: Chinua Achebe and Chinweizu

2: Ngugi wa Thiongo and Molaria Ogundipe-Leslie

Module 5: Practical (Practical Participation)

Unit 1: Practical Analysis of Drama

2: Practical Analysis of Prose

3: Practical Analysis of Poetry

Textbooks and References

Certain books are recommended in the course. You may wish to purchase them for further reading. As a PhD student, you should learn to read beyond recommended texts. You are now at the zenith of the research pyramid. This should reflect in your reading and writing patterns. There are additional texts at the end of each of the sample essays in Module 5. You will find these texts useful too.

The following textbooks are recommended for your consideration:

Abrams, M.H and Harpham, G.G. (2012) *A Glossary of Literary Terms*.10th Edition, Wadsworth: Cengage Learning.

Achebe, Chinua, (2012). *There Was a Country: A Personal History of Biafra*. London: Penguin Books.

- Aliyu-Ibrahim, Modupe. (2010). "Culture and Afro-Centric Feminist Notions: A Critical Analysis of Stiwanism, Motherism, Womanism and Nego-Feminism." *Journal of the Literary Society of Nigeria* 10 (2018):123-140,
- Bressler, Charles E. (2003). *Literary Criticism: An Introduction to Theory and Practice*. New Jersey: Prentice-Hall.
- Chinweizu, Onwuchekwa Jemie and Ihechukwu Madubuike. (1980). *Toward the Decolonization of African Literature. Vol 1*. Enugu: Fourth Dimension Publishers.
- Crystal, David, (2007). *Making Sense: The Clamorous Story of English Grammar*. London: Profile Books.
- Darah, G. G. (2009). "Revolutionary Pressures in Niger-Delta Literature." *The Guardian*. 28 June. 10-12.
- Dictionary of Literature*. (1990). New Lanark: Geddes and Grosset.
- Dorsch, I.S. (ed., Trans). (1965). *Classical Literary Criticism: Aristotle, Horace, Longinus*. London: Penguin Books.
- Dukore, F. Bernard, (1974). *Dramatic Theory and Criticism: Greeks to Grotowski*. Fort Worth: Harcourt Brace Jovanovich College Publishers.
- Eagleton, Terry, (2001). *Literary Theory: An Introduction*. Second Edition. Minneapolis: The University of Minnesota Press.

- Eko, Ebele, ed. (2014). *Masterpieces of African Literature*, Vol. 1. Shomolu-Lagos: Mace Books/Sunbird Africa Media Limited.
- Enright, D.J. and Chickera Ernst De (eds). (2012). *English Critical Texts*. Oxford: Oxford University Press.
- Ezeigbo, T. Akachi (2012). *Snail Sense Feminism: Building on an Indigenous Model*. Faculty of Arts, University of Lagos: Wealth Smith Books.
- Fowler, Roger, (ed.) (1974). *A Dictionary of Modern Critical Terms*. Oxford: Routledge Kegan Paul.
- Fowler, Roger, (1996). *Linguistic Criticism*. Oxford: Oxford University Press.
- Freire Paulo. (1973). *Education for Critical Consciousness*. New York: Seabury.
- __ __ __. (1988). "The Adult Literacy Process as Cultural Action for Freedom and Education and Conscientizacao." *Perspectives on Literacy*. Eds. Eugene R. Kintgen et al. Carbondale: Southern Illinois University Press. 398-409.
- Freire, Paulo, and Shor, I. (1987). *A Pedagogy of Liberation: Dialogues on Transforming Education*. London: Macmillan.
- Gadotti, M. Reading (1994). *Paulo Freire: His Life and Works*. Albany State University of New York Press.
- Gikandi, Simon, (ed). (2009). *The Routledge Encyclopedia of African Literature*. New York: Routledge.

- Harmon, William & Holman Hugh (2009). *A Handbook to Literature* Eleventh Edition. London: Pearson.
- Keat, Russell. (1981). "Psychoanalysis and Human Emancipation." *The Politics of Social Theory: Habermas, Freud and the Critique of Positivism*. Ed. Basil Blackwell. Edinburgh: University of Chicago Press, pp 1-32.
- Merriam Webster's Encyclopedia of Literature*. (2003). Massachusetts: Merriam Webster.
- Nwagbara, Uzoечи. (2010). "Aesthetics of Resistance and Sustainability: Tanure Ojaide and the Niger-Delta Question." *LASU Journal of Humanities* 7, 30-57.
- Nairne, James S. (2009). *Psychology*. Canada: Wadsworth.
- Ogundipe-Leslie, Molar. (1994). *Re-creating Ourselves: African Women and Critical Transformation*. Trenton, New Jersey: Africa World Press.
- Olaniyan, Tejumola & Quayson, Ato (2007). *African Literature: An Anthology of Criticism and Theory*. Malden: Blackwell Publishing.
- Poplawski, Paul, ed. (2003). *Encyclopedia of Literary Modernism*. London, Greenwood.
- Ritcher, David. (1989). *The Critical Tradition: Classic Texts and Contemporary Trends*. Boston: Bedford Books.

Sanders, T. G. (1968). "The Paulo Freire Method: Literacy, Training and Conscientisation." *West Coast South America Series XV.1*, 1-17.

Seta, Catherine E., John Seta, and Paul Paulus. (1998). *Study Guide Plus for Baron Psychology*. Boston: Allyn and Bacon.

Taylor, P. V. (1993). *The Texts of Paulo Freire*. Buckingham: Open University Press.

Stephen, Martin, (2000). *English Literature: A Student Guide*. 3rd Edition. Essex, Pearson.

Shaw, Bernard. (1984). *Arms and the Man*. Essex: Longman.

wa Thiong'o Ngugi. (2007). "The Language of African Literature." in Olaniyan, 285-306.

Welleck, Rene and Warren, Austin. (1973). *Theory of Literature*. Middlesex: Penguin Books Limited.

Assignment File

An assignment file and a marking scheme will be made available to you. In this file, you will find all the details of the work you must submit to your tutor for marking. The marks you obtain from these assignments will count towards the final mark you obtain for the course. Further information on assignments will be

found in the assignment file itself and later in this course guide in the section on assessment.

Tutor-marked Assignment (TMAs)

You will need to submit a specified number of TMAs. Every unit in this course has a tutor-marked assignment. You will be assessed on four of them but the best three (that is, the total marks for the best three (3) assignments will be 30% of your total work. You need to, therefore, be on the lookout for the academic calendar to know when each of your TMAs is due to go live on the University TMA portal. It is also important for you to be ready in case your TMAs come in form of a seminar presentation.

Final Examination and Grading

The final examination of ENG 915 will be of three (3) hours duration. All areas of the course will be examined. Find time to read the whole of the course material through before your examination. The final examination will attract 70% of the total course grade. The examination will consist of questions which reflect the type of self-testing practice exercises and tutor-marked assignments you have previously come across. You are advised to revise the entire course after studying the last unit before you sit for the examination. You will also find it useful to review your tutor-marked assignments before the examination. In addition, as a

PhD student, you should be able to read widely enough to be able to tackle the questions as they may be more application-based rather than mere knowledge testing. This does not imply that theoretical issues will not be dealt with in the examination.

Course Marking Scheme

The following table lays out how the actual course mark allocation is broken down

Assessment	Marks
Assignments (Best 3 out of 4 marked assignments)	30%
Final Examination	70%
Total	100%

Presentation Schedule

The dates for submission of all assignments will be communicated to you. You will also be told the date for completing the study units and dates for examinations.

Course Overview

This table brings together the units, the number of weeks you should take to complete them and the assignments that follow them.

Unit	Title of work	Weeks	Assessment
		Activities	(end of units)
	Course Guide		
Module 1	Concepts of methods and Techniques		
1.	Methods and Techniques from Aristotle to Kristeva	Wk. 1	
2.	The ideology of method and techniques	Wk. 1	
3.	An overview of basic methods and Techniques	Wk. 2	
4.	The nexus of methods and techniques and critical thinking	Wk. 2	TMA 1
	Major Proponents of Method and Techniques		
Module 2			
1.	Aristotle and Plato	Wk. 3	
2.	Seneca and Horace	Wk. 3	

3.	Matthew Arnold and John Austin	Wk. 4	TMA 2
4.	Sigmund Freud and Karl Marx	Wk. 4	
5.	Harold Bloom and Julia Kristeva	Wk. 4	
Module 3	Methods and Techniques 1		
1.	Poetics and Structuralism	Wk 5	
2.	Semiology and Semiotics	Wk 5	TMA 3
3.	Reader-Response and New Historicism	Wk 6	
4.	Deconstruction and Speech Act	Wk 6	
5.	Realism and Naturalism	Wk 7	
6.	Critical Consciousness and Marxism	Wk 8	
Module 4	Methods and Techniques: African Theorists		
1.	Chinua Achebe and Chinweizu	Wk 9	TMA 4
2.	Ngugi wa Thiongo and Molaria Ogundipe- Leslie	Wk 9	
Module 5	Practical Analysis (Practical Participation)		
1.	Practical Analysis of Drama	Wk 10	TMA 4
2.	Practical Analysis of Prose	Wk 11	
3.	Practical Analysis of Poetry	Wk 12	
	Revision	Wk 13	
	Examination	2 Wks	

	Total	1 Wk	
		17Wks	

How to Get the Most from this Course

In distance learning, the study units replace the university lecturer. This is one of the advantages of distance learning; you can read and work through specially designed study materials at your own pace, and at a time and place that suit you best. Think of it as reading the lecture instead of listening to a lecturer. In the same way that a lecturer might give you some reading to do, the study units tell you when to read your set books or other materials. Just as a lecturer might give you an in-class exercise, your study units provide exercises for you to do at appropriate points. Each of the study units follows a common format. The first item is an introduction to the subject matter of the unit and how a particular unit is integrated with the other units and the course as a whole. Next is a set of learning objectives. These objectives let you know what you should be able to do by the time you have completed the unit. You should use these objectives to guide your study. When you have finished the units, you should go back and check whether you have achieved the objectives. If you make as habit of doing this, you will significantly improve your chances of passing the course. The main body of the unit guides you through the required reading from other sources. This will usually be either from your set

books or from your course guide. The following is a practical strategy for working through the course. If you run into trouble, telephone your tutor. Remember that your tutor's job is to help you. When you need assistance, do not hesitate to call and ask your tutor to provide it. The contact details of members of the course team are also provided on the credit page of the course material for any clarifications you may need. Follow the following advice carefully:

1. Read this Course Guide thoroughly, it is your first assignment.
2. Organise a study schedule.
3. Note the time you are expected to spend on each module and how the assignments relate to the module. Whatever method you chose to use, you should decide on and write your own dates for working on each unit.
4. Once you have created your own study schedule, do everything you can to stick to it. The major reason that students fail is that they get behind with their course work. If you get into difficulties with your schedule, please, let your tutor know before it is too late to get help.
5. Turn to Module 1 and read the Introduction and the Objectives for the Module.

6. Assemble the study materials. Information about what you need for a Module is given at the beginning of each unit. You will almost always need both the study unit you are working on and one of your set books on your desk at the same time.

7. Work through the Module. The content of the Module itself has been arranged to provide a sequence for you to follow. As you work through the Module, you will be instructed to read sections from your set books or other articles. Use the Module to guide your reading.

8. Review the objectives for each module to make sure that you have achieved them. If you feel unsure about any of the objectives, review the study material or consult your tutor.

9. When you are confident that you have achieved a module's objectives, you can then start on the next module. Proceed module by module through the course and try to space your study so that you keep yourself on schedule.

10. When you have submitted an assignment to your tutor for marking, do not wait for its return before starting on the next module. Keep to your schedule. Consult your tutor as soon as possible if you have any questions or problems.

11. After completing the last module, review the course and prepare yourself for the final examination. Check that you have achieved the module's objectives

(listed at the beginning of each module) and the Course Objectives (listed in the Course Guide).

12: Keep in touch with your study centre. Up-to-date course information will be continuously available there.

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MAIN COURSE

Main Course

Module 1. Concepts of Methods and Techniques.

Unit 1. Methods and Techniques from the Aristotle to Kristeva

Unit 2. Ideology of Methods of Techniques

Unit 3. An Overview of Basic Methods and Techniques

Unit 4. The Nexus of Methods and Techniques and Critical Thinking

Module 2. Major Proponents of Methods and Techniques.

Unit 1. Aristotle and Plato

Unit 2. Seneca and Horace

Unit 3. Matthew Arnold and John Austin

Unit 4. Sigmund Freud and Karl Marx

Unit 5. Harrod Bloom and Julia Kristeva

Module 3. Method and Techniques

Unit 1. Poetics and Structuralism

Unit 2. Semiology and Semiotics

Unit 3. Reader-Response and New Historicism.

Unit 4. Deconstruction and Speech Act.

Unit 5. Realism and Naturalism.

Unit 6. Critical Consciousness and Marxism

Module 4. Methods and Techniques: African Theorists.

Unit 1. Chinua Achebe and Chinweizu

Unit 2. Ngugi wa Thiongo and Molaria Ogun-dipe-Leslie

Module 5: Practical (Practical Participation).

Unit 1. Practical Analysis of Drama

Unit 3. Practical Analysis of Prose.

Unit 3. Practical Analysis of Poetry

Module 1: Concept of Methods and Techniques.

Unit 1. Methods and Techniques from the Aristotle to Kristeva

Unit 2. The Ideology of Methods and Techniques.

Unit 3. An Overview of the Five Basic Methods/Techniques.

Unit 4. The Nexus of Methods /Techniques and Critical Thinking

Contents

1.0. Introduction

2.0. Objectives

3.0. Main content

1.0. Introduction

Perhaps, the earliest application of method or technique in critical thinking is found in the Book of Genesis in the Bible. In Chapter 2 of Genesis, and from verse 2, the Bible records how early men made bricks, burnt the bricks thoroughly and using slime for mortar, built what is known now as the “Tower of Babel.” The most important thing for us in the account is the way and manner early man adopted a systematic approach to arrive at the solution to his challenge. This application of method of critical thinking to solve problems underscores the nature of ENG915. We shall discuss the advanced techniques or methods needed to properly assess, examine, judge, evaluate and critique a literary text; online or offline.

