

CHAPTER ONE

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

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Introduction

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

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

Aim of the Study

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

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

CHAPTER TWO

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

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Introduction

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

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

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

CHAPTER THREE

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

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Introduction

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

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

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

CHAPTER FOUR

TACKLING ISSUES ARISING FROM THE TRANSLATION OF ENGLISH HYMNS INTO YORUBA

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Introduction

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

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

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

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

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

CHAPTER FIVE

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

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Introduction

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

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

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

CHAPTER SIX

TRANSLATION STUDIES AND GLOBALISATION

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Introduction

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

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

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

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

CHAPTER SEVEN

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

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Introduction

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

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

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

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

CHAPTER EIGHT

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

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Introduction

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

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

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

CHAPTER NINE

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

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Introduction

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

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

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

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

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

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

CHAPTER TEN

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

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Introduction

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

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

Le sens fictif de *Tébonsé*

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

CHAPTER ELEVEN

LES LEGISLATIONS LINGUISTIQUES: QUELQUES TEMOIGNAGES DU FRANÇAIS AU NIGERIA

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Introduction

Pour harmoniser les actions linguistiques du pays, le Nigéria, comme plusieurs autres nations en voie de développement, formule toujours des législations (linguistiques) utiles dans le but d'ouvrir une nouvelle voie pour l'enseignement des langues. Cette action se manifeste dans la formulation et la révision régulière de la politique dynamique, cohérente et nationale sur l'éducation comme celles de 1977, 1989, 1998, 2004 et 2013.

Dès 1998, par exemple, nous avons constaté que les législations linguistiques au Nigeria ont eu constamment comme l'un de leurs objectifs d'affirmer la présence de la langue et de la culture française, conjointement avec l'anglais et d'autres langues parlées au Nigéria. Ces législations ont connu, au cours des années, diverses orientations reflétant les idéologies et les priorités des hommes politiques qui ont conduit l'action sur la langue. Et aujourd'hui, l'on peut parler de législations linguistiques différentes. Chacune de ces législations a aussi exercé une influence sur l'élaboration du système éducatif nigérian.

Grâce à l'investissement d'un statut linguistique au français par le feu Président du Nigeria, le General Sani Abacha en 1995, le français, tout comme l'anglais, peut être considéré comme une langue officielle privilégiée au pays. A part l'anglais, le français est la langue étrangère la plus importante au Nigéria. C'est la seule langue européenne que l'on apprenne comme telle au niveau secondaire, au Collège d'Education et à l'université ; les autres langues étrangères comme l'allemand, le portugais ou l'espagnol ne s'apprennent que dans certaines universités. Cette langue a sa place dans la société contemporaine ; le monde moderne la voit comme l'une des langues majeures dont dépendent la civilisation et l'avancement technologique. Selon la 21ème édition de l'ethnologue (2018). Le français est la sixième langue la plus parlée dans le monde entier, venant après l'anglais, le chinois, l'hindoustani, l'espagnol et l'arabe. La langue française est présente dans environ 54 pays du monde et ses locuteurs sont estimés à environ 284, 9 millions Wikipédie (en ligne). Pour tous ces locuteurs, elle n'a pas la même importance ou le même visage: langue maternelle pour certains et seconde ou étrangère pour d'autres.

En vue des points ci-dessus et de l'importance de la législation linguistique pour le Nigeria, notre recherche portera sur : « La législation linguistique : Quelques...

CHAPTER TWELVE

A CONTRASTIVE STUDY OF HAUSA, IGBO AND YORUBA CONSONANTS

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Introduction

Contrastive Analysis: An Overview

Contrastive analysis (henceforth CA) is the systematic comparison of two or more languages, with the aim of describing their similarities and differences (Johansson, 2008). It has the purpose of providing input to applied disciplines such as foreign language teaching and translation studies. CA has often been done for practical/pedagogical purposes. The aim has been to provide better descriptions and better teaching materials for language learners. When we compare, we often see things more clearly. The contrastive method proves to be a useful heuristic tool capable of throwing valuable light on the characteristic features of the languages contrasted (Firbas, 1992: p. 13). The main idea of CA, as propounded by Robert Lado in his book *Linguistics Across Cultures* (1957), was that it is possible to identify the areas of difficulty a particular foreign language will present for native speakers of another language by systematically comparing the two languages and cultures. Where the two languages and cultures are similar, learning difficulties will not be expected, where they are different, then learning difficulties are to be expected, and the greater the difference, the greater the degree of expected difficulty. On the basis of such analysis, it was believed, teaching materials could be tailored to the needs of learners of a specific first language. In practice, we often focus more on a surface comparison of languages, starting with the sounds, then the grammar and the lexicon ('micro linguistics', in James' 1980 terms). Later, matters of language use discourse structure ('macro linguistics') came to the fore and new fields such as contrastive sociolinguistics, cross-cultural pragmatics and contrastive rhetoric emerged.

The Basic Ideas of CA Are:

1. Describe and compare the mother tongue /L1/ source language and the foreign language /L2/ target language.
2. Predict points of difficulty.
3. Use the results in order to improve teaching materials.

The procedure of CA involves four stages:

1. Description (i.e. the two languages are formally described)
2. Selection (i.e. certain items or areas are selected for comparison)
3. Comparison (i.e. finding similar and different items)
4. Prediction (i.e. in which areas the errors will most probably occur). Contrastive studies is divided into theoretical and applied: Theoretical contrastive studies give

CHAPTER THIRTEEN

INFORMATIVITY AS A STYLISTIC ELEMENT: DISCOURSE IN *IFÁ* CORPUS AND YORÙBÁ PROVERBS

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Introduction

A good stylistic analysis of a text or discourse should be based on a specific mode or framework of a stylistic element, around which such a text or discourse can be described. In the field of Yorùbá Studies, analyses of texts or discourse stylistics are relatively not many when compared with other text theories or studies. Few works exist in Yorùbá stylistics, using stylistic elements such as grouping, connection, prominence, cohesion and semantic interpretation as propounded by Callow (1974) and adopted for Yorùbá texts by Awóyalé (1989). Some of the stylistic elements are yet to be used in relation to Yorùbá texts and discourse. For example, no stylistic analysis is known to exist, using intentionality and acceptability, informativity, situationality and intertextuality and reference as propounded by de Beaugrande and Dressler (1981). However, this study attempts to adopt the principle of informativity so as to fill one of these gaps.

