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THEATRICAL LANGUAGE IN FEMI OSOFISAN'S *MANY COLOURS MAKE THE THUNDER-KING*

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Abstract

In theatrical sphere, language helps in building the characters as well gives detailed information about them. The language as stated here is verbal and non-verbal forms which are simply called theatrical language. Theatrical language is paramount and cogent in decoding the plot, actions and implicit and explicit meanings or message of a play/drama. Theatrical language starts from the playwright's means of expressing what the characters are and what they are expected to be during the development of the plot and actions. Thus, this study explores the use of theatrical language in Osofisan's *Many Colours Make the Thunder-King*. Through the use of non-participant/textual analysis method, this paper deals with the verbal and non-verbal languages as used by the playwright to convey his messages to his readers. This paper therefore concludes that the theatrical languages as used by Osofisan are vehicles through which plot is built, characters are developed, themes are conveyed, and spectacles are showcased.

Keywords: Culture, Verbal Language, Non-verbal Language, Communication

Introduction

Language has been defined by several people to mean a means through which messages are conveyed. One of such definitions comes from Sapir cited in Oguniji (2013) as 'a purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbols'. Oguniji (2013) corroborates this by adding that 'language is a universal possession of human beings and it is a major distinguishing factor between man and lower order animals. He furthers his analysis by giving how language is being used to communicate in hierarchical

levels, conventional levels and how dynamic language could be human expression.

In order to communicate an idea, feelings, view, opinion and thought, language could be used via verbal and non-verbal means of expression. This language of communication must allow a general knowledge and cultural knowledge between the two major actors in the communication line. Thus, this unravels that language posits general meaning and cultural meaning