2.0. Objectives.

At the end of the module, student should be able to;

- Trace the development of critical techniques from Aristotle to Kristeva.
- Understand the idea and importance of techniques.
- Fully understand the five basic methods of critical thinking.
- Correlate the relationship between methods and critical thinking.

3.0. Main Content.

3.1. **What is method or technique?**

A method or technique is the basic tool or skill used in assessing, judging, evaluating and critiquing a literary text. The basic tool or technique of critical thinking is the “theory.” Since about 1980, theory has come to mean a complex of literary, aesthetic and cultural theory which operates at a high level of abstraction and tends to theorize about the problematic nature of language, meaning, art, culture and history.

3.2. **The development of methods and techniques from the Greeks to the present.**

Man’s interest in methods of literary criticism began long ago with the Greeks. How is a work of literature to be judged, assessed, critiqued or evaluated? The Greeks, principally represented by Aristotle and Plato in their treatises identified aspects of methods that are still considered relevant

in literary discourse even now. We shall examine the contributions of Aristotle, Plato, Seneca, Horace, Marx, Freud, Kristeva, Bloom, Achebe, Chinweizu, wa Thiongo and Ogunديpe-Leslie to methods and techniques in subsequent modules and units.

3.3. The five basic techniques or methods of critical discourse

As explained by Wilbur Scott, there are five basic methods of critical discourse. These are the sociological, archetypical, formalistic, moralistic and psychological. They are referred to as “basic” because all others (eg new historicism, structuralism, reader-response etc.) apparently grew out of these five. The **Sociological theory** establishes the relationship between a literary work and the society that engenders or encounters it. It explores the symbiotic relationship between a literary text and the society. The **archetypical theory** denotes narrative designs, patterns of action, character types, themes and images which recur from the real or psychological past in a wide variety of works of literature as well as in myths, dreams and even social rituals. **Formalistic theory** focuses on the patterns of technical devices in a text to the exclusion of its subject matter and social values. To the formalists, the end of a work of art is simply to exist in its formal perfection. Formalism is “art for art’s sake”. **Moralistic technique** examines the usefulness of a literary text and points that the reader must derive some

benefits from the time or period spent reading a text. It is the opposite of formalism. **Psychological theory** is concerned with penetrating analyses of human emotions. It is the explosive dissection and acute appraisal of the mind and mood of a fictional but representative human character using the three functional aspects of the mind (the *id*, the ego and the superego).

3.4. The nexus of techniques and critical thinking.

Perhaps, the best example to illustrate the connection between the techniques employed in critical thinking and the act of critical thinking and discourse is the coin. Although the numismatists have contrived a “third side” to the coin, that third side is called “the edge.” The coin basically has two sides, the obverse (heads) and the reverse (tails), both inseparable and indispensable. The methods or techniques of literature are quite necessary to enable the critic make informed and unassailable judgment, assessment and evaluation. Without these methods, critical thinking becomes muddled up. On the other hand, no appreciable critical thinking can take place without the theories that we refer to as techniques.

3.5. Self-Assessment exercise

The purpose of technique is to make critical thinking “a disinterested endeavour to learn and propagate the best that is known and thought in the world” (Arnold, Matthew). **Discuss.**

3.6. **Summary/Conclusion**

The purpose of this module is to refresh the memory of the students on the concepts of methods and techniques of critical discourse and show how the techniques have developed from the Greeks to the present. It also discusses the “basic approaches” or techniques and the relationship between techniques and critical thinking. This foundation will provide solid ground for the discussions that follow. From your understanding of the module, it should be clear that critical thinking is NOT arbitrary or haphazard but is conditioned by the methods/technique associated with literature. The methods provide valuable tools for the study of written texts (on or offline) with objectivity and precision. You will further study specific “technicians” and techniques in the continuation of the study.

3.7. **Tutor Marked Assignment (TMA 1)**

1. Account for the importance of methods and techniques in critical thinking.

Module 2. Major Proponents of Methods and Techniques.

Unit 1. Aristotle and Plato

Unit 2. Seneca and Horace

Unit 3. Matthew Arnold and John Austin

Unit 4. Sigmund Freud and Karl Marx.

Unit 5. Harold Bloom and Julia Kristeva

1.0. Introduction.

The theorists we have selected for our study are representative of the finest minds in terms of methods and techniques in relating to critical thinking. Aristotle and Plato are Greeks, Seneca and Horace are Romans, Arnold and Austin are English, Freud is Australian, Karl Marx is German, Bloom is American, Kristeva is Bulgarian-French, Achebe, Chinweizu, wa Thiongo and Molar Ogundipe-Leslie are Africans.

Objective.

At the end of this module, the students should know:

- The contributions of Aristotle, Plato, Seneca, Horace, Arnold, Austin, Freud, Marx, Bloom and Kristeva, to the development of critical theory and technique.

3.0. Main Content

3.1. Aristotle and Plato

Born in Stagira, 384 BC, **Aristotle** was regarded as one of the finest philosophers and scientists during the classical period in Ancient Greece. His area of expertise included politics, psychology, ethics and literature. In 335BC, Aristotle established his own school called the Lyceum in Athens, where he spent the rest of his life studying, teaching and writing. Aristotle's greatest contribution to the study of methods and techniques is found in his *Ars Poetica (The Poetics)* where he makes some profound postulations on the study of the epic and tragic poetry. The features of the epic/poetry as authored in *The Poetics* have largely been applied to the study of drama, especially tragedy and comedy. His other notable contribution is in the area of *mimesis* (imitation) and systematic study of human emotion, rhetoric, mood and persuasion (*The Rhetoric*). Some of the matters will be expanded in the next module. Aristotle died in 322BC. **Plato** is

another Greek philosopher who also lived during the classical period in ancient Greece. Taught by Socrates, Plato had a profound influence on Aristotle, as his teacher, especially in the area of literary criticism. Plato is regarded as the main founder of Western philosophy. Taught by Socrates, Plato was in turn Aristotle's tutor. His **theory of form**, in which the objects as we perceive them are distinguished from the idea of the objects is a major contribution to critical techniques.

The term "Platonic love" has been derived from Plato's work to denote a selfless non-physical love for another. His speculations are contained in dialogue form in several works, notably the *Symposium* and *Phaedo* and especially in *The Republic*.

3.2. Seneca and Horace

Seneca, a Roman dramatist and stoic philosopher was born about 4 BC. His major contribution to technique and methods in the area of the innovation of the "the Revenge Tragedy" embodying such stock concepts of the malcontent; 'villain' 'garden scene.' The violent rhetoric of his verse tragedies, which often have a supernatural content, was very influential on Elizabethan dramatists such as Shakespeare and Kyd, although, the plays were probably meant for

private readings rather than public performance. T.S. Eliot's essays "Shakespeare and the Stoicism of Seneca" and "Seneca in Elizabeth's Translation" provide valuable insights into Seneca's philosophy and influence. He died or rather committed suicide in the order of Emperor Nero in AD65. **Horace** was Roman poet and satirist and theorist. Like Virgil, he looked to the literature of Greece for inspiration, but the sardonic, realistic and tightly controlled language of his poems' language is wholly Roman. Like Aristotle before him, he also codified his theory and method into a treatise he also called *Ars Poetica* (*The Poetics*). However, his major contribution to methods and techniques is in the area of satire. The "Horatian Satire" is one of the major forms of the poetic genre.

3.3. **Matthew Arnold and John Austin**

Matthew Arnold was the eldest son of the famous Headmaster of Rugby School. Arnold spent nearly 35 years as an Inspector of Schools, but wrote many books of criticism and social commentary during his life. Perhaps, his greatest contribution to the discourse on techniques and methods is his definition of criticism as a "disinterested endeavour to learn and propagate the best that is known and thought." Arnold became a hugely influential critic and was a marked influence on some of the first

‘modern’ authors such as T. S. Eliot and the critic F. R. Leavis. Increasing interest in literary theory has led to a resurgence of interest in his critical writing essentially for its literary and theoretical content. **John Austin**, the second son of Geoffrey Langshaw Austin, was born in Lancaster, England. He studied classics and philosophy at Balliol College, Oxford, from where he obtained First Class Honours and later took up a teaching position at Magdalene College, Oxford. Austin had a lifelong interest in Aristotle and devoted considerable time to the study of his works. Austin’s major contribution to methods and techniques of critical discourse can be found in his influential book *How to Do Things with Words*. His Speech Act theory has continued to be relevant especially in the study of the effect of words on the listener or reader.

3.4. **Sigmund Freud and Karl Marx.**

Sigmund Freud, Viennese neurologist and originator of psychoanalysis was born in 1856 in Moravia, Austria. He entered the University of Vienna in 1873 as a medical student and received his degree in 1881. In 1885 he went to Paris to study with the neurologist, Jean-Martin Charcot (*Webster’s Encyclopedia*, 437; *Dictionary of Literature*, 78) which proved to be a turning point in his career. Charcot’s work with patients classified as hysterics introduced Freud

to the possibility that mental disorders might be caused by purely psychological factors rather than organic brain disease. Upon his return to Vienna, he entered into partnership with the physician Josef Breuer. They collaborated on *Studies in Hysteria* which contains a presentation of Freud's pioneering psychoanalytic method of free association. Freud's basic contention was that humans have desires, largely sexual in nature, that are denied (Stephen, 356). This method allowed him to develop theories of the unconscious and neuroses. In 1899, he published *The Interpretation of Dreams* in which he analysed the highly complex symbolic processes underlying dream formation. Although Freud himself was most interested in the pathological aspects of psychoanalysis, the schema of the human mind that he unfolded has had incalculable influence. More recently, criticism has benefited from the reinterpretation of Freud in linguistic terms stressing the formative rule of linguistic mechanisms in the creation and functioning of the psyche (Harmon and Holman, 242). However, Freud's theories, including what some see as a male view of sexuality, have since been criticized on a number of grounds. Freud died in London in 1939. **Karl Marx**, the German philosopher was born in 1818 and died in 1883. His theories on class struggle

dominated 20th-century political thought from the Bolshevik Revolution of 1917 to the collapse of the Communist Regimes in Eastern Europe in 1889-90 *Das Kapital*, his study of the economics of capitalism, appeared in 1867; subsequent volumes, edited by Friedrich Engels appeared in 1885 and 1895 (*Dictionary of Literature*, 135). Marxist criticism is based on the doctrines of Marx, Engels and their disciples. Marxism assumes the independent reality of matter and its priority over mind (dialectal materialism) (Harmon and Holman, 332). More commonly, a Marxist critic can allow for the individuality of works of literature, and their ability to rise above bourgeois constraints. Thus, a truly great author will be so accurate an observer and so powerful a presenter of social reality that they will be unable to avoid showing class conflict, the brutality of bourgeois oppression and the alienation of the individual under capitalism. (Stephen, 355).

3.5. **Harold Bloom and Julia Kristeva.**

Harold Bloom, the American theorist was born in 1930 and died in 2019. He attended Cornell and Yale universities and began teaching at Yale in 1955. Bloom as a literary critic is known for his innovative interpretation of literary history and of creation of literature. In *The Anxiety of Influence* (1973) and *A Map of Misreading* (1975), Bloom

proposed one of his original theories: that poetry results from poets deliberately misreading the work that influence them. His central thesis in these works is that poets are hindered in their creative process by the ambiguous relationship they necessarily maintain with precursor poets. (*Merriam Webster*, 149) While admitting the influence of extraliterary experience in every poet, he argues that “the poet in a poet” is inspired to write by reading another poet’s poetry and will tend to produce work that is in danger of being derivative of existing poetry, and, therefore, weak. Bloom is often cited as the most influential English-language critic of the late 20th Century. **Julia Kristeva**, Bulgarian-born French psychoanalyst, critic and educator is best known for her writings in structuralist, linguistics, psychoanalysis, semiotics and feminism. Educated in Bulgaria, Kristeva in 1966 immigrated to France where she was research assistant to the structuralist and Marxist critic, Lucien Goldman. Her doctoral dissertation, *Revolution in Poetic Language*, was hailed for its application of psychoanalytic theory to language and literature. Kristeva’s theories synthesised elements from such dissimilar thinkers as Jacques Lacan, Michel Foucault and Mikhail Bakhtin. Two distinct trends characterise her works: an early structuralist-semiotic phase and

a psychoanalytic-feminist phase (*Merriam Webster*, 647). During the latter period, Kristeva created a new study she called “semanalysis”, a combination of the psychoanalysis of Freud, the semiology of the Ferdinand de Saussure and the American philosopher, Charles Sanders Peirce. Now 79, Kristeva currently lives in France where she is a professor emeritus at the University of Paris, Diderot.

3.6. **Summary and Conclusion**

It is clear from our discussions that the issue of methods and techniques in critical discourse has been of paramount importance to man. As exemplified in their works, these theoreticians have provided the impetus for continuous research postulations in the field of critical thinking.

3.7. **Tutor Marked assignment**

Choose any 2 theorists and examine their works and contributions to the discourse on methods and techniques.

Module 3: **Methods and Techniques.**

Unit 1: Poetics and Structuralism

Unit 2: Semiology and Semiotics

Unit 3: Reader-Response and New Historicism.

Unit 4: Deconstruction and Speech Act

Unit 5: Realism and Naturalism.

1.0. Introduction

In Module 2 of this lecture, we looked at the lives and times of some ‘methodists’ and theorists from Aristotle to Kristeva. African theorists will be discussed in Module 4. We also considered their contributions to the discourse on methods and techniques. In this Module, we shall examine in detail some ‘advanced’ methods and techniques of critical discourse and show how these have impacted on researches in methods and techniques.