A stylistic study should be streamlined into one or two elements of stylistics. Many stylistic works concentrate on the use of features of language such as idiomatic expressions, figures of speech and in some cases, oratorical analysis. Modern stylistic analysis or study should be analyzed around or into one of the stylistic elements. Therefore, this study describes *Ifá* Corpus and some proverbs using the stylistic elements of informativity, that is, “the extent to which presented materials are new or unexpected” (de Beaugrande and Dressler (1981: p. 160).

In this study despite the fact that, *Ifá* and proverbs are culture-bound genres, data is translated into English for the benefit of a wider audience. The Yorùbá data are interpreted but, in some cases, uninterpreted, in order to retain the *couleur locale* of the original texts, especially *Ifá* Corpus, “since the indigenous language is more conducive to the interpretation of an indigenous genre” (Ilésanmí, 2004: p. 111).

Objective of the Study

The main objective of this study is to demonstrate the principle of informativity in *Ifá* Corpus and Yorùbá proverbs. This is aimed at showing the input and impact of the stylistic element of informativity in the selected texts. The indispensable use of these texts in the daily or important activities among the Yorùbá people cannot be...

CHAPTER FOURTEEN

LA TRADUCTION PEDAGOGIQUE FACE A LA FAIBLE COMPETENCE LINGUISTIQUE DES APPRENANTS EN CONTEXTE UNIVERSITAIRE NIGERIAN

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Introduction

« L'étudiant se heurte à la traduction comme problème, l'enseignant résout la traduction comme problème, et la confrontation de leurs versions respectives ne devient pleinement fructueuse que s'ils sont capables, en dialoguant, de justifier leurs choix. ». (Michel Ballard, 1987: p. 11).

La traduction recouvre aujourd'hui diverses définitions pour les traductologues, linguistes, pédagogues ou spécialistes de la communication. C'est cette multiplicité de définition qui pousse Reiss (2009 : p. 18) à remarquer que « Les réponses à la question « qu'est-ce que la traduction ? » ont été contradictoires, car chaque auteur érigeait en principe absolu sa conception de l'activité traduisante et l'objectif qu'il avait assigné à un produit de la traduction... ». En effet, alors que pour Catford (1965 : p. 20), la traduction est considérée comme « le remplacement du matériel textuel de la langue de départ par le matériel textuel équivalent dans la langue d'arrivée », elle constitue, selon Vinay et Darbelnet (1976 : p. 20), « le passage d'une langue A à une langue B pour exprimer une même réalité X ».

Dans une autre perspective, Lederer (2001 : p. 7), définit la traduction comme un « processus consistant à comprendre le texte original à déverbaliser sa forme linguistique et à exprimer les idées comprises et les sentiments ressentis » tandis que Taber (1971 : p. 11), la considère plutôt comme l'action de « reproduire dans la langue réceptrice le message de la langue source au moyen de l'équivalent le plus proche et le plus naturel, d'abord ensuite en ce qui concerne le style ». Il découle de toutes ces définitions que la traduction n'est pas seulement un produit - c'est-à-dire le passage d'un texte d'une langue, mais aussi un processus voire une démarche de réécriture, de reproduction ou de réexpression d'un message, d'une idée, d'un sentiment et d'une culture d'une langue à l'autre.

D'une manière générale, on distingue en pratique deux grands types de traduction : la traduction professionnelle et la traduction pédagogique. Alors que le premier type fait référence à la pratique professionnelle du métier de traduction et recouvre plusieurs domaines professionnels (droit, économie, sciences, etc.), le second se réfère à l'enseignement de la traduction en contexte institutionnelle souvent comme objet de...

CHAPTER FIFTEEN

THE ROLE OF COSTUME IN CHARACTERS BUILDING: AN EXAMPLE OF TOYIN ABIODUN'S *THE MARRIAGE OF ARIKE*

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Introduction

The use of costume is so important that it cannot be neglected in any theatrical production. This is because it projects, communicates and contributes to the visual aesthetics of the whole production. Therefore, it behoves on the theatre artist to take cognizance of the relevance of each costume being used in any given performance. For instance, in every stage production, the work of the costumier most often becomes projected to the audience as soon as people settle down in the theatre. This is why a costumier needs to choose his or her costume very carefully while preparing for a performance.

The essence of costuming in a play production is to pass across certain information about the characters and generally educate the audience by giving a clearer interpretation of the play. Though, the aesthetics essence of costuming in a theatrical performance cannot be undermined, its capacity to giving insight to the setting, concept, themes, period, moods and the intended message of a performance can hardly be ignored as well. But, meaningful success of the entire performance is achieved when characters truthfully delivers in accordance with the overriding tone of the play. These two creative elements - characters and costume - shall receive focal attention in this work using Toyin Abiodun's *The Marriage of Arike* as example.

Literature Review

A careful use of costume in theatrical production is significant when considering the conception of style of production, generic consideration, concept, interpretation of period, locale where the cast are situated in the play, as well as some hidden meanings therein. Crucial also is the choice of materials and colour scheme that provides the desired blend both for the production demand and the cast. In theatrical performance, costume helps to indicate social status, class, profession, religion, nationality, and can as well serve as the historical and geographical signposts for the cast and entire production. Adelugba (1987, p.32) re-echoes this in his description of costume as:

Clothes that are worn on stage for the personification of assigned roles in dramatic production be it their personal cloth or ordinary apparel, they are called costumes because when on stage they cease to be personal belongings. They are...