2.0. Objectives

At the end of this Module, the student should

- . Understand the methods and techniques discussed
- . Be able to use the knowledge gained as the basis for further research

3.0. Main content.

3.1. The *Poetics*: The *Poetics* is a work that treats “poetry in itself and of its various kinds,” noting the essential quality of each, to inquire into the structure of the plot as requisite to a good poem; into the number and nature of the parts of

which a poem is composed; and similarly into whatever else falls within the same inquiry (Harmon and Holman 424). Although Aristotle's treatise is on the epic, yet the provisions therein can be and have been applied essentially to drama. Using the concept of *mimesis* as the basis for the discussion of poetry, Aristotle considers poetic art in terms of the characteristics and relationship of the six parts, or components, of tragedy: plot, character, and thought (the object's imitation); diction and melody (the means of imitation) and spectacle (the manner of imitation) (*Merriam Webster's Encyclopedia of Literature*, 892). Aristotle introduced the concept that has most shaped the composition of plays in later ages, namely, the so-called unities of time, place and action. Although, he was simply describing what he observed at that time that a typical Greek tragedy had a single plot and action lasting one day (he made no mention at all of unity of place). Neoclassical critics of the 17th Century codified these discussions into rules (*Merriam Webster*, 892).

Structuralism: Structuralism is arguably the most challenging of modern critical techniques and the most divorced from normal, everyday thought. Almost all literary theorists, beginning with Aristotle, have emphasized the importance of structure, conceived in diverse ways in analysing a work of literature (Abrams and Harpham, 381) Structuralism utilises the methods of structural linguistics and structural anthropology to account for the modes of literary discourse and their

operations (Herman and Holman, 530). Literary structuralism views literary texts as system of interlocking signs and seeks to make explicit in a semi scientific way the “grammar” that governs the form and content of all literature (*Merriam Webster*, 1075). It proposes that there is no such thing as objective reality in literature because the basic element of all literature, the phonemes or elementary speech sounds of a language, do not have a permanent or obvious meaning. Instead, their meaning is created by the internal relationships, stresses and patterns which they set up amongst themselves. Structuralism is directly opposed to mimetic criticism which sees literature as an imitation of reality, and to expressive criticism which sees literature linked to the feelings and views of the author (Stephen, 360)

3.2. Semiology and Semiotics: At the end of the 19th century, the American philosopher Charles Sanders Pierce founded a study he called “Semiotic” and in 1915, Ferdinand de Saussure independently proposed a science to be known as “Semiology.” Both names can be used to describe the science of semiotics, or the many varied methods by which humans communicate with each other through signs (Stephen 464-3). Pierce defined a sign as “something which stands to somebody for something” and one of his major contributions to semiotics was the categorization of signs into three main types (an icon, an index and a symbol. (*Merriam Webster*, 1010). In theory, these signs can include the postures we adopt,

the clothes we wear, even the music we like, which send signals to fellow members of the species and are forms of communication. In practice, semiotics and semiology, like so many recent critical theories, concentrate on language and linguistics. Semiotics involves the study of the rules that enable social phenomena, considered as ‘signs’ that facilitate meaning. Hence, in literary criticism, semiology is the analysis of literature or any text in terms of language, convention, such as those of prosody, genre, or received interpretations of literary devices at particular times. It studies how these conventions create meanings unique to such literary expression or context. (Harmon and Holman, 501-2)

De Saussure’s work in linguistics supplied the concepts and methods that semioticians apply to signs systems other than a spoken or verbal language. One such basic semiotic concept is De Saussure’s distinction between the two inseparable components of a sign: the **signifier** and the **signified**. Saussure also distinguished *parole* (actual individual utterances), from *langue* (underlying system of conventions that makes such utterances understandable).

3.3. **Reader-Response and New Historicism.**

Reader-Response, a tool of critical discourse, revolves round the conviction that the audience plays a vitally important role in shaping the literary experience and the desire to help to explain that role. Interest in the role of the reader goes back to

the early classical period. Plato's Book X of *Republic* testifies to the philosopher's concern lest the audience be corrupted by texts that imitate falsely or concentrate the attention of the audience on unworthy matters. The *Ion*, while centrally involved with the question of creativity, suggests that the *enthousiasmos* the muse grants to the poet is transmitted, like magnetic force, through the performer to the spectator. In Aristotle's *The Poetics*, tragedy is partially defined in terms of the emotional activity of the spectator, and the construction of the text is constantly subject to the question of how the audience will react to the completed product. In Horace, the audience becomes central. The chief criterion of excellence in Horace's *Ars Poetica* is what will delight and instruct the reader or spectator, and the text is defined in operational terms as an entity whose language, incidents and characters are to be judged as part of a literary cultural scene. In the 18th Century, the audience was displaced from the centre of critical attention to its periphery and most 19th and early 20th century writing or criticism was focused on the critic. The return of the reader to centre stage was encouraged by one of the Chicago Aristotelians, Wayne Booth. His innovative ideas fit within the prevailing formalism, but in the following decades, at least three other distinct modes of audience-centred criticism emerged. The following theorists contributed to different modes as indicated below:

- (1) In the structuralist movement, the audience became a central focus (Gerald Prince, Jonathan Culler);
- (2) A reader-oriented version of psychological criticism also developed (David Bleich, Norman Holland); and
- (3) Reader-performer theory which considered the reader as the performer of the text.

New Historicism is opposed to formalism and emphasizes primarily the historical and cultural conditions of literary production, its meanings, effects and later critical interpretations and evaluations. New Historicism conceives of a literary text as ‘situated’ within the totality of the institutions, social practices and discourses that constitute the culture of a particular time and place, and with which the literary text interacts as both a product and a producer of cultural energies and codes. Louis Montrose explains that New Historicism is “a reciprocal concern with the historicity of texts and the textuality of history.” That is, history is conceived to be not a set of fixed, objective facts but, like the process of showing letters with which it interacts, a text that itself needs to be interpreted.

3.4. Deconstruction and Speech Act.

Deconstruction, as applied in the criticism of literature, designates a theory and practice of reading that questions and claims to “subvert” or “undermine” the

assumption that the system of language is based on grounds that are adequate to establish the boundaries, the coherence or unity, and the meaning of a literary text. (Abrams and Harpham, 77). Once structuralism had become established, the French thinker, Jacques Derrida, took Saussurian linguistic concept and some of the ideas of structuralism, to create deconstruction as a critical tenet. Deconstruction emphasizes that there is nothing outside the text of a work, no absolute certainties and no key to the intentions of an author. Thus, all writing deconstructs itself because the relationship between a word or phrase and its intended meaning is variable and in a permanent state of flux, so it is impossible to ascribe a full meaning to it. While structuralism posed a theory based on a structure of language and the way it operates, deconstruction “denies the existence of that structure and almost the existence of any structure” (Stephen, 361). Deconstruction is a method of literary criticism which assumes that language refers only to itself rather than to an extra textual reality and which asserts multiple conflicting interpretations of a text. It based such interpretations on the philosophical, political or social implications of the use of language in the text rather than on the author’s intention (Webster, 309). It follows from this view that the ‘meaning’ of a text bears only accidental relationship to the author’s conscious intentions. One of the effects of deconstructive criticism has been a loosening of language from concepts and referents. John Austin propounded the **Speech Art Theory** (S.A.T.) is a

linguistics-based technique to criticism, outwardly slightly daunting because of its technicality, but very rewarding when pursued with enthusiasm. Austin's theory is expounded in his 1962 book *How to Do Things with Words*. Austin proposed three categories of language (1) The act of uttering is described as the **locutionary** act (2) The act performed in saying something (warning, praising reprimanding etc.) is known as **illocutionary** act and (3) What is achieved as the result of something being said (such as having persuaded someone from a course of action or argued them into it) is known as the **perlocutionary** act. Why and how these meanings are arrived at is one of the concerns of S.A.T. applied to direct speech from a character in a literary work, it can lay bare the unspoken presuppositions and implications that underpin that speech, acting in linguistic terms much the way that psychoanalytic, Marxist or Feminist criticism act in showing the reality beneath the skin in psychological, political or gender terms. S.A.T. also has much to say about prose narratives, what is intended in these, and what is understood by the reader. Some Speech Act theorists propose new mimetic theory, arguing that many of the major forms of literature are attempts to imitate ordinary discourse.

3.5. **Realism and Naturalism.**

Realism is an artistic technique which holds that the purpose of art is to depict life with complete and objective honesty – to show things “as they really are.” To this end, it values concrete, verifiable details more than sweeping generalisations and

impersonal photographic accuracy more than the artist's individual interpretation of experience. Under the double influence of the growth of science and philosophical rationalism and of a revolt against the emotional and stylistic excesses of the Romantic Movement, the realist sought to avoid idealism and romantic prettifying of his subjects. The realist often seems to stress either the commonplace and trivial or the sordid and brutal aspects of life. According to M. H. Abrams, realism is opposed to romanticism. The romance is said to present life as we would have it be but realism is said to present life as it really is. Realistic fiction is written to give the effect that it represents life and the social world as it seems to the common reader, evoking the sense that its characters might in fact exist, and that such things might well happen. **Naturalism** is often said to be the extreme form of realism because it gives an even more accurate depiction of life than realism. The purpose of naturalism is to dispel superstition and idealism. The method is to apply to literary subjects, scientific objectivity, to observe closely, to put no limitation on choice of subject and to be more widely inclusive of details than were the realists. It wishes to "tell everything", to show the environment exactly as it is by the technique of a "brutal photography", to present "a slice of life", to "experiment" with the characters as if in a laboratory and trace their development as it is dictated by heredity and environment. The basic assumption of naturalists with respect to any one individual character is a pessimistic determinism

in which free will becomes almost nonexistent, human responsibility altogether denied, with “conditions, not man, at fault”, the individual but “a pawn on the chessboard of nature”, subject to the indifferent laws of a fatalistic, mechanistic universe. The naturalists stressed the materialism of men’s motives; the coarser, ignominious aspects of their characters, where fate leads them to evil and evil end.

3.6 Marxism and Critical Consciousness.

Marxism. Marxist technique postulates that literature can only be understood by being viewed in the contexts of history and society, both of which are, and have been dominated by class struggle and ownership of the means of production. In any age, humans work according to an ideology, a superstructure of ideas which they erect themselves to explain the way society works. In our present age, every possible aspect of society is riddled with the bourgeois mentality, the bourgeoisie being the class which owns the means of production. The bourgeoisie are distinct from the proletariat, the wage earning and working class. According to Kaitlin Oglesby, when one reads a literary work, one is not just reading a story, but one gets a glimpse into a different culture and society from one’s own. This is the domain of Marxist criticism, fashioned after Karl Marx, the German philosopher who wrote *The Communist Manifesto*. In it, he and Fredierich Engels argued that all of history is about the struggle between the haves and the have-nots. They predicted that one day, the proles, or a member of the working class will throw off

the oppression of the bourgeoisie. Marxist theory is interested in the society created by the author in the literary work. The English literary critic and cultural theorist, Terry Eagleton, defined Marxist criticism as “not merely a ‘sociology of literature’ concerned with how novels get published and whether they mention the working class. Its aim is to explain literary works more fully; and this means a sensitive attention to its forms, styles and meanings. But it also means grouping those forms, styles and meanings the product of a particular history. The goals of Marxism include an assessment of the political ‘tendency’ of a literary work; determining whether its social content or literary form is ‘progressive.’ It also includes analyzing the class constructs demonstrated in the work. **Critical Consciousness**, as a tool of critical discourse, views a literary work as a means of developing one’s social reality through reflection and action. Action is fundamental because it demonstrates the process of actively changing reality. Paulo Freire, who propounded this technique of critical thinking, explains that we all acquire social myths which have a dominant tendency. So, learning through reflecting on a literary work is a critical process which depends on uncovering real problems and actual needs. In other words, critical consciousness is the ability to perceive social, political and marital as well as other forms of oppression and to take action against the oppressor. It focuses on achieving an in-depth understanding of the world, allowing for the perception and exposure of social and

political contradictions and taking action against oppressive elements in one's life that are illuminated by that understanding. Freire presents education as a means of achieving critical consciousness which in turn, supports the emergence from a state of oppression into a full-fledged democracy. Learning is the result of reflection, so that, men are, therefore, equipped with the capacity to critically reflect on their experience to a state of *conscientizacao* that will allow them to conquer oppression and discrimination. Critical Consciousness advocates a level of awareness which empowers people to transcend their status of the "oppressed" to become integrated into a new kind of democratic society. It recognizes the uncertainty that develops in the time of transition from an epoch of oppression to one ensuing from people's participation and critical consciousness. P. V. Taylor explains that Freire's "conscientisation is a process of developing consciousness, but consciousness that is understood to have the power to transform reality." (52) T. E. Sanders, writing on Freire's literacy theory, defines conscientisation as an awakening of consciousness, a change of mentality involving an accurate, realistic awareness of one's focus on nature and society. The concept of conscientisation has attracted those who believe in humanistic implications for the participation of the masses and in the necessity of a rapid restructuring of society. It rests on value assumptions of equality of all people, their rights to knowledge and culture and their right to criticize their situation and act on it.

3.6. Conclusion.

As required at this level, we believe that the methods and techniques discussed in this Module should only serve as a guide to enable the student conduct a more rigorous research into these techniques.

3.7. Tutor Marked Assignment

Examine in details, using any literary text, any method or techniques of your choice and point out its strengths and weaknesses.

Module 4. Methods and Techniques: African Theorists

1.0 Introduction.

The African theorists we have selected for our study also represent the finest minds in terms of methods and techniques in relating to critical thinking. Achebe, Chinweizu, wa Thiongo and Ogundipe-Leslie are world class literary artists and critics.

2.0. Objective.

At the end of this module, the students should know:

- The contributions of Achebe, Chinweizu, wa Thiongo and Ogundipe-Leslie to the development of critical theory and technique.

3.0. Main Contents

Unit 1. **Chinua Achebe and Chinweizu**

Chinua Achebe was born in Ogidi, Anambara State in 1930. He was educated at Government College, Umuahia and University College, Ibadan. At the time he left the Nigerian Broadcasting Corporation in 1966, he had been Director of External Broadcasting. He lectured at the Universities of Nigeria and Connecticut among others and received honours and awards from all over the world. He died in 2013. As Effiok Uwatt rightly observed, Achebe is regarded as one of Africa's finest essayists with illuminating essays that encapsulate his artistic philosophy. *Morning Yet on Creation Day* contains Achebe's thought on "the role of African art and the artist in an evolving society and thus assisted in redirecting and reshaping erroneous Western criticism of African literature based on European models." (Uwatt, 502) Achebe believes the writer should serve the people. As he explains in what can be regarded as an update in *There was a Country*, "the role of the writer is not a rigid position and depends to some extent on the state of health of his or her society. In other words, if the society is ill, the writer has a responsibility to point it out. If the society is healthier, the writer's job is different." Although he identifies himself simply as **Chinweizu**, he was actually named **Chinweizu Ibekwe**. Born in 1943 at Eloma in present day Abia State, Nigeria, Chinweizu attended Government Secondary

School, Afikpo and later went to Michigan Institute of Technology, USA, where he studied philosophy and mathematics. Chinweizu was highly influenced by the black arts movement and its ideology of a black aesthetic. Chinweizu's major intervention in literary discussions is a book, co-written with Onuchukwa and Jemie entitled *Toward the Decolonization of African Literature* (1980) in which he attacked what he considered to be the elitism of African literature, especially poetry, and its concern with abstract themes and images at the expense of real experiences (Gikandi, 105). In the same book, he posits that "ideological considerations" is necessary in literary criticism because "a work has to be evaluated not on issues of "pure craft" alone, but also on the values it urges upon its readers" since "even issues of "pure craft" embody social values." (140)

Unit 2. **Ngugi wa Thiongo and Molara Ogundipe-Leslie.**

The Kenyan novelist, dramatists and essayist, **Ngugi wa Thiong'o** was born in 1938 in Kamiriithu, Kenya. Ngugi's works, especially his later plays and essays, primarily focused on the relationship between power and culture in the postcolonial state and his writings on culture and politics in Africa have influenced many Third World Writers. Influenced particularly by the works of British modernists like D. H. Lawrence and Joseph Conrad, Ngugi started his career producing novels that would use the African landscape of his childhood

and youth to represent what he considered to be larger universal values such as the morality of action and conflict between individual desires and collective yearnings. His decision to stop writing fiction in English and to use Gikuyu instead reignited the debate about language and the identity of African literature (Gikandi, 370). He argues in “The Language of African Literature” that African writers should do for African languages “what all writers in world history have done for their languages by meeting the challenge of creating a literature in them.” (303)

Omolara (Molara) Ogundipe-Leslie (1940-2019) was a Nigerian poet, critic, writer, editor, feminist and activist. Considered one of the foremost writers on African feminism, gender studies and literary criticism, she was a social critic who came to be recognised as a viable authority on African women among black feminists and feminists in general (*Wikipedia*). “Ogundipe-Leslie conceptualises the challenges facing the African woman as six mountains which she carries on her back” and “contends that the African woman must be considered, analysed and studied in the complexity of her existential reality.” (Aliyu-Ibrahim, 125) She believes that ‘feminism’ is a controversial term in Africa and proposes “Stiwanism” from “STIWA” which is her acronym for *Social Transformation Including Women in Africa*. In her essay “Stiwanism: Feminism in an African Context”, she explains that she “advocated the word “Stiwanism” instead of feminism, to bypass the combative discourses that ensue

whenever one raises the issue of feminism in Africa.” (549) “STIWA” is about the inclusion of African women in the contemporary social and political transformation of Africa. (549)

3.3 Summary and Conclusion

It is clear from our discussions that the issue of methods and techniques in critical discourse has been of paramount importance to man. As exemplified in their works, these African theorists have contributed significantly to the field of critical thinking.

3.4 Tutor Marked assignment

Choose any 2 African theorists apart from the ones discussed in this Module and examine their works and contributions to the discourse on methods and techniques.

Module 5. Practical Analysis (Practical Participation)

Unit 1. Practical Analysis of Poetry.

Unit 2. Practical analysis of Drama

Unit 3. Practical analysis of Prose

1.0. Introduction

Modules 2, 3 and 4, we showed the features and characteristics of some methods and techniques of critical discourse. We also discussed some representative theorists from classical to Modern times and showed how they have contributed to the field of creative and critical discourse. In this Module, we shall examine three samples (as abridged) of essays that demonstrate how the tenets of methods and techniques are deployed in the analysis, judgement, evaluation and criticism of literary texts.

2.0. Objectives

At the end of this module, the student should

- . Know how to use the tenets of a method or technique in practical analysis of a text; off or online.

3.0. Main Contents

3.1 Practical Analysis of Poetry.

Allusion in Selected Poems of Tanure Ojaide

1. Introduction

This essay examines the way Tanure Ojaide uses allusion to comment on societal issues such as bad leadership, tyranny, quest for servant and good leadership in order to reform the

society. It dwells on the use of allusion in Tanure Ojaide's selected poems. The types of allusion are many but this work focuses on Literary, Historical, Classical and Biblical allusions. Ojaide has several collections of poetry but four out of all will be used in this work. They are: *The Fate of Vultures and Other Poems*, *Labyrinths of the Delta*, *In the Kingdom of Songs*, and *The Beauty I Have Seen*. The reason for the choice and selection of these four anthologies is that the focus of this essay (allusion) seems to be more prominent and well established in them.

This essay adopts the Sociological Approach to literary criticism which.

X.J. Kennedy and Dana observe that sociological approach "examines literature in the cultural, economic and political context in which it is written or received exploring the relationships between the artist and society" (7). To this, literature and sociological criticism look at the entire society and not just a part of it. Sociological criticism analyses the way individuals are moulded and mould their societies and institutions (8). In particular, sociological criticism is interested in how literature comments on existing social hierarchies, and whether or not the text supports or criticizes them. There is a focus on minorities and underrepresented groups and how they feature in the texts, especially whether or not their experiences are recorded (9).

According to Michel Biron, the sociological approach to criticism can be called "Sociocriticism." This is because a critic examines a literary work from a social perspective and in a social context. Here 'socio' means both the society and its social state. And criticizing a work of literature from the aspect of the society that produces it alongside its social state and context makes it socio-criticism.

In another perspective, Wilbur Scott is of the view that "art is not created in a vacuum, but there is a connection between literature and society" (123). This explains the fact that

literature has always been a reflection of the society. Literature is not just a combination of evidence by the writer, which is sent back to the society. His belief is that literature should change the society. Sociological approach to a large extent is directed to understanding literature in its larger social context; it codifies the literary strategies that are employed to represent social constructs through a sociological methodology. This approach analyzes both how the social functions in literature and how literature works in the society. In all of these explanations, the sociological approach has a vital role it plays in the culture, tradition, economy and political sectors of any society, country or continent.

Sociological criticism is a kind of criticism whereby a work of literature is assessed and judged according to its portrayal of a society. It mirrors real life experiences at a particular time in which it is written. It reveals the plight of people in a particular society. The critic views the literary piece from the angle of reality and not mere fiction. The sociology of literature can also be read as a specialized area of study which focuses its attention upon the relationship between a literary work and the social structure in which it is created. It reveals that the existence of a literary creation has the determined social situations. In a critical study, literature and society are always dependent on each other. The most important reason for this interdependent relationship is that literature is a social institution and it uses the medium of language, a social creation. It depicts life and life is a social reality.

Every society has its own characteristic structure having its norms of behaviour, values, ideas, and problems. These norms in turn provide different ideas, themes, symbols, images and other aspects of literature. Therefore, a literary work of one society differs from that of other societies. The root cause of this difference is the impact of the particular social structure. Literary works contain social, political, environmental, religious, economic and domestic values of the

day. The form and style of literature vary with the changes in the temper of the age and society. So, literature is regarded as the expression of society. The relationship between literature and society is a two way thing; it influences the society and gets influenced by the society as well; they complement each other.

In the light of this, it is safe for one to say that the duo work hand in hand with each other. Therefore, any attempt to analyze and interpret literature excluding society and life will not give justice to such a literary work as literature and the society are inseparable bearing in mind that sociology has to do with the society and for literature to be critiqued sociologically, the society has to be put in the fore of such analysis and criticism.

Allwell Onukaogu et al posit that the sociological approach to literary criticism relies on the sociological content of a work of literature, and works with the assumption that literary texts are sociological constructs and should be analyzed as such. The sociological approach emphasizes the social significance of literature; and its projection of the crisis and currents of social institutions. The sociological-minded literary appreciator is interested in what has been termed the “Sociology of Literature” which revolves around the text and the society that produces it.

According to M.H. Abrams, sociology of literature describes the works and writings of certain critics and literary critics who are interested

in the ways that the subject matter and form of a literary work are affected by such circumstances as its author’s class status, gender, and political and other interests; the ways of thinking and feeling characteristic of its era; the economic conditions of the writer’s profession and of the publication and distribution of books; and

the social class; conception, and values of the audience to which an author addresses the literary product, or to which it is made available. (298)

To this, the sociological approach to criticism investigates the interrelationships between the different social classes and gender. And this is the reason why the Marxist literary criticism and Feminist literary criticism are the two major branches of the sociological literary criticism.

In conclusion, sociological literary criticism looks at the sort of society the author tries to describe, its entire set up, the rules obtaining in such a society and its enforcement, the happenings in such society pinpointing most of its ills in an attempt to reform the society. This makes literature a mirror and reflection of the society.

The term 'Allusion' according to *Encyclopaedia Britannica* is an implied or indirect reference to a person, event, or thing or to a part of another text. Allusion is distinguished from such devices as direct quote and imitation or parody. Most allusions are based on the assumption that there is a body of knowledge that is shared by the author and the reader and that therefore the reader will understand the author's referent. Allusions to biblical figures and figures from classical mythology are common in Western literature for this reason.

M. H. Abrams defines allusion as "a brief reference, explicit or indirect, to a person, place, or event, or to another literary work or passage (9) while the *Dictionary of Literary Terms and Literary Theory* defines allusion as "an implicit reference, perhaps to another work of literature or art, to a person or an event." It is often an appeal to a reader to share some experience with the writer. An allusion may enrich the work by association and give it depth. When using allusions, a writer tends to assume an established literary tradition, a body of common knowledge with an audience sharing that tradition and an ability on the part of the audience to pick up the reference. This essay affirms that Ojaide uses literary, historical, classical

and biblical allusions to express, comment on, and achieve his themes and thematic concerns and preoccupations such as the quest for a model of social justice, good and servant leadership.

II. Literary Allusions

The use of allusion in Ojaide's poetry is a creative act that cannot be ignored because its usage is crystal clear and always calls for attention without a critical study of such works. In the act of writing his literary works, he alludes to other literary works (a literary technique called 'literary allusion') to buttress and strengthen his focus and opinion. And as a norm of his, he uses this literary allusion for some specific purpose especially that of achieving his thematic concern and focus. In this light, this chapter examines Ojaide's use of literary allusions and the purpose of such literary usage.

In the poem "Exile", Ojaide uses literary allusion to compare and likens himself and his suffering people to Dennis Brutus of South Africa:

I begin to see everybody as an agent,

and I care not if we are separated forever.

The atrocities perpetrated against Brutus

weigh heavily upon my tormented heart. (*Labyrinths of the Delta* 14)

The main aim of this allusion is for comparison and a reflection of the past thereby drawing critical attention and rescue to the people's plight.

The poem "Exile" discusses tyranny, societal unrest and terror, agony, hopelessness and the poet uses the poem as a medium of quest for social change, revolution and resistance. The poem opens with the poet-persona giving a clue of his present predicament:

When I contemplate exile,

the tyrant who tramples my beautiful country

adds bilboes to my handcuffs.

The use of exile here depicts a loss of one's own land, inheritance and a state of societal unrest. The use of tyrant also in the line above suggests cruelty, oppression and brutality. And the usage of the words 'bilboes and handcuffs' suggest a restless society between the oppressor and the oppressed. And reading through the above line, one sees a society of bondage where freedom is not guaranteed and far away from the masses.

From the above, it can be safe to conclude that Ojaide does not use literary allusion for its literariness alone but also to achieve his thematic preoccupation and societal concern. To this, he uses literary allusion to achieve such thematic concerns as his quest for good leadership, model of social justice, societal reformation and social change, classless society, resistance of oppression, tyranny and a host of many others.

III. Historical Allusions

Every literary writer uses literary devices to achieve certain effects and focus in their works. Ojaide uses literary devices to achieve great effect, focus and thematic concerns in his poetry. His usage of allusion in his poetry calls for great attention not for its literariness alone but for the purpose and aim with which he sets out to achieve. The types of allusion are numerous but this chapter shall examine historical allusions in Ojaide's poetry.

In trying to raise the issues of tyranny and bad leadership with the main aim of combating and putting a stop to them, Ojaide alludes to the Czars of Russia. This allusion serves as a warning to the leaders whose leadership is bad and oppressive. The poet uses this medium to remind the leaders of the Russian revolution emanating from bad leadership and calls on them to desist from such bad governance to avoid the impending doom that is awaiting them. The lines below in the poem titled "Working" encapsulate the above:

Halfway through, I rage against palms

That are soft like ripe bananas.

Let us be agitators, striking for human conditions;

Let us riot, burn the czars in our obese minds. (*Labyrinths of the Delta* 54)

Bad leadership and oppression by the leaders, exploitation, neglect and suffering of the masses will only call for nothing but a fierce revolution by the masses in which the Czars (metaphor for the political leaders) will be overthrown and driven into exile.

Czar or Tsar or Csar is a title used to designate certain Slavic Monarchs or Supreme Rulers. As a system of government in the Tsardom of Russia and the Russian Empire, it is known as Tsarist autocracy. The term is derived from the Latin word Caesar, which was intended to mean 'Emperor'. It should be noted that the first Russian ruler to be formally crowned as "Czar of all Russia" is Ivan IV, until then known as Grand Prince of all Russia. The idea of Czar as a tyrant came into existence through the reign of Ivan IV, commonly known as Ivan the Terrible or Ivan the Fearsome. Ivan has been described as a complex personality who exercises autocratic control over Russia. He has also been noted for his paranoia act and harsh treatment of the Russian nobility (*Encyclopaedia Britannica*).