CHAPTER SIXTEEN

ANALYSIS OF STRATEGIES FOR TRANSLATING CULTURE-SPECIFIC EXPRESSIONS IN *ŞOYINKA'S IN THE FOREST OF OLÓDŪMARÈ*

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Introduction

The art of translation has a long history. It is as old as language (Shafi, 2007) or writing (Selvan, 2010). The best documented examples of translation in history are the Bible, the Qur'an, and other religious texts. Works of great thinkers and scholars, such as the Greek and Latin Philosophers, have also been translated in order to spread ideas and values in their works to literate members of other cultures. According to Steiner (1998, p. 51), "translation exists because men speak different languages". Thus, as human society is blessed with many languages, and as people of different cultures and races are basically in need to interact in order to share knowledge, exchange ideas, gain economic benefits and overcome challenges of life, translation from one language into another has become essential. Translation is without doubt an important medium of international communication and exchanges.

Translation as the reproduction of the meanings of the contents of a text from one language into another, plays vital roles in multilingual societies. It removes the barrier underlying multilingualism and multiculturalism by mediating the problems of misunderstanding among the people of different linguistic and cultural backgrounds. It also serves as a means of rapprochement between and among nations of different languages and cultures (Adédímèjì & Àyúbà, 2012: p. 235). Translation breaks boundaries and bridges contacts between nations worldwide (Fraihat & Tengku Mahadi, 2011: p. 1). It is indeed "a bridge across cultures" (Abioye, 1999).

In practice, translation can be grouped into two broad types: general and specialized. General translation is the simplest and most common type. It involves the use of everyday language and does not require the understanding of specialized terminologies before transferring messages from one language into another. Examples of general translation are found in daily interactions like physical, email and telephone conversation translation. Specialized translation is by far strict, and it requires some discipline-specific understanding of vocabulary and key terms. It cannot be undertaken by a layman as it requires more than bilingual-bicultural skills and translational competence (Bergen, 2010). Medical translation, legal translation, technical translation, and literary translation are few examples of specialized translations...

CHAPTER SEVENTEEN

CAN ADVANCED LEARNERS OF FRENCH DO WITHOUT INTERFERENCE FROM ENGLISH AS A SECOND LANGUAGE IN THEIR ONLINE PRODUCTION? A CASE STUDY OF YEAR ABROAD STUDENTS' DISCOURSE IN FRENCH

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Introduction

Interference can be described as a phenomenon in which a speaker consciously or unconsciously introduces structures, words or knowledge of languages previously acquired or learnt when speaking or writing another language. These interferences can be phonological, grammatical, lexical and semantic in nature. The lexical interferences can either be an outright transfer of a lexical morpheme from one language to another or be an extension of meaning of a lexical morpheme owing to similarity with a morpheme in another language. Phonological interferences manifest in the difficulty in pronouncing certain sounds in the foreign language due to the influence from previously acquired languages (Weinreich, 1953 & Romaine, 1989). This can equally occur when a speaker uses sounds from other languages when speaking another language. On the other hand, the grammatical interferences involve the borrowing of syntactic structures, word order and agreement of other languages when speaking a different language (Kinzel, 1964 & Mackey, 1976). Semantic interferences consist of translation of meanings, word for word, from other languages (Lightbown & Spada, 2006; Odlin, 1997).

In Ghana, French as a Foreign Language (FFL) is learnt in a multilingual society. Research has shown that Ghanaians use a range of languages between fifty (50) and seventy-nine (79) with English language being the official language (Haruna, 2008). In view of this, the learner may have the linguistic knowledge of at least two languages (i.e. his L1 and English) before he starts learning French. English is dominant in Ghana because it is the language of instruction beyond the third year of the Primary School. Also, it is the language used for administrative purposes and even in most media.

This study will therefore be based on interferences from English in the online production of French. An online production is the spontaneous response to a question which leads the speaker to produce a monologue by narrating an event or a language learning experience (Levelt, 1989; Buttersworth, 1980). Our respondents were therefore subjected to a spontaneous production task where they have to narrate some experiences during their year abroad stay in Togo. This task is done without preparation or prior knowledge of the topic by learners in order to reveal the challenges that the situation of communication pose to Level 400 students referred to as advanced learners of French...

CHAPTER EIGHTEEN

A NEW CRITICISM OF GABRIEL GARCIA MARQUEZ'S "NO ONE WRITES TO THE COLONEL"

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Introduction

Critics, among them, Dhanabal (2011), Forero-Ucros (2014) and Giuffrida (2014) agree that Garcia Marquez's "No One Writes to the Colonel" is a classic but are divided on how to categorize it as a work of fiction. The work was originally published in Spanish and titled *El Coronel no tiene quien le escriba* but as a classic has since been translated into the English language and has continued to enjoy wide criticism. In the opinion of Forero-Ucros (2014), the work is a short story; to Dhanabal (2011) it is a novel while Giuffrida (2014) is categorical that "No One Writes to the Colonel" is a short novel. Howe (1986) is, however, divided between describing the work as a 'short novel' and a 'novel'. In an anthology, Howe (1986) introduces "No One Writes to the Colonel" and eleven other works in the title as 'Twelve Short Novels' but goes on later in the collection to describe Marquez's work subsequently in the introduction to the piece especially as a novella. Howe's use of 'short novels' in the title of the anthology appears driven by the understanding that the stories in the anthology are various in lengths. In the anthology are stories that are more voluminous than Garcia Marquez's piece and Howe feels 'short novels' as a term serves in the circumstance for all the stories in the collection. Though a story like Saul Bellow's 'Seize the Day' is more voluminous than Garcia Marquez's "No One Writes to the Colonel", and present in the same anthology, the term more serves and is safe, for Howe, to describe the two works, and of course the other pieces in the collection as novellas.

"No One Writes to the Colonel" is a novella by almost all standards. Whatever the good deal of debate and theory about the novella, it is agreed that it is a middle-distance category between the short story and the novel (Cuddon, 2013: p. 481). According to Cuddon, 'novella' or its German variant, 'novelle', is often used to distinguish a long short story from a short story and a short novel from a full-dress novel (p. 481). About the nature of the novella, Cuddons observes that it is 'a fictional narrative of indeterminate length (a few pages to two or three hundred) restricted to a single event, situation or conflict which produces an element of suspense and leads to an unexpected turning point' (p. 480). Going by the description of the novella above, there is little debate, if any, that "No One Writes to the Colonel" fits well into the above description. The work is less than fifty pages in length and so definitely longer than a short story. "No One Writes to the Colonel" is clearly not a 'full-dress novel' but a slim fiction; it has to do with a single event, situation and conflict. The piece focuses on only the Colonel ...