In the poem "Working", which discusses the struggle for survival, marginalization, exploitation, embezzlement of public funds and tyranny, Ojaide alludes to the Czar to reflect tyranny and bad leadership with a view of putting a permanent stop to them in the society. Alluding to the Czars who represent the cruel political leaders of the society, the poet calls for a total wiping out of them from the society in order to make it conducive and peaceful for the people. His determination in achieving this can be seen through the poem when he asserts: "Let us riot, burn the czars ..." The Czars here represent tyranny, bad leadership, exploiters and source

of suffering to the people and the poet's only remedy for these heartless leaders is a total eradication of them from the society. This eradication is not that of a partial and timely one but a total and irreversible one. Alluding to the Czars in this poem serves as an enlightenment and reminder of the Russian Revolution in which the Czars were overthrown and for the poet, this event may also take place in the Nigeria state if the leaders continue with their bad leadership. Thus, he uses this allusion to forewarn the leaders of their impending doom with the main aim of leadership reformation.

Ojaide in his vast use of historical allusion does not only allude to legendary figures within his home land (Nigeria) in his quest for a model of good and servant leadership, but also to other African nations. In this light, he alludes to Shaka the Zulu of South Africa. Shaka is one of the most influential monarchs of the Zulu kingdom. He conquered and controlled other neighbouring tribes which helped to expand the Zulu kingdom. He inculcated a warrior mindset into the Zulu tribe and this helped to a great deal in the expansion of the kingdom. Shaka's hegemony was primarily based on military might; smashing rivals and incorporating scattered remnants into his own army.

In the poem "Durban" which centres on good leadership and service of the leaders to their subjects, the poet describes the land of Zulu as: "Fabled land of Shaka that yields to no one" (*The Beauty I Have Seen* 58). The poet alludes to Shaka in order to portray him as a model in which the leaders should emulate in their leadership pursuit. As the land of Shaka yields to no one, so also does the poet want his societal leaders to be protective to their subjects and land. Thus, Shaka is used here as an instance of the leader as a protector and safety of his people, land and fortune.

Also on the issue of a leader as a source and guarantee of safety and protection to his people, the poet educates the leaders on what their existence in the society and to their people should entail in their governance. Here, he says: “The giant’s presence protects the entire neighbourhood.” Using giant (whose presence is always looked upon by his people as victory and protection) as a metaphor for the leaders, the poet admonishes them to be agents and tools of total and reliable protection to their subjects and to refrain from any act of making the land unbearable and uninhabitable to the people. For him, the presence of the leaders should bring safety, protection of the people’s land and fortune.

In an attempt to ensure the leaders’ governance as a fruitful and achieving one, the poet makes reference to Shaka’s land which he describes thus: “In your soil the stump grows back into a stout trunk.” He does this to inspire the leaders and urge them to make their land fruitful and productive as well. Using the agricultural imagery of ‘stump and trunk’, the poet opines that the leaders should be productive and transformative to their people and land that they are meant to serve. The poet wants the leaders to always bring hope, liberation and fruitfulness to their subjects. He therefore skilfully uses this line to educate the leaders of some of their roles and what is expected of them; leadership fruitfulness and productivity. From this angle, Ojaide can be seen as a teacher and instructor of social change and reform.

In continuation of the leadership orientation and education, the poet goes further to educate the leaders not to be only concerned with some parts of the people’s lives but their entirety. He wants them to respect, protect and preserve the people’s culture, resources and heritage. This opinion of the poet is seen in the poem by him referring to Shaka’s land: “... entire landscape glows with a proud heritage.” The heritage that the poet wants to exist and been maintained in the society by the leaders should not just be a mere heritage but a proud and sound

one. He therefore uses this medium to challenge the leaders to be an all round and complete leaders. In line with the foregoing, Ojaide uses historical allusion as a tool and medium for societal change and reform. He uses it not only to frown at but also to eradicate bad leadership, tyranny and injustice. He also uses it as a means of quest for an ideal and just society and a call for good and servant leadership.

IV. Classical Allusions

In continuation of the study of Ojaide's use of allusion in his poetry, this chapter will focus on his use of classical allusion. And in doing this, the main purpose of using this type of allusion will also be brought to fore, examined and discussed. In line with this, it shall also be established here that the poet uses this type of allusion to quest for good and servant leadership, ideal and just society and also as a means for societal and leadership reforms.

The poet makes use of allusion in the poem titled "Waiting" to expose and lash at the leaders' deceitful and unstable nature. This he does in an attempt to achieving good and servant leadership. He paraphrases all the above focus in the lines below:

They loved their pockets and mistresses
 more than their starved congregation and neighbours.
 The people had no solace from the holy grounds,
 and their redeemer once again became a Protean shadow. (*Labyrinths of the Delta* 75)

The above reflects the leaders' deceitful and unstable act of leadership. Their service is not to the masses but rather geared towards satisfying their greed and self enrichment. Instead of comfort and hope from the leaders, they give to the people unbearable and unfavourable governance all full with regrets and more suffering.

The poem discusses the people's hopelessness, neglect and some leadership ills in the society such as bribery and corruption, extortion, deceit amongst others. The poet raises these issues in the poem with the main aim of eliminating them totally from the society.

All through the poem, one can see the people tirelessly searching and waiting for a good leader who will liberate them from the pitiable and suffering state they have found themselves resulting from bad leadership. This can be seen in the poem thus: "And the people, plagued by the hydra of misery, rent the air with howls for deliverance." In this complex state and suffering of the people, all they seek for is a true leader that will come liberate and deliver them. The poet through this line highlights the suffering and pitiable state of his people and in trying to restore hope to them, calls on the leaders for good leadership and liberation of the people.

In the leaders' act of exploitation of the people, the poet says in the poem: "They collected private tolls in their caps on busy highways." It is saddening to see here that in the midst of trying to survive, these suffering people are also exploited by the cruel leaders. They become exploiters of the people to heighten and worsen their pitiable and suffering state. All these and many more societal ills the poet brings to light and discusses with the main aim of bringing an end to them.

To heighten the disappointing state and acts of these religious leaders, the poet describes them further in the poem thus: "They loved their pockets and mistresses more than their starved congregation and neighbours." So many things can be drawn from this line about these leaders; they are lovers of wealth and comfort at the detriment of their followers who should be their major concern and priority. They continue extorting the masses not putting their starving and suffering state into consideration and hence, they continue leaving in wealth and comfort while their subjects die of starvation, suffering and neglect. On the other hand in the line above, the

leaders can be seen as the greatest hypocrites of the society. They who are meant to reflect and maintain modesty are not only extorters, deceivers but also agents of ill practices and adulterers. Their only focus as leaders is the comfort, pleasure and riches they can amount for themselves. Brotherly and neighbourly love is very far from them as they are not concerned or bothered about their own subjects (congregation) and very neighbours who are starving and suffering. For them, the concept of good and servant leadership is just a mere illusion which can never be achieved. “And their redeemer once again became a Protean shadow.” To be more explicit, the poet alludes to Proteus of Classical times in an attempt to vividly describe the real nature of the leaders.

Proteus in Greek mythology is the servant of the sea god, Poseidon. Proteus knows all things—past, present, and future—but dislikes telling what he knows. Those who wish to consult him had first to surprise and bind him during his noonday slumber. Even when caught he will try to escape by assuming all sorts of shapes. But if his captor holds him fast, the god at last returns to his proper shape, gives the wished-for answer, and plunges into the sea. To this, Proteus is seen as a symbol of uncertainty, trickster and deceit in which such qualities can also be clearly seen among the present day leaders.

The poet therefore alludes to this classical figure to give a detailed nature of the religious leaders who are uncertain, tricksters and deceitful. They become a replica of Proteus in leading the people; instead of giving them hope, good life and comfort, they turn around to deny them of everything good like Proteus does to his people and seeker. The poet while criticising the Proteus’ acts of the leaders, calls on them to take new leave from such practices.

The allusion to Proteus in this poem helps the poet to reveal the deceitful and uncertain nature of the leaders and this exposure goes further to admonish them to turn a new and better

lives in order to avoid the impending doom on them from the suffering and dying populace. To this, the poet uses allusion as a tool for mediation and warning in order to achieve a just society, and servant and good leadership.

Reading through the above, it can be deduced that the poet uses classical allusions to achieve his quest for good and servant leadership, just society, the people's liberation and revival. To this, it is safe to conclude here that Ojaide uses allusion to achieve his thematic preoccupations and concerns in his literary (poetry) works.

vi. Conclusion

Drawing from all the foregoing, it is clear that Ojaide uses allusion to achieve his thematic concerns and preoccupations geared towards reforming his society and liberating his dying and suffering people arising from incompetent and cruel leaders. This incompetence and heartlessness of theirs further birth bad leadership which hits on the people in a terrible and irredeemable manner.

In his usage of literary allusion, he achieves such thematic concerns such as his quest for good leadership, model of social justice, societal reformation and social change, classless society, resistance of oppression, tyranny and a host of many others. Through the means of comparison, attack, setting a pace and an exemplary model, he achieves all these.

In the realm of his historical allusion, he explores it as a tool and medium for societal reforms. He uses it not only to frown at but also to eradicate bad leadership, tyranny and injustice. He also uses it as a means of quest for an ideal society and servant leadership. Here he explores this type of allusion as a means of instructing and recommending the needful in the society and governance.

He sets his classical allusion on the rolling wheel of achieving his quest for good and servant leadership, just society, the people's liberation and revival. He does this by frowning and rejecting leadership deceit and through this medium also, his revolutionary ethos are heard high and strong. His actions of exposing and attacking bad and deceitful leadership can as well be clearly seen here. His mediation, warning and societal reformatory roles can also be seen in this phase. Through this use of allusion also, one can see an attack on leadership excesses, deceit and exploitation all geared towards societal and leadership reformations.

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3.2. Practical Analysis of Drama.

Emancipation Bernard Shaw's *Arms and the Man* and Moliere's *Tartuffe*

I. Introduction

This paper examines social, intellectual and economic emancipation as depicted in Bernard Shaw's *Arms* and Moliere's *Tartuffe*. The paper also examines the strategies which the playwrights employ to explore the characters' quest for intellectual, social and economic liberation. The choice of these texts is based on the fact that both playwrights present characters from the lower class who seek freedom from the tough and oppressive grips of people in the upper class. Again, the issues of class struggle and the search for emancipation have continued unabated from time immemorial and both plays dramatise this struggle for freedom.

The theoretical frame work for this paper is Psychoanalytical criticism which centres on the human mind and personality make-up that account for liberation quests. The mind may be dormant or awake but whichever state it is in contributes largely to human actions. Sigmund Freud (1856-1939), the major proponent of psychoanalysis, developed different models of the human psyche. The first one is the *Dynamic Model* which, as Charles E. Bressler explains, contains the conscious (the rational) and the unconscious (the irrational) parts of the mind.

The conscious, Freud argued, perceives and records external reality and is the reasoning part of the mind. Unaware of the presence of the unconscious, we operate consciously, believing that our reasoning and analytical skills are solely responsible for our behaviour. Nevertheless, Freud is the first to suggest that it is the unconscious, not the conscious that governs a large part of our actions. (121)

This model explains the nexus of the mindset of a man and his actions. With the pressing need to expand his argument, Freud developed a second model which is known as the *Economic Model*.

It contains the *pleasure* and the *reality* principles which Bressler, again, captures in these words:

The *pleasure principle* craves only pleasures, and it desires instantaneous satisfaction of instinctual drives, ignoring moral and sexual boundaries established by society. The pleasure principle is held in check, however, by the *reality principle*, that part of the psyche that recognizes the need for societal standards and regulations on pleasure. Freud believed that both these principles are at war within the human psyche. (122)

Freud, in this model, asserts that the human race has societal values that often conflict with man's self-interest. For the sake of normalcy, the reality principle places a check on the pleasure principle. Based on this model, Freud further expands his studies on the human mind in his *Topographical Model* which Bressler quotes below:

Freud separated the human psyche into three parts: the conscious, the preconscious, and the unconscious. The *conscious* is the mind's direct link to external reality, for it perceives and reacts with the external environment, allowing the mind to order its outside world. The *preconscious* is the store house of the memories that the conscious part of the mind allows to be brought to consciousness without disguising these memories in some form or another. As in his previously devised models, Freud contends that the third part of the psyche, the *unconscious*, holds the repressed hungers, images, thoughts, and desires of human nature. (122)

Again, this model, like others, agrees with the fact that the human psyche relates with physical actions that everyone engages in. Bressler summarises the *Tripartite Model*, the last psychological model put forward by Freud thus:

This model divides the psyche into three parts: the id, the ego, and the super-ego . The irrational, instinctual, unknown and unconscious part of the psyche Freud calls the *id*. Containing our secret desires, our darkest wishes, and our most intense fears, the id wishes to fulfill only the urges of the pleasure principle. (122-3)

The tripartite model clearly demonstrates how the mind aids every human action. Without the *ego* performing a check and balance function, the *id* can easily prompt reckless actions.

However, the perception of Freud's studies by James S. Nairne is different from Bressler's. Nairne makes critical efforts to link Freud's psychoanalytical concept to human personality which is related in one way or the other to the quest for emancipation. Russell Keat also agrees that there is a link between psychoanalysis and human emancipation. Keat explains that "there may be senses or forms of freedom that are incompatible with determinism. My suggestion is only that we can understand the idea of psychoanalysis as an emancipatory process" (14). This view is supported by Nairne's argument that, "we ultimately control our own behavioral destiny; personality reflects our uniqueness as well as our environment and personal view of the world" (399). The mind, according to Nairne, controls and coordinates the quests for a better place in society. Unlike Bressler who dwells on just the models which explain the components of our minds, Nairne points out Freud's models that influence the human mind and personality. According to him, "Freud believed that the contents of the unconscious mind exert powerful and long-lasting influences on behaviour, despite the fact that they are hidden and unavailable to consciousness." (388). Nairne strongly believes that the conscious, the unconscious and the preconscious parts of the human psyche control the mind, the seat of reasoning while the *id*, *ego* and *superego* control human personality. Nairne extends the frontier of his argument by saying that:

Freud believed that human personality consists of three parts, the *id*, *ego* and the *superego*. He was convinced that each of us is born with powerful instinctual drives, particularly related to sex and aggression, which motivate and control our actions. Freud used the term *id* to represent the portion of personality that is governed by these forces (translated from Latin, *id* means "it"). (389)

We can conclude from all the opinions above that psychoanalysis has the potential to mirror hidden contents a character's personality. For, as Catherine E. Seta et al rightly observe, "a person's actions reflect his/her underlying personality" (369). This is so because the strength of a person's personality accounts for certain actions taken in the face of restriction. For example, there are timid or cowardly characters who will rather suffer than resist oppression while there are others who, like Julius Caesar, will say "cowards die many times before their death, the valiant never tastes of death but once." Freud strongly believes that certain human wishes are locked behind the unconscious part of the mind and with undue pressure from the outside world, society; the *id* explodes into actions especially when the ego and super-ego cannot suppress its quest. These three models as expounded by Freud and explained in this paper are used, to varying degrees, as the basis of our analyses of *Arms* and *Tartuffe*.

This essay, therefore, examines some characters' quests for social, intellectual and economic freedom in *Arms* and *Tartuffe*. Using relevant aspects of psychoanalytical theory, the paper examines the disguised motives and wishes of characters in both plays. It uses the concepts of Freud's psychoanalysis to understand what motivates characters' emancipatory moves and shows that when the mind is conscious, man becomes sensitive to happenings around him. As dramatized in both plays, self-determination, the pursuit of financial empowerment and freedom of expression are fundamental prerequisites for socio-political, intellectual and economic emancipation. The ideas projected in these plays have continued to be relevant even years after they were written.

II. Social Emancipation

Without an obstacle, it is pointless to talk about emancipation. The characters used as the literary specimens in this study are restricted in many ways. They struggle very hard to be free from different social stumbling blocks. For instance, Dorine and Mariane in *Tartuffe* struggle against patriarchal domination and oppression. While Louka and Nicola, in *Arms* struggle against their lowly birth or low social class, Raina struggles against oppressive discrimination her upper-class ethos imposes on marriage. Socio-political emancipation, therefore, refers to the freedom every individual seeks. The freedom to associate freely. Those who are denied this freedom to mingle freely often perceive themselves as marginalized. Consequently, such persons clamour for socio-political changes that will ensure their freedom. The “conscious or reasoning mind” explained in Freud’s *Dynamic Model* essentially fuels the desire for a just society where “no man is oppressed.” The configuration and crystallization of human emancipation begin with individual self-consciousness. Those who are oblivious of oppression or slavery do not seek freedom. On the contrary, individuals who feel oppressed do everything possible to be set free. Ebenezer Oluwole Oni agrees with the above assertion when he says that, “to therefore speak of emancipation is to admit that some forms of disempowerment, deprivation, seclusion, exploitation and slavery have been dominantly experienced.” (100)

The experiences of Louka, Nicola in *Arms* and Dorine in *Tartuffe* show that they have been massively exploited, disempowered and cheated. Shaw uses the character of Louka to raise an alarm especially for those under the shackles of domination. Acting on her instinct for freedom, Louka condemns what she considers a perpetual servitude spirit in Nicola which tends to slow her down:

NICOLA: [*opening his eyes cunningly*] So that’s your little secret, is it? I thought it might be something like that. Well, you take my advice and be respectful; and make the mistress feel that no matter what you know or don’t know, she can

depend on you to hold your tongue and serve the family faithfully; that's what they like; and that's how you 'll make most out of them.

LOUKA: [*With searching scorn*] You have the soul of a servant, Nicola.

NICOLA: [*complacently*] Yes: that's the secret of success in service. (*Arms* 36-7)

Louka condemns Nicola's 'soul of a servant' which is not a proper representation of human quest for freedom. She pointedly tells Nicola "You'll never put the soul of a servant into me." (*Arms* 37) This open rejection of servitude enables, Louka, "a mere maid," to break every social barrier that prevents her from climbing into the upper class. Freud's *reality principle* is demonstrated in the realistic attitude of Louka. Her character shows that she has a progressive spirit which constantly clamours for freedom and her *id* compels her to push for freedom even in the face of restriction which the Petkoffs symbolise.

Freedom is an essential part of a man's life and this is why those who are conscious of being denied freedom fight for it. In *Tartuffe*, some characters' freedom is undermined but they resist all forms of oppression that come their way. For instance, Madame Pernelle tries to cage every member of her son's household. She tries to limit them but most of the times; they stand their ground and refuse to be cowed by her. The dialogue below depicts Dorine as one of such characters who defy Madame Pernelle:

MADAME PERNELLE:

I must. This house appalls me. No one in it will pay attention for a single minute. Children, I take my leave much vexed in spirit. I offer good advice, but you won't hear it. You all break in and chatter on and on. It's like a madhouse with the keeper gone.

DORINE: If. . .

MADAME PERNELLE:

Girl, you talk too much, and I'm afraid

You're far too saucy for a lady's maid.

You push in everywhere and have your say. (*Tartuffe* 1359)

Dorine, a maid like Louka in *Arms*, also has a sensitive spirit. She does not allow her low social condition to oppress her. She has an emancipatory voice which keeps her going. It is this voice Madame Pernelle recognises when she says that “you push in everywhere and have your say” (*Tartuffe* 1359). As described by H. Eysenck and G. Wilson: “personality configuration makes people emphatic, dogmatic, authoritarian and Machiavellian in the way they express their attitudes, and in the choice of attitudes which they adopt” (306). Dorine’s character configuration illustrates this description. Indeed, she is authoritative, intelligent and sensitive. These qualities make it inevitable for her to resist oppression and challenge Madame Pernelle and Orgon who are higher than she is on the social order.

From the plight of Louka, Raina, Nicola, Mariane and Dorine, it is clear that some forms of oppression bother them. This means that, at one point or the other, these characters go through challenges that stem from some societal structures, such as social class and patriarchy. As conscious human beings, however, they resist all forms of social restrictions on their individual human rights and freedom. This expresses the need for individual liberty.

III. Intellectual Emancipation

Intellectual emancipation results from any effort made to be mentally free from an oppressive reasoning or ideology. The elevation of a man’s thought and consciousness are central to his quest for intellectual liberation. Louka, Cleante and Dorine are well informed and this encourages their quests for freedom. Louka uses the “library” of the Petkoffs to equip herself by constantly going there to study. She sees education as an intellectual weapon. Despite being a maid, she does not see herself as a less privileged being. She does everything possible to acquire emancipation through knowledge and this helps her fight oppression. She employs great tact to

overcome all the odds that are in the way of her happiness. Dorine and Cleante are also exposed to refined knowledge which is the master key to freedom. Orgon, the master of their household, is wealthy; however, he is incapable of sound reasoning. Dorine, Louka and Cleante refuse to be mentally caged and, as such, they break their minds from every intellectual siege that can limit their freedom.

As shown by these characters, liberation quest begins with emancipation from mental slavery and reading is one of the ways by which the mind can be informed, enlightened and positioned for liberation. In fact, it is the use of the library that really sets the Petkoffs' household free from all forms of retrogression. Raina in the dialogue with Bluntschli emphasises the emancipatory function of the library:

RAINA: Do you know what a library is?

THE MAN: A library? A roomful of books?

RAINA: Yes, we have one, the only one in Bulgaria

THE MAN: Actually, a real library! I should like to see that.

RAINA: (*Affectedly*) I tell you these things to shew you that you are not in the house of ignorant country folk who would kill you the moment they saw your Serbian uniform, but among civilized people... (*Arms 31*)

The intellectual freedom of the Petkoffs begins from their library which makes them different from ordinary folks. Raina is enlightened and that is why she does not raise unnecessary alarm that may have endangered the life of Bluntschli, the runaway soldier. Louka utilises her acquired knowledge for her emancipation. Having obtained reformatory information, she stands up boldly to question all forms of restrictions that militate against her progress. Nicola and Sergius' discussions reveal how Louka uses the library to gain freedom:

(Before Nicola can retort, Sergius comes in. He checks himself a moment on seeing

Louka; then goes on to the stove.)

SERGIUS: *(To Nicola)* I am not in the way of your work, I hope.

NICOLA: *(In a smooth, elderly manner)* Oh no, sir: thank you kindly. I was only speaking to this foolish girl about her habit of running up here to the library whenever she gets a chance, to look at the books. That is the worst of her education. Sir: it gives her habits above her station.*(Arms 68)*

Nicola ironically describes Louka's visits to the library as the worst of her education. On the contrary, Peter Waterman describes it as a form of 'emancipatory education' (19). Louka sees education as a social tool the Petkoffs have employed in promoting their social status. She, therefore, secretly acquires education through personal reading and this paves the way for her liberation. Functional education is often required to aid freedom.

In *Tartuffe*, Cleante, an enlightened young man, does everything possible to free Orgon from intellectual slavery. The way Brother Jero, in Wole Soyinka's *The Trials of Brother Jero*, uses his religious position to enslave his followers, Tartuffe also uses his ecclesiastical position to ensnare Orgon. Orgon is simple minded and as such, Tartuffe subjects him to intellectual slavery. For a very long time, Orgon is blinded by Tartuffe's pious words. Cleante, though through difficulty, helps Orgon to regain his freedom from mental slavery. In the dialogue below, Cleante attacks the ignorance and intellectualism of Orgon with a view to saving him from the intellectual siege that Tartuffe puts him under:

ORGON: Brother, your language savours of impiety,
Too much free-thinking's made your faith unsteady
And as I've warned you many times already,
I will get you into trouble before you are through.

CLEANTE: So I've been told before by dupes like you:
Being blind, you'd have all others blind as well
The clear-eyed man you can call an infidel

And he who sees through humbug and pretense
Is charged, by you, with want of reverence.

ORGON: I see, dear, Brother, that you' re profoundly wise;
You harbor all the insight of the age
You are our one clear mind, our only sage,
The era's oracle, its Cato too. (*Tartuffe*, 1367-8)

Cleante is the intellectual light that Moliere moulds to dispel all forms of darkness that blind Orgon. He satirises Tartuffe's hypocrisy and condemns Orgon's gullibility. Above all, he resists Tartuffe's threats because he is quite sure that it is ignorance that breeds psychological slavery and oppression.

Intellectual emancipation opens the door for further opportunities and freedom. A man's mind must therefore, be purged of fear, ignorance and inferior reasoning. At any cost, the mind must be equipped with information to prevent mental colonisation and aid freedom. Louka's mind is filled with knowledge and tactics which she gains from reading. This liberates her from all forms of socio-political and intellectual bondage Sergius and the Petkoffs have her in. At the height of Dorine and Cleante's knowledge, they deliver Orgon from Tartuffe's religious trap. They help Orgon free his mind from spiritual and intellectual siege.

IV. Economic Emancipation

Perhaps, total or complete emancipation begins with economic independence and the capitalist economic system gives every individual the freedom to express profitable potentials through the right to control the means of production and distribution. Shaw, in this light, projects Nicola as an evolving capitalist who seeks financial independence through the fruit of his labour. According to Benjamin Franklin, to 'preserve your freedom; and maintain your independence: be

industrious and free' (218). This is a motivating dictum for those who seek true freedom. Nicola seeks financial freedom from the grips of the Petkofs. Nicola, explains his business plan to Louka and what he stands to gain in terms of freedom:

LOUKA: Yes: sell your manhood for 30 levas, and buy me for 10! (*rising scornfully*) keep your money. You were born to be a servant. I was not. When you set up your shop you will only be everybody's servant instead of somebody's servant.

NICOLA: (*picking at his logs, and going to the stove*) Ah, wait till you see. We shall have our evening to ourselves, and I shall be master in my own house, I promise you. [*he throws the log down and kneels at the stove*]

LOUKA: You shall never be master in mine (*Arms 67*)

Louka sees Nicolas as too weak to initiate any form of serious emancipation for himself let alone others. Using Marx's ideology in *On the Jewish Question* that "we must emancipate ourselves before we can emancipate others" (2), Louka tries to gear Nicola towards the path of true economic freedom. Capitalism is the socio-economic system which empowers private individuals with the right to organise the means of production and its distribution. Upon the realisation of his socio-economic domination, Nicola seeks emancipation through the shop he hopes to start when he leaves the exploitative service of the Petkoffs. Intellectual, psychological, economic, social, institutional or cultural constraints are the worst forms of limitations anyone can suffer. Nicola tells Petkoff of his plan to break off from the above constraints:

NICOLA: (*with cool unction*) We gave it out so, Sir. But it was only to give Louka protection. She had a soul above her station; and I have been no more than her confidential servant. I intend as you know, Sir to set up a shop later in Sofia; and I look forward to her custom and recommendation should she marry into the nobility.

Capitalism is a viable system of production and distribution that emphasises individual advancement and personal development. Rindova et al quoting Herron and Sapienza on one hand

and Kolveried on the other hand, state that “the hope for autonomy is one of the main drivers of efforts to become self-employed. Autonomy is a goal of emancipation, which we defined earlier as breaking free from the authority of another” (480). It is in this light that Nicola seeks to be autonomous. He believes that it is by breaking up with the Petkoffs that he can be free. Consequently, capitalism as depicted in *Arms* is more than a theory; it is a weapon or tool which conscious individuals use to enhance the value of their existence. The importance of capitalism lies in its emancipatory values. Nicola has a drive which energises his quest for freedom and economic independence.