CHAPTER NINETEEN

DISCOURS LITTÉRAIRE ET ENJEU POLITIQUE DANS *LE ROMAN DE PAULINE* DE CALIXTHE BEYALA

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Introduction

S'éloignant de la phase de dévoilement de la période coloniale et de celle du désenchantement après les indépendances, (Chevrier, 1984) les romans africains de nos jours se fondent sur une description de la misère et du drame sociopolitique et culturel que vivent les Africains. Parlant de ces romans, Kesterlout, (2001: p. 272) écrit :

ces romans ont en effet une portée métaphysique qui dépasse leur argument et que l'on mesure au malaise profond qu'ils dégagent. Ils provoquent l'interrogation angoissée non seulement sur l'actuelle situation politico sociale de l'Afrique, (où sur l'aventure des peuples noirs) mais aussi sur l'humanité en général, en voie de détérioration.

A travers cette assertion, Kesterlout rappelle qu'écrire en Afrique revient essentiellement à émettre un message clé, encore mieux soutenir une thèse. Ainsi l'activité de création chez l'écrivain africain est sous-tendue par le désir de dénoncer les perturbations d'ordre identitaire, physique, psychique... dont il est constamment victime. Dès lors à côté de tout discours littéraire africain se trouverait certainement un enjeu politique qu'il faut décrypter. C'est ce que se propose de faire cet article. Notre problématique y consiste à établir le lien entre politique et littérature.

Il s'agit d'évaluer la place du politique, c'est-à-dire d'observer comment *Le roman de Pauline* Beyala négocie la relation avec le pouvoir en place en vue d'un changement positif de la condition des sujets objectivés. Autrement dit, il s'agit de déterminer la nature et la forme de l'engagement de Beyala dans le contexte postcolonial à travers le dit roman. Comme méthode d'approche, la théorie postcoloniale qui a pour but d'analyser les effets durables de la colonisation sur les peuples colonisés est adoptée. L'article conclut que Beyala prend dans *Le roman de Pauline* la posture d'une écrivaine jugeant son époque en proie à la détérioration...

CHAPTER TWENTY

“RUIN THE BODY”: A DISCOURSE ON DEATH AND ANNIHILATION IN RŪMĪ’S *MATHNAWĪ*

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“For lovers, there is a dying at every moment: verily, the dying of lovers is not of one sort. –Rūmī”.

Introduction

Sūfism is a very complex difficult concept to define. The terms “Sūfī” or “*Taṣawwuf*” in Arabic are said to have originated from the word *ṣūf* (wool) which early practitioners of Sūfism used to wear as a practical manifestation of their aversion for ostentation and the pursuit of earthly pleasures. But the two terms, namely “Sūfism” or “*Taṣawwuf*”, have however continued to occasion scholarly interest and attention largely because reference to the wearing of wool by Sufi devotees is deemed to be inadequate as a marker for the whole idea of mysticism (Davis, 2009). Thus, classical Islamic scholars (of Sūfism) have proposed different definitions for the concept. For example, Sūfism has been described as “freedom and generosity and absence of self-constraint” (Schimmel, 1975: p. 15), in the devotee or Sufi practitioner; it is “to sacrifice one’s soul” and annihilate oneself in the cause of the Divine (Ad-Daylamī, 1955). It has further been suggested that “Sūfism is not (achieved) by much praying and fasting. Rather, it is attained through “the security of the heart and generosity of the soul” (Schimmel, 1975: p. 14); it is “to possess nothing and to be possessed by nothing” (Schimmel, 1975: p. 15).

This definition describes the irrelevance of worldly materials to a Sūfī. In addition, Massignon (1913) also made a poignant remark about what Sufism aims at when he noted that the mystic call is a rule of an inward rebellion of the conscience against social injustices, not only those of others but primarily and particularly against one's own deficiencies with a longing strengthened by internal refinement to discover God at any cost.

However, without prejudice to the above and other themes in Sūfī epistemology, if as such they may be described, the inevitability and certainty of death appears to be the most important. Early Sūfī literature, which is largely circumscribed by the idea of death in Islam, is full of interesting discussions on the experience of dying and annihilation. Preoccupation with death is so deep that all references to the experience is not usually to physical death, but to a transformation that gives “real life” and supports “real living”. That is, one can begin to experience the essence of life and will be able to maintain a purposeful living. In other words, the idea of death or dying in Sūfism is an experience...

CHAPTER TWENTY-ONE

A CLOSE SECURITY OF LANGUAGE AND IDENTITY IN JUNOT DÍAZ'S THIS IS HOW YOU LOSE HER

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Introduction

This paper contains a detailed and in-depth analysis of the main text under study: *This is How You Lose Her* by Junot Díaz. In this analysis, the nine stories of the text have been divided into four groups to enable a concise analysis. The grouping of the stories has been done according to shared characteristics among the stories, which will be elaborated on in the main analysis. There has also been an attempt at arranging the events that the stories detail in chronological order, which Díaz does not do in the collection. A chronological order will give clearer insight into the life story of the main character and narrator, Yúnior, and in turn show the development of his linguistic and cultural identity. In order to accurately portray Díaz's style, the Spanish words in this analysis are not italicized, in keeping with Díaz's non-italicization of Spanish in his text. However, translations of the words are offered in footnotes at the bottom of the pages on which they appear.

“Otravida, Otravez” and “Invierno”.

“Otravida, Otravez” and “Invierno” are the only stories in the collection which feature Ramón de Las Casas Snr, Yúnior's father. It cannot be mere coincidence then, that these are also the only stories that bear Spanish titles, as Spanish is Ramón's dominant language. These two stories also prominently feature the use of the harsh weather conditions of winter as a symbol of the struggles which the characters face in the dislocation they feel from their homeland of the Dominican Republic, and their simultaneous attempts to assimilate into the American culture.

“Otravida, Otravez” is the fourth story in *This is how you lose her*. Its title literally translates to “another life, another time”, although many translations hold it as “Another Life, Once Again”. This story is unique in several ways: it is the only story in the collection that does not feature Yúnior either as a narrator or as a character; it is also the only story in the collection that is narrated by a woman. “Otravida, Otravez” is narrated by Yasmin, a 28-year-old Dominican immigrant who has been living and working in the United States for five years. Yasmin is in a relationship with a man named Ramón, who is later revealed to be the father of Yúnior de Las Casas. Ramón has a wife, Virta, who he left behind in the Dominican Republic when he immigrated to the United States eight years prior. Virta writes long, imploring letters to her husband, letters which Yasmin reads fearfully, because she thinks they will compel Ramón to leave her and go back to...

CHAPTER TWENTY-TWO

LE FONCTIONNEMENT DE L'ABSURDE DANS LE NOUVEAU ROMAN AFRICAIN: UNE ANALYSE DE *RUE FELIX-FAURE* DE KEN BUGUL

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Introduction

Mes hommes à moi de Ken Bugul est un roman bouleversant fondé sur l'intime, la sexualité, la liberté et la construction de soi. La diégèse est présentée sous forme d'une introspection et d'une confession. La narratrice africaine Dior raconte l'histoire de sa vie et celle de certains habitués du bistrot parisien Chez Max. Avec une franchise étonnante, Dior décrit sa vie qui se construit entre la révolte et l'aliénation. Le nom du bar évoque immédiatement les pensées du Cap-verdien Monsieur Tonio et son salon de coiffure « Chez Tonio » dans *Rue Félix-Faure*. De même, on pourrait faire une comparaison entre Dior et la chanteuse Drianké de *Rue Félix-Faure*. Dans tous les deux romans, les espaces publics permettent à l'auteur de focaliser sur le monde extérieur. Quant à nous, nous sommes persuadés que c'est dans l'ouvrage antérieur *Rue Félix-Faure*, paru trois ans avant *Mes hommes à moi*, que Ken Bugul pose les bases de la thématique de l'absurde. C'est le besoin de systématiser notre travail dans ce domaine qui nous incite à débiter avec *Rue Félix-Faure*.

L'absurde, comme courant de pensée en littérature a des origines anciennes et il constitue un vaste champ d'étude traversant le théâtre tout comme le roman. Grâce à Bénac (1988), nous pouvons en répertorier les caractéristiques essentielles et des textes représentatifs, notamment dans la littérature française et européenne : Malraux (1933), *La condition humaine* ; Ionesco (1950), *La cantatrice chauve* ; Beckett (1953), *En attendant Godot* ; Camus (1942), *L'Étranger* et *Le mythe de Sisyphe* pour ne citer que quelques exemples. L'absurde met en évidence le sentiment que ressent l'homme confronté au non-sens de son existence. En d'autres termes, c'est l'état d'oppression et de souffrance morale découlant de « l'angoisse existentielle » (Bénac, p. 5) de l'être humain. À la différence des philosophies qui donnent une image idéalisée de l'homme, l'absurde peint une image tragique de l'univers dans lequel la monotonie règne.

L'assujettissement de l'homme au temps et à la mort assigne à notre aventure une fin définitive et dégressive. Essentiellement la lassitude ou « la nausée » naît de « la coexistence antinomique de l'homme et du monde » (Bénac, 1988 : p. 5). La maladie, les catastrophes naturelles ainsi que les ravages de la guerre renchérissent le pessimisme de l'homme. Inévitablement, le théâtre et le roman absurdes ont fleuri après la seconde...

CHAPTER TWENTY-THREE

DEMOCRATIC ILLITERACY: A THREAT TO SUSTAINABLE DEMOCRACY AND PEACE IN GHANA

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Introduction

Following the return to constitutional democratic governance 1993, Ghana has become a good reference for many international development partners as a democratic success in West Africa, and for that matter Africa, a continent noted for military and civilian dictatorship. After twenty-two (22) years of democratic experience (1993 – 2015), many are those who are wondering what have been the benefits of democracy for majority of Ghanaians, in the face of numerous socio-economic and political challenges and the dwindling faith in political leadership. This observation is as a result of the inability of the state, state-actors, political actors and the entire citizenry, who led the struggle to return the country to constitutional governance, to bring to fruition the many socio-economic and political prospects chanted in the advent of democratic governance, following eleven years (11) of military rule under the PNDC administration. This failure is largely due to lack of understanding and knowledge about constitutional democratic governance as codified in the Constitution of the Republic of Ghana, 1992, or purposeful ignorance of same for selfish political pursuits. This is what this paper calls ‘democratic illiteracy’ and considers inimical to the sustainability of democratic governance and peace in Ghana. Democratic illiteracy in this paper therefore refers to the absence of knowledge-based behaviour or the display of purposeful ignorance of same, for the effective workings of constitutional democratic institutions.

The study traces the root of democratic illiteracy in Ghana’s democratic governance to some historical and social realities, among which are the fact that: Multiparty democratic governance is alien to Ghanaian culture and realities; the introduction of Western-baked model of multiparty democracy has not been a natural process evolving from the people’s desire for such a system at the point of its introduction. It was the fruit of series of agitations led by a section of the Ghanaian middle-class and political elites whose interests do not coincide with that of the ordinary citizens; there had not been any effective political socialization or acculturation of the Ghanaian populace prior to or after the introduction of democratic governance; as a result, majority of the citizens, regardless of their level of formal education, lack clear understanding and knowledge about constitutional democratic governance as codified in the Constitution of the Republic of Ghana, 1992, or are purposeful ignorant of same for selfish and parochial political pursuits. Democratic governance in Ghana is therefore characterized by a high level of...