V. Conclusion

In this paper, we have examined the portrayal of social, intellectual and economic constraints that fuel the quest for emancipation in *Arms* and *Tartuffe*. Using relevant aspects of psychoanalysis, we have shown that freedom is best achieved when the oppressed become conscious of their restrictions and make efforts to be liberated. The two plays present freedom as a rare gift that must be sought and struggled for. The claims of Freud and Nairne that the mind is the seat of human personality and the engine room that incite human actions are confirmed in the course of our study. Louka, Cleante and Dorine remove fear and ignorance from their minds. They, instead, fill their minds with emancipatory reasoning and information. They, thus, strengthen the assertion that the mind is the seat of freedom. As we conclude, we can claim, and rightly too, that an individual’s *id*, ego and super-ego play a vital role in the quest for social, intellectual and economic emancipation because the psychological make-up of a character influences their awareness and the desire to fight for emancipation when the need arises.

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3.3. Practical Analysis of Prose.

The Nigerian Civil War: The Politics of Narration in Chinua Achebe's *There Was a Country* and Ken Saro-Wiwa's *On a Darkling Plain*.

I. Introduction

The imaginative reconstructions of the Nigerian Civil War by creative writers have generated so many narrative pieces. These many pieces according to Akachi Ezeigbo (2012:51) are divided into Biafran voices, nationalistic voices and minority voices. In a normal imaginative creation of characters, incidents and events are regarded as mere coincidences even if they have any correlation with real persons in society. Characters' behaviour and actions are regarded as the creation of writers. But in memoirs, where real names of the living and the dead are used, their personalities, legacies, interests and belief system must be presented accurately in line with verifiable and existing facts. This is why the creative license of a memoirist is limited, unlike the novelist, poet and playwright, who can deliberately confuse, distort, invent and even falsify ideas. Thus, Isidore Diala (2008:100) sees a memoir "as an individual record of their perception of momentous public events which are subjective, bias, but represent an invaluable interrogation and complement to official chronicles, even while retaining a literary event." Remy Oriaku (2011:52) points out that a memoir narrates events happening around an author and situations in which he is involved, but these are, strictly speaking, not personal to him and therefore concludes that "unlike the writer of history proper, the memoirist is not noted for his objectivity since his selection, interpretation, and presentation of common historical events are conditioned by his relationship with other people in his life and especially his purpose of writing." Therefore, this essay shows that both Achebe and Saro-Wiwa subjectively play politics in presenting characters and employing different narrative styles to justify their cultural and tribal affiliations.

II. Politics of Narration: Characters Presentation

Ojukwu Emeka Odumegwu: A Hero/an Anti-Hero

Throughout the narrative, Achebe presents Ojukwu as intelligent and self-reliant, having an unyielding internal sufficiency that requires no external support from others (119), an aristocrat (118) who has a gift of oratory (149). He justifies his judgment by quoting from

books with elaborate explanations in end notes. Achebe's personal judgment of Ojukwu in the memoir is captured thus:

Those of us who knew Ojukwu did not feel he harboured such sentiments. Whatever the case may be, Ojukwu's background and temperament, for good or ill, influenced the decisions and choices that he made throughout the crisis and during much of what many believed was a personal war and collision of egos with Gowon. (120)

However, Ojukwu, according to Saro-Wiwa in *On a Darkling Plain (OaDP)*, is a failed, self-acclaiming and boastful coward. Saro-Wiwa backs up his characterisation with other writers' memoirs, novels and books, to explore the personality of Ojukwu. This is a subjective presentation of Ojukwu by Ken Saro-Wiwa, although he refers to his presentation as an "objective picture of Ojukwu" (222). Ojukwu, according to Saro-Wiwa (as described distastefully by his Headmaster at Epsom College) is "something of a rebel" (222). Also, Saro-Wiwa, while quoting Wale Ademoyega, one of the January 1966 coup plotters, says that Ojukwu "pretended to be a soldier statesman" and "arrogated all power, will, decision and direction to himself", Ademoyega calls him a "bigot" (qtd in Saro Wiwa, 223). To Nnamdi Azikiwe, Ojukwu is "a confirmed coward", and "one of the most guarded tyrants in contemporary world history", a view which many of Ojukwu's military colleagues in Biafra agree with (qtd in Saro-Wiwa 223). Similarly, N.U Akpan describes Ojukwu as "inept at manipulating the minds and feelings of people", "even when he deliberately told his audience inaccuracies or things without foundation" (qtd. Saro-wiwa 223). Akpan equally says that Ojukwu led by "blackmail, terror, intimidation, a show of false confidence and unrealistic optimism" (qtd in Saro-wiwa 224). Saro-Wiwa, therefore, concludes that the "impression leaves us with is that he assumed throughout the war, as an actor in a melodrama and it possibly explains why he was so careless of human life and human suffering, as much of the Ibos as of others" (225).

Therefore, throughout the narrative of Ken Saro-Wiwa in *OaDP*, Ojukwu is presented and derided as the ambitious, calculating but ultimately cowardly anti-hero of the Nigerian Civil War. This position is also held by Alexander A. Madiebo (Madiebo: 1980, 379) in his memoir. He says that:

Biafra never had a government but merely operated under a leader. Ojukwu's unexplained mass detention of top ranking Biafran Army officers and civilians is a blatant act... Ojukwu once said to

Efiong that Biafra's effective policy making body consisted of Chukwuemeka, Odumegwu and Ojukwu. In short, himself alone.

Thus, we are faced with two sides of Ojukwu. To Achebe, Ojukwu is a hero who challenges the federal government's inhuman treatments of his kinsmen but is defeated due to wicked and evil tactics employed by Awolowo and Gowon during the Nigerian Civil War. To Ken Saro-Wiwa, Ojukwu is driven by ego, selfish interest, quest for power and ultimately, personal gains. On Ojukwu's egotism, Saro-Wiwa in *OaDP* writes:

One man who certainly did not like the emergence of Yakubu Gowon as Head of State was Lt. Col. Ojukwu... But his pride was wounded when Gowon who was a younger officer now superseded him. It appeared that Ironsi's death might even have been over-looked if Ojukwu had been appointed Head of State after his death. Besides, Ojukwu had not for one moment imagined that Gowon whose intelligence he grievously underrated could ever be his boss. (40)

The overriding ego of Ojukwu is equally captured by Achebe, but he quickly disregards and discredits it as false. He writes in *TWaC*:

Complicating this image problem was the fact that some important war time actors and observers, such as Sir David Hint, the British ambassador to Nigeria during the conflict, and the eminent British journalist John de St. Jorre, believed that Ojukwu looked down on Gowon... Those of us who knew Ojukwu did not feel he harboured such sentiments. (120)

Demola Awoyokun (2013:37) observes that Achebe employs the politics of tribal affinity to sell Ojukwu to the world as blameless during the Nigerian Civil War. He asks how Achebe could forget the accusation of Azikiwe in his pamphlet where he lists the property Ojukwu stole even before he declared succession and how he obstructed the passage of goods belonging to neighbouring countries.

Therefore, it is clear from Achebe's presentation of Ojukwu that he never berates Ojukwu whereas Ken Saro-Wiwa considers Ojukwu an anti-hero. From the above presentation, one can see the subjective presentation of Ojukwu by both writers. However, this subjective presentation by both memoirists can be traced to the psychological mind set of allowing their cultural and tribal sentiments which have been unconsciously built over the years to influence their artistic choice in selecting materials that project their purpose of their writing.

Obafemi Awolowo: An Achiever/A Diabolical Policy Inventor

Even after the Nigerian Civil War ended in mutual understanding of “No victor, no vanquished”, the pains of the war were still alive in the minds of the Igbo. So, after forty two years of this painful reality of Biafra’s still-birth, Biafrans, especially their best story teller, Chinua Achebe, had to find another man to blame for the war and the deaths. Awolowo’s actions and policies, according to Achebe, must be told to future Nigerians. Therefore, Awolowo’s body must be exhumed, tried posthumously and sentenced for Biafran genocide through economic blockade and starvation policies. Achebe, being a good story teller, presents a picture Awolowo in two ways: an achiever and a diabolical policy inventor. Describing Awolowo as an achiever, Achebe writes:

By the time I became a young adult, Obafemi Awolowo had emerged as one of Nigerian’s dominant political figures. He was an erudite and accomplished lawyer who had been educated at the University of London. When he returned to the Nigerian political scene from England in 1947, Awolowo found the once powerful political establishment of western Nigeria in disarray —sidetracked by partisan and intra-ethnic squabbles. Chief Awolowo and close associates reunited his ancient Yoruba people with powerful glue resuscitated pride. (45)

But this same Awolowo described above by Achebe as an achiever is not a good man to the Igbo during the Nigerian Civil War. In Achebe’s opinion, Awolowo is an inventor of diabolical policy to reduce the number of Biafrans significantly through starvation. Thus, Achebe writes:

It is my impression that Chief Obafemi Awolowo was driven by an overriding ambition for power, for himself in particular and for the advancement of his Yoruba people in general... However, Awolowo saw the dominant Igbos at the time as the obstacles to that goal, and when the opportunity arose — the Nigeria — Biafra war— this drove him into frenzy... in the Biafran case it meant hatching up a diabolical policy to reduce the members of his enemies significantly through starvation — eliminating over two million people, mainly members of future generations. (233)

In contrast, Ken Saro-Wiwa presents Obafemi Awolowo as an achiever. Awolowo, he writes:

... is very experienced, a man of ideas, a workaholic and a good housekeeper who understood Nigeria to his fingertips. His housekeeping skills have been demonstrated earlier in western Nigeria where he was able, as Premier, to use the resources of the region to finance free education and health services. It is thanks to him that Nigeria succeeds in fighting the war without recourse to external borrowing. (239-40)

On blockade and starvation policy, Ken Saro-Wiwa believes that Biafrans should take the blame because some of the relief supplies meant for the children and refugees were either ambushed by soldiers or ended up in the black market due to the attitude of management committee members' quest for money. He confirms the diversion of food supplies for their private gains by Biafrans in *OaDP*:

They then swooped on relief food, articles of clothing and money and diverted as much as pleased them to private use, not minding the plight of those for whom these things were intended. The most lucrative appointment then was Camp Director and it was only given to the highest bidder. Once appointed, he would normally hasten to recover the money spent on obtaining his post... Apart from the inherent disadvantages in bulk preparation, it was noticed that far less than the stipulated quantity of any item was used at all. Whatever remained was not accounted for... Anyone who rebelled against their authority was conscripted into the army. And so, corrupt practice remained unfettered and unchecked. (196)

Later, when Awolowo visited the battle fronts and saw kwashiorkor - ravaged children, he asked about the food supplies only to discover through investigations that soldiers, top politicians and camp directors were ambushing the supplies and feeding themselves so fat so as to continue the war. Awolowo, therefore, felt that it is irrational and illogical to feed one's enemies fat in order for them to fight harder. To stop the war and the sufferings of these innocent children, Biafra must provide for its citizens militarily and economically. However, it should be noted that if Awolowo was a devil as contemporary Igbo folklore, seeing how Achebe's *TWaC* has presented him, he would have arranged for the food supplies to be poisoned, knowing that they were going to the soldiers.

From the presentations above, both memoirists present Awolowo to the best of their knowledge. To show features of cultural and tribal affiliation in Achebe's presentation of Awolowo as a diabolic policy inventor, Achebe's submission that "Chief Obefemi Awolowo was driven by an overriding ambition for power but saw Igbo dominance as an obstacles to his goal and therefore uses the Nigerian Civil War as a means of reducing Igbo population through starvation" is a shallow view. This may be as a result of personal negative experiences Achebe had with Awolowo formally or informally before the war and these experiences are submerged in the *id* but unconsciously manifested in the creative process. Saro-Wiwa, on the other hand, does not see Awolowo as evil, but as a man of ideas, a workaholic who succeeds in fighting the war without recourse to external borrowing.

Christopher Okigbo: A Painful Death/A Wasted Talent

Both memoirists present Okigbo's death as painful but with discrepancies. When Achebe hears of Okigbo's death, he writes:

I was only half listening to the radio now when suddenly Christopher Okigbo's name stabbed my slack consciousness into panic life. "Rebel troops wiped out by gallant federal forces...among the rebel officers killed: Major Christopher Okigbo... News of his death sent ripples of shock in all directions. (184)

Ken Saro-Wiwa also painfully recalls in *OaDP*:

When Radio Nigeria announced Chris's death one miserable September evening, I was so stunned I could not believe it (123). But it is possible that the Biafra thing did not move him to song, and he sought relief in the battle field, where he reaped a harvest of death, dying needlessly in a nameless place. That was one of the greatest tragedies of war. (125)

Throughout *TWaC*, Achebe presents Okigbo in good moments complete with tender details: Okigbo attending to Achebe's wife during labour (180), Okigbo ordering opulent room service dishes for Achebe's wife in a swanky hotel (180), Okigbo being a dearly beloved uncle to Achebe's children (184), Okigbo opening a publishing house in the middle of the war (176) and when Achebe saw Okigbo again two weeks later, he was a Major, by special commission in the Biafran Army (117). Out of the blues, he writes that he heard on Radio Nigeria the death of Major Christopher Okigbo. With such saint-like representation of Okigbo by Achebe, the reader is completely shocked and feels revulsion against the Nigerian side that killed him and feels

sympathy for the Biafran side that lost him. The lamb-like description of Okigbo by Achebe contrasts with Ken Saro-Wiwa's account of Okigbo's papers that were found in an arms - carrying plane which had crashed in the Cameroons (124). Achebe equally omits the fact that Okigbo was an active-duty guerrilla fighter — a Biafran Major who had killed many Nigerian soldiers before he was killed. Saro-Wiwa's view is confirmed by Bernard Odogwu (1985:26-27) — the first and only Director of Biafra's directorate of military intelligence — who gives Okigbo's war exploits in his memoir where he writes that “I saw Chris out and briefly we chatted about his exploits at the war theatre and his future plans...soon, reports of his exploits and acts of bravery reached all corners of the republic” (26-7).