CHAPTER TWENTY-FOUR

MULTISENSORY AND METACOGNITIVE INSTRUCTIONAL APPROACHES AS DETERMINANTS OF UNDERACHIEVING NIGERIAN SECONDARY SCHOOL STUDENTS ACHIEVEMENT IN ENGLISH VOCABULARY

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Introduction

English language is the most widely used language by the non native speakers, even though it is not the most widely spoken language. This made the teaching of English as the second language a very important endeavour (Kittao, 2003). The teaching of English to nonnative speaker is refers to as English as a foreign language (EFL) or English as the second language (ESL), depending on the historical context. Quirk and Smirth (1978) assert that English as a foreign language is now generally taken to mean teaching the language as a subject for purposes similar to those for which French and German were taught in USA. English as a second language means teaching English in situations where it serves as a language of wider communication and the medium of instruction in at least part of educational system. Tiffen (1982) observes that the child growing up in English speaking Africa, such as Nigeria, is surrounded by a complex language situation, for besides having to master his own and often a second or even third indigenous language, he also requires a thorough command of the English language, if he is to be educated in the modern sense of it.

The core of a language involves the sound system, the syntactic structure and the vocabulary (Unoh, 1987). But of prime importance among these is the vocabulary (Kruse, 1929 as cited in Adeniyi, 2006). The reader must know the meaning of enough of sentence. Kim Seoh (1996) asserts that lexical competence implies more than just knowing what a word means. It subsumes a number of other kinds of knowledge including knowing what a word means, what differentiates one word from the other words that appear to mean the same. Others include what other meanings a word might have. What links it has with other items in the lexicon, how it behaves syntactically and just as importantly, its limitation of use according to situation and function. This means that vocabulary instruction should go beyond just helping the learner to internalize dictionary meaning. A central purpose in teaching should be to encourage and help the learner to become more aware of how native speakers and other proficient speakers use the target language, and to be more sensitive to differences in nuances and shades of meaning...

CHAPTER TWENTY-FIVE

MAPPING RESEARCH REPORTS WITH TABLES, CHARTS AND FIGURES

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Introduction

Research is a process that involves investigation in a chosen field or subject with the aim of making new findings/discoveries or acknowledging an already existing fact. In view of this, the researcher has to constantly give a feedback on the investigation to keep the reader abreast on the findings of the research. Kothari (2004: p. 1) defines research as “a scientific and systematic search for pertinent information on a specific topic...an art of scientific investigation...a careful investigation or inquiry especially through search for new facts in any branch of knowledge”. As for Creswell (2012: p. 3), research is “a process of steps used to collect and analyze information to increase our understanding of a topic or issues”. Simply put, research “... involves compilation and validation of information to an exhaustive theory and model construction” (Chawla & Sondhi, 2014). It therefore becomes imperative for the researcher to make use of systematic tools that will shed more light on his work. Apart from the fact that a research should be well organised, several studies, guidelines and discourses on scientific writing affirm the critical roles that tables, figures and graphs (or displaying items) play in enhancing the quality of manuscripts. That is why “tables and figures are an integral part of a well-written scientific paper, not an adjunct”. This paper therefore provides some essential guidelines for the effective use of tables, and figures in a standard research work.

When to Use Tables, Charts and Figures

The decision to use tables or figures in a research paper is part of planning that begins at the manuscript writing itself as they all have specific roles to play. Therefore, as one prepares for the research, it is also advisable to consider whether a figure or a table is more appropriate. Those graphics may have been copied or adapted to one's information sources or one may have created the data from one's own research. Nevertheless, it is important that tables and figures are used purposefully, that is with good reasons. According to <http://www.une.edu.au/current-students/resources/academic-skills/fact-sheets> 28-03 2017:

- If the text is crowded with detail, especially quantitative detail, consider creating a table. Do not overload the text with information that could be presented better in a table.
- Consolidate similar information into one table to let the reader compare easily. Do not make the reader search for related information.
- If a table has only a few rows and columns, try stating the findings in a few sentences...

CHAPTER TWENTY-SIX

HIGHER EDUCATION LITERARY CRITICISM TEACHING APPROACHES: NIGERIAN COLLEGES OF EDUCATION LECTURERS ASSESSMENT

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Introduction

“Assessment”, is from the word “assess”. Brown (2004) defines “assess” as making a judgment of value, quality outcomes, result or size. According to *Oxford Dictionary of Current English, fourth edition* “assess” means to calculate or estimate the value, importance or quality of something or someone. Assessment is the practical and veritable means of gauging teaching and learning outcomes. It is a very important component in the system of education; it belongs to the family of measurement, examination and evaluation (Ajidagba, 2009). The assessment of lecturers in the teaching of literary criticism in higher educational level especially in the Colleges of Education, is of great necessity for the purpose of guiding and improving in teaching and learning process. Due to this, there is the need for each lecturer to examine what he/she does and explore how to perform better to ensure that the objectives of the course is achieved. The conventional approach to the teaching of Literary Criticism has done less in helping students in critical thinking thus presenting the course as a difficult and problematic type to the students, as a result , not bringing the desired goals of literary criticism.

Literature represents people, culture or language. It introduces us to new world of experience. The language of literature (literary text) can ultimately be understood through literary criticism. The study of literature is very important because it exposes students to meaningful contexts that are filled up with descriptive language and interesting characters. Reading of literature develops students’ English language and enhances their critical thinking about literary elements. Literature appeals to students’ imagination as well as developing their cultural awareness. Unfortunately, many higher institutions focus their attention mainly on language teaching methodology and give little guidance on how to study and interpret literature (literary criticism) as well as designing effective classroom activities. Fortunately, there are various resources for lecturers to employ to improve the literary class; as some approaches to interpretation of literature are reviewed in this study.

Effective delivery of the curriculum calls for the teachers of literature-in-English to be reflective practitioners who model the thinking and the approach they expect of their...

CHAPTER TWENTY-SEVEN

AN ARTISTIC APPROACH TO POSTCOLONIAL DISCOURSE IN AFRICA: A CASE STUDY OF SOME FOUND OBJECT SCULPTURES

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Introduction

“Found object” is a strategy in contemporary art practice that explores everyday objects from people’s ordinary lives as art media. The human experience is built around objects and how people interact with them. Various objects mean different things to different people, depending on their cultural background or individual philosophy.

There are objects that are designed to adorn and decorate, whilst others are classified as sacred, embodying a particular event, moment or people (Camic, 2010: p. 81). The use of found objects in art is an age-long practice that could be traced back to the Palaeolithic culture of prehistoric art. This form of art was made popular in the twentieth century by Marcel Duchamp and other artists from the Dadaist movement, and towards the middle of the twentieth century other movements like the Surrealists also explored this strategy.

However, many African communities, long before this technique’s inception in Western art, practised the concept of found objects. Akpang (2014: p. 81) identifies the various materials and objects used in building shrines by many pre-colonial Africa communities to lend credence to this point.

Research methodology: Artistic Research

The research design in this study is framed within the context of artistic research. The term “artistic research”, according to Borgdorff (2010), refers to the connection of the domains of art and academia, and is the process of engaging studio enquiry as part of a research process. Every artist, Borgdorff further explains, is involved in research of some sort through their process of producing art, which includes their exploration of material, styles and techniques, or gathering information about a subject of interest. Explaining the relevance of art in research, Gray and Burnett (2010: p. 2) state that: “Art (in its broadest sense - creative practice) is now an increasingly acknowledged experiential mode of inquiry that, when firmly located within a research framework, can reveal insights and understandings in ways that expand our capacities for ‘knowing’”.

A pivotal action in the repositioning of art in an intellectual space can be traced to the French artist Marcel Duchamp and his radical challenge of the definition of art in 1968 (Petry 2011: p. 8). Duchamp at the time was attempting to shift the focus of art from an...

CHAPTER TWENTY-EIGHT

AN OVERVIEW OF THE IMPORTANCE OF FRENCH LANGUAGE FOR AN INTERNATIONAL RESEARCHER: AN OUTSIDER'S PERSPECTIVE

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Introduction

The role and knowledge of foreign language is a vital component of any advanced research studies that needs to be published either nationally or internationally. Indeed, Language plays a pivotal and significant part in various aspects of human endeavour. The role of language is not only limited to communication or interactive scenes, rather it extends into the vast branches of knowledge and human science and research. Language is a veritable tool for developing human knowledge and extending it for the benefit of human kind (Adejimola, 2008; Adebayo, 1999).

The French language is evolving, re-inventing itself, changing and becoming a multifaceted language, changing and adapting to modernity and cultural realities in the 21st century. With 274 million speakers, French is the 5th most spoken language in the world and benefits from demographic growth in sub-Saharan Africa where educational institutions, though encountering difficulties, continue to give it pride of place, (Organisation Internationale de la Francophonie, 2014). According to Organisation Internationale de la Francophonie, French language is said to be the 4th most used language on the internet, 3rd in business, 2nd in international information and the media, the 2nd working language of most international organisations and the 2nd most learned language in the world. French remains one of the most reliable seedbeds of cultural and linguistic diversity that must be recognised and promoted to ensure an inclusive dialogue between men and women, between traditions and cultures and different types of human societies (OIF, 2014).

The 21st century witnesses the ascendancy of French in academic writing and international research; hence, its importance for international researcher. French has become the language of not only science, computing, diplomacy, tourism, aviation but also research and academic writing (Suleiman, 2017). It is widely accepted that French language has become the language of choice for many international scholarly journals. The trend is on a rise as the academia increasingly publishes in French in contemporary times. In this respect, academic French, for the majority, means both an opportunity and a threat. It is listed as the official or co-official language of many countries and is spoken extensively in other countries where it has no official status. French plays a part in the cultural, political, or economic life of the many countries in contemporary times...

CHAPTER TWENTY-NINE

L'INTEGRATION DES DVD AUDIOVISUELS DANS LA FORMATION DES ENSEIGNANTS DES ECOLES NORMALES AU GHANA: L'IMPLICATION PEDAGOGIQUE

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Introduction

Cette étude qui porte sur l'implication pédagogique à l'intégration des nouvelles technologies dans les pratiques pédagogiques des formateurs en FLE, est évoquée à partir des données relevées au cours des études sur l'état de l'application des nouveaux outils technologiques dans les pratiques pédagogiques des formateurs dans les écoles normales au Ghana pour l'enseignement de la compréhension orale.

Cette recherche a évoqué des informations importantes et utiles qui retiennent notre attention. Trois données sont d'ampleur majeure que nous souhaitons traiter, voir leurs implications pédagogiques dans cette étude. D'abord, nous avons observé à travers les données recueillies chez les formateurs qu'ils manquent largement d'habileté professionnelle pour faire face aux changements qui émergent dans le monde éducatif à travers les nouvelles technologies de l'information et de la communication. D'un autre côté, les résultats montrent que les formateurs manquent de connaissance sur les approches d'exploitation des DVD audiovisuels éducatifs pour l'enseignement de la compréhension orale. En dernier lieu, ils pensent que les infrastructures technologiques dans les écoles normales sont mal adaptées face aux besoins d'enseignement du FLE à travers les DVD audiovisuels. En premier lieu, la pédagogie est centrée sur le développement des compétences dans un cadre pratique chez les formateurs (une formation sur les habiletés).

Selon Bipoupout, Boulhan, Diallo, Kizabi, Roegiers et Traore (2008 : p. 236) : « La mise en œuvre de la pédagogie de l'intégration a des conséquences pour l'enseignant qui doit ajuster certaines pratiques de classe. Pour mener ces ajustements, il doit souvent recevoir une formation complémentaire spécifique. Cette formation spécifique peut être prévue en formation initiale ou en formation continue ».

Nous avons constaté à partir des données pour notre étude qu'une large disparité et une hétérogénéité caractérisent la situation professionnelle des formateurs dans les écoles...

CHAPTER THIRTY

FREEWILL AND DETERMINISM IN MODERN PHILOSOPHY, HUMAN PSYCHOLOGY AND BIBLE DOCTRINE OF CHOICE AND RESPONSIBILITY.

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Introduction

Determinism is a philosophical concept that claims that every human action is caused, a result of a previous event. Many philosophers have tried to explain the existence of God based on the principle of cause and effect. The German philosopher, Gottfried Wilhelm Leibniz, proposed that “whatever exists must have a sufficient reason for its existence just as whatever happens, that is every event, must have a cause. There is no event without a cause, and nothing exists without a sufficient reason for its existence. It is this argument that constitutes the premise of determinism of human actions and choices. René Descartes in his discourse on the human mind views it as a pure ego, which could be influenced by the senses or the pineal gland. Descartes favours human thinking in proposing *cogito ergo sum, I think and I am*. Therefore many actions could internally or externally be motivated as theorised by Julian Rotter’s learning theory of locus of control. Supporters of determinism present that humans are not free because their actions are directly a result of some causes. Such causes are pinned at natural, scientific, environmental or psychological causes. In essence, we are made by forces outside of us, so humans are not free.

This position is opposed by the principle of the freewill, which claims that we make our choices. Humans are not objects that can be manipulated to get the result that is envisaged because given conducive circumstances we should be able to make our choices. This position is supported by cognitive psychologists, like Thorndike and Watson who support freewill, and that if a person is well-informed s/he will make beneficial choices. Hence important elements must be learnt in order to make proper choices in particular situations. It is the opinion of this researcher that this actually should be the basis for reaching out with the Gospel of Jesus Christ. As people come in contact with the Eternal Judge, the Merciful Almighty, who alone is the Saviour and Giver of life, they are enabled to make the choice to live right and in obedience to Him.

Determinism is inconsistent with freewill which is premised on moral responsibility. If people’s actions were determined *a posteriori* then causes beyond their control will serve to explain their criminal activities, this is inconsistent with freewill, which claims that individuals have moral bases and responsibility for the choices they make. In this paper, the focus is on analysing the contributions of Michael Norwitz and Professor Anthony...

CHAPTER THIRTY-ONE

AN EXEGETICAL STUDY OF 1 CORINTHIANS 14:34-35 AND ITS RELEVANCE TO REDEEMED CHRISTIAN CHURCH OF GOD WOMEN IN NIGERIA

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Introduction

In 1 Corinthians 14:34-35, women were asked to keep silent in the church meetings just as the laws says and that if they will ask anything at all, they should ask their husbands at home. This portion of the Bible has been interpreted mostly in an overestimated way. Paul of Tarsus, echoed the same idea: “Let a woman learn in silence with all submissiveness. I permit no woman to teach or to have authority over men; she is to keep silent.” (1 Tim. 2:11 ff). By way of remote background it should be noted that the status of women in the ancient Near Eastern world was generally that of an inferior (Cardascia, 1959: pp. 81-94). Research has found out that on the premise of these particular verses; women have been regarded less, treated with disdain. It is absurd to say the word ‘silence’ as a concept does not have effect on women. As the day takes up another, we see different interpretations to this particular verse of the Bible, different meaning have been read into the text. This various interpretations have been causing controversial issues in our contemporary church and society of which we see the result daily on women.

Today, women in the church, perhaps in the society, are not giving much room or attention to function in some offices both in the church and in the society and this problem ranging from Paul’s teaching in 1Corinthians 14: 34-35 on women in church of Corinth and now to the contemporary society. This also is in line with African concept of male Chauvinism. Could it mean women should not speak at all in the church and in the society? What then is the status of women in the church and society? Where did women stand in the social scale in comparison to others, namely, men? Were they thought of as having the same rights and responsibilities as men, and if not, how, and why, were they different, and with what results? Could there be error when translating the Bible, having looked at previous and next verses and chapters? Even if they keep quiet, is their pocket also keeping quiet? And how is this affecting their homes? The objective of this paper therefore is to ascertain the real interpretation of 1 Corinthians 14:34-35 and the relevance on the social, financial, spiritual, political and economic life of women in R.C.C.G in Nigeria...

CHAPTER THIRTY-TWO

AN APPRAISAL OF THE INFLUENCE OF YORUBA LANGUAGE ON AFRICAN CHRISTIANITY: A CASE STUDY OF SAMUEL AJAYI CROWTHER

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Introduction

The Yoruba people (name spelled also: Ioruba or Joruba; Yoruba: *Ìran Yorùbá*) (CIA World Factbook 2013 estimate) are a Niger-Congo ethnic group of southwestern and north-central Nigeria, as well as southern and central Benin. Together, these regions are known as Yorubaland. The Yoruba constitute over 40 million people in total. The majority of this population is from Nigeria, where the Yoruba make up 21% of the country's population, according to the *CIA World Factbook*, making them one of the largest ethnic groups in Africa. Most Yoruba people speak the Yoruba language, which is tonal, and is the Niger-Congo language with the largest number of native speakers. The Yoruba share borders with the very closely related Itsekiri to the south-east in the North West Niger delta, Bariba to the northwest in Benin, the Nupe to the north and the Ebira to the northeast in central Nigeria. To the east are the Edo, Eʒan and the Afemai groups in mid-western Nigeria. Adjacent to the Ebira and Edo groups are the related Igala people found in the northeast, on the left bank of the Niger River. To the southwest are the Gbe speaking Mahi, Egun, Fon and Ewe who border Yoruba communities in Benin and Togo. To the southeast are Itsekiri who live in the north-west end of the Niger delta. They are ancestrally related to the Yoruba but chose to maintain a distinct cultural identity. Significant Yoruba populations in other West African countries can be found in Ghana, Ivory Coast, Liberia and Sierra Leone. (John T. Bendor-Samuel, *Encyclopedia britannica*).

The Yoruba diaspora consists of two main groupings; one of them includes relatively recent migrants, the majority of which moved to the United Kingdom and the United States after major economic and political changes in the 1960s to 1980s. The other dates to the Atlantic slave trade and has communities in Cuba, Dominican Republic, Venezuela, Saint Lucia, Jamaica, Brazil, Grenada, and Trinidad and Tobago, and other countries...