A man of this exploits, according to Achebe should not be killed but be licenced to kill Nigerian soldiers. Although Ken Saro-Wiwa is shocked at Okigbo's death, he questions his decision to join the Biafran Army since Okigbo once confessed to him that he could not kill any man irrespective of his tribe through a question he asked him at the beginning of the war (124). Ken Saro-Wiwa is surprised that Okigbo joined the Biafran army and simply writes:

He said he could not kill a man, any man. And that if he found an “Hausa man” in his garden, he would take him in, he will phone the police and hand him over to them... It was said that he had taken the commission into the Biafran army. I was surprised at that, especially in view of what he had told us in his residence in June. (124)

Okigbo's avowal not to become a soldier irrespective of any situation is also confirmed by J. P. Clark in his National Merit Award lecture quoted by Odia Ofeimun (2012:17-18). Recounting Clark's account of how Major General Ironsi wanted Okigbo to persuade Ifeajuna in Ghana to come home, but for fear of danger, begged Clark to accompany him, Ofeimun reveals that Okigbo was really afraid of the assignment as Clark recall that “We knew the dangers of the assignment. J.P, I can't bear a pin prick! Chris had laughed. Yet, when war came, he was to take up arms and die for a new cause.”

Ali Mazrui (1971) also famously debated the position of Okigbo's painful death in his novel in which Okigbo was accused of wasting his talent on a conflict of disputable merit; putting society before art in his scale of values since no great artist has a right to carry patriotism to the extent of destroying his creative potentials (41). In continuation of this unresolved debate in Mazrui's novel on Okigbo, the two memoirists still have different opinions. To Achebe,

Okigbo is blameless but to, SaroWiwa on the other hand, Okigbo would have done better justice to the commitment of writing poems about Biafra and Biafran experience than dying needlessly in a nameless place as he laments.

He would have do better justice to the commitment if he wrote poems about biafra and biafra experiences. But it is possible that the biafra thing did not move him to song, and he sought relief in the battlefield, where he reaped a harvest of death, dying needlessly in a nameless place. (125)

At the end, what Achebe does while presenting Okigbo is to explore the theme of the futility of war using a literary icon, Okigbo, in a lamb-like description so that readers will apportion blame and and feel revulsion to the side that killed him; while the side that lost him will elicit sympathy and pity. But Saro-Wiwa, who never supported the Biafra idea due to his tribal affiliation, sees Okigbo's death as needless.

III. AUTHORITARIAN NARRATIVE STYLE IN ACHEBE'S *THERE WAS A COUNTRY*

Authoritarian narrative style advances its reading of common historical documentation as the only certified version of events. Homi Bhabha (1990:19) writes that such writers go further to quote from renowned historians, scientists, novelists, playwright, endnotes, journals and textbooks to back up their writing. Bhabha further states that authoritarian narrative style strives to construct an authorized version of historical events by arresting and de-substantializing all other shades of narratives (19). This narrative style poses the greatest interpretive crisis since it expels all other forms of representation. Therefore, authoritarian narrative style tends to flatten differences in many narratives by disallowing contradictions.

Therefore, in all aspects of the Nigerian Civil War that should alarm the moral consciousness of any writer, Achebe is either indifferent, ambiguous or dismisses them outrightly because the victims are not his people. But in every encounter that shows the Igbo being killed or resented by Nigerians or by the Yoruba in particular, Achebe intensifies his narratives spotlight in exaggeration, by deploying stratospheric rhetoric, including quotes from respected foreign authors with further elaborations in endnotes to show he is not partial.

This is why Achebe equally calls upon powerfully coercive emotive words and phrasings to dignify what is clearly repugnant to reason. For example, "presence of organized genocide" (92), 'prospect of annihilation'(217), "ethnic cleansing" (125), "starve into submission policy"

(210), “purge the city of its Igbo inhabitants”(137), “in actions reminiscent of the Nazi policy of eradicating Jews” (137), “rebel troops wiped out”(I 84), are all means of raising sympathy for the Igbo. He does this by employing an authoritarian narrative technique of endnotes and quotations from renowned persons through the use of an indifferent tone in areas where the Igbo had upper hand over the Nigerian troops and the use of exaggeration to garner up sentiment and pity for the “oppressed Igbo.”

Achebe, like Enugu Radio during the beginning of the Nigerian crisis and Biafra Radio during the war, suppresses this information and goes on to pivot the “pogrom” on the fact that the Igbo were resented and persecuted because they are the most dominant tribe (233) who led the nation in virtually every sector — politics, education, commerce and the arts (66). This included having two Vice-Chancellors in Yoruba land... they spearheaded the struggle to free Nigeria from colonial rule (97). An Igbo man, Achebe writes, has “an unquestionable advantage over his compatriots... unlike the Hausa/Fulani that was unhindered by a wary religion and unlike the Yoruba that was unhampered by traditional hierarchies (74).

Ken Saro-Wiwa who knew that the supposed Igbo supremacy over other tribes will never cease to exist, categorically refutes Achebe’s postulations. He counters Achebe’s postulations when he writes that:

The west was not unaware of its advantages. It had a concentration of trained man-power unrivalled in any part of black Africa- yes! The Yoruba were far better trained than the Ibos who mistakenly prided themselves as the most trained ethnic group in Nigeria. The Yoruba had trained three generations of lawyers; in Samuel Johnson. They had a notable historian, way back in the 19th century; and the list could be extended considerably. By contrast, the first Ibo lawyer, the late Sir Louis Mbanefo, was still alive; so also their first medical doctor, so also their first historian, the likeable Kenneth Dike. (77)

Ken Saro-Wiwa does not need to add endnotes with elaborate explanations to prove his point that the Yorubas are far better trained than the Ibos. The facts are there. But Achebe, in the spirit of the authoritarian narrative technique, quotes copiously from other writers to buttress his point of Igbo supremacy. Demola Awoyokun also accuses Achebe of exaggerating Igbo supremacy over other tribes especially as Achebe depended heavily on an article written by an unknown author. Even till date, Paul Anber whose article Achebe quoted to buttress his supposed Igbo

supremacy over the other tribes is a mythical lecturer in one of the Nigerian universities. As Awoyokun explained, he

looked up the September 1967 Journal of Modern African studies 5, No. 2 which Achebe quoted. Curiously, this “scholar” (Paul Anber) was designated as “a member of staff of one of Nigerian Universities”. But, why would a scholar hide his place of work in a journal? And the publisher accepted it? Most importantly, I checked all the essays and book reviews in all the 196 issues of Journal of African Studies, from the first volume I issue I of January 1963 to the last issue volume 49 November 2011, there was nowhere a piece was published and designation of the scholar so vague or hidden. More importantly, this Paul Anber never published any piece before and after this article in this Journal. (4)

Awoyokun, therefore, concludes that Paul Anber is a fake name which someone else or a group of people, possibly a supremacist Igbo, has used to masquerade while trying to portray the supremacy of Ibo over other tribes. And Awoyokun laments that this single piece written by “a member of staff of one of the Nigerian universities” has been the cornerstone of all articles widely quoted by Ibo propagandianist writers (5).

IV. MARGINAL STYLE IN SARO-WIWA’S *ON A DARKLING PLAIN*

Austin George (2008:38) observes that one of the vexing questions in the discursive tussles between authoritarian narrative style and oppositional discourses is the politics of remembrance of history in relation to how to read it, document it, interpret it and to claim a stake in its narrative territory. George further states that while authoritarian narrative style strives to construct and project an authorized version of history due to dependence on renowned historians, scientists, etc as a means of arresting and de-substantializing all other shades of narrative, marginal narratives tend to mock and abrogate the totalizing claims of hegemonic narratives by projecting a fragmentary point of view which valorizes their distinctive experiences (38).

For the marginal writers, Homi Bhabha says, that “Remembering is never a quiet act of introspection or retrospection. It is a painful act of putting together the dismembered past in order to make sense of the present” (14). To remember in marginal technique, therefore, is to engage in an intentional process of historical retrieval. Bhabha further states that “it is also a vital

discursive vector through which notions of domination and resistance of authoritarian narrative subjugation may be processed and constructed by hegemonic and counter hegemonic narratives” (14). The conclusion we can draw from Bhabha is that marginal narrative helps in giving a vast diversity of social meanings and representations to the same historical event. This is why rather than a single authorized version of events, one often finds a rich cultural community of meanings originating from various fragmentary versions of the same story instigated by marginal narratives. Therefore, wherever authoritarian narrative discourses advance their reading of history as the only valid version, marginal narratives encourage one to always recognize history as a contentious field with many fragmentary versions. Thus, marginal discourses remind people in other words, that unless one views and understands histories many fragments as carriers of distinct memories, one may never accurately hear history’s polyphonic voices. It is in these conflicting processes of representations of marginality in the words of Isaac Rutherford that “violence, antagonisms and aversions are the core or authoritarian discourses and identities become manifest through marginal narratives” (22). However, Vincent Leitch (1992: 80) opines that the organizing concerns of marginal writers are aimed at specifying three functions which are: the biological, psychological, socio-economic, historical, political and linguistic shaping forces on literature; counter negative authoritarian suppositions, image, practices, canons and institutions and recovering and scrutinizing denigrated literary works by creating new cultural histories.

Although there are many narratives on the Nigerian Civil War, most of them seem to be mainly concerned with recording the experiences of the dominant groups involved in the war (either on the federal or the secessionist side) without exposing minority ethnic cruelest pains then. Few creative writers give a balanced representation while many creative writers indulge themselves in mutiny of memory due to tribal affinity. Mutiny of memory here is a deliberate and intentional way of refusing to relay events as they really happened and in the process one becomes a rebel of one’s own memory. It is not a memory failure but a mutinous way of forgetting reality as a result of selecting materials only relevant to one’s goals of creating.

Therefore, Ken Saro-wiwa’s major aim in *OaDP* not mainly to narrate the incidents and events of the Nigerian Civil War as most other writers did, but through a mutiny of memory, to select only incidents that show the suffering of the minorities through the stylistic use of digression. In his authorial note, he says:

While narrating my experiences, I also examine the political and social aspects of the war, among them, inter communal relations in the vary theatre of the war... I cannot claim to have dealt with all the minorities in then eastern Nigeria. However, the case of Ogoni people whom I know (well, being an Ogoni myself) it is fairly representative of the experience of the minority groups (10). My story will have served its end, should it succeed in this minimal task of bringing to wider public view the ignoble treatment given in war to the Nigerian minorities, their degradation and dispossession by their more numerous compatriots, the best of whom have maintained a conspiracy of silence even in the face of the bare facts. (13)

Ken Saro-Wiwa was one of the few Nigerians who saw the war from close quarters, for He says that “I am one of the few Nigerians who were privileged to be close to the war in its various theatres” (10). He was at the University of Ibadan in Western Nigeria at the beginning of crisis (16-18), at Eastern Nigeria as a supporter of Biafran secessionist movement at its inception (67), ran to his village (115) and escaped to the federal capital, Lagos (127-41), where he was eventually appointed an administrator for the strategic oil port of Bonny (149). He then remained at the war front torn oil port for the rest of the war and later held cabinet positions during and after the war in Rivers State. Throughout the memoir, Saro- Wiwa strongly opposes secessionist movement. To him, the minority groups such as Okrika, Engene, Belgete, Ogoni, Efik, were against the war but were implicated simply because of their geographical congruity with the dominant perceived Ibo country.

This is why Saro-Wiwa is not too engrossed with telling the Nigerian Civil War story but mainly, while using the marginal narrative style, to give disturbing accounts of the brutality suffered by the minority groups in the hands of their Ibo neighbours. Hence, he challenges the dominant authoritarian Ibo post-war literature claim of being the most oppressed group in Nigeria during the Civil War. He argues that the oil-bearing minority Niger Delta communities were the theatre, space and stage for the war. In developing his marginal narrative style, the authorial note preceding the actual narrative is where Saro-Wiwa articulates what is clearly the organizing thesis of his memoir. He says:

Most Nigerian literary works on the war, both fictional and otherwise, have been produced by Ibos and have been concerned mainly with their suffering in the war.

They have tended to support the argument so eloquently put before the world by Baifran propaganda that the Ibos were and are the oppressed of Nigeria. My account shows this is to be far from the truth ... That the real victims of that war were the Eastern minorities who were in a no-win situation. They were the oppressed in Nigeria. (10)

V. CONCLUSION

So far, we have been able to show that both memoirists tell their individual stories like the blind men who visited the zoo, touched the same elephant from different angles and had varied descriptions of the same elephant. To Ken Saro-Wiwa, *OaDP* is important because it does not only dethrone the authoritarian historicity of dominant discourse representations, but it equally re-authorizes history by projecting versions of unheard events of the minorities submerged in propagandist literature. Achebe, on the hand achieves his aim of telling his personal experience of the Nigerian Civil War by employing the authoritarian narrative technique of portraying Igbo as the most superior tribe in Nigeria. But this threat of superiority of the Igbo over other tribes led to the pogroms and the war that reduced their numbers. Thus, it is obvious that Achebe and SaroWiwa's personal and negative experiences, convictions, state of minds, cultural backgrounds and tribal affiliations affect their creative process in the presentation of major characters and choice of narrative techniques in writing a common historical experience of the Nigerian Civil War. Therefore, we believe that many of the controversies surrounding Achebe's *TWaC* can be minimized if critics are able to understand that writers, being humans, are influenced by the state of their mind, the pains of their people, and cultural and ethnic affiliations which can be manifested in the way characters are presented as well as choice of words, language and styles.

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3.4. Conclusion

In this Module, we have explained the concepts of Marxism and Critical Consciousness. We have also examined two samples of essays that demonstrate the application of methods/techniques in the practical analysis of texts (drama and prose). We need to say as we conclude these discussions on methods and techniques that these notes are just to serve as a guide for further studies. The discussions are by no means exhaustive. There are many more methods and techniques that the adventurous student can find and use in the course of critical thinking and writing.

3.5 Tutor Marked Assignment:

Read ANY text of your choice carefully, select an appropriate method or technique, then, write an essay of at least 12 pages on the selected text.

Best wishes as you conduct your research.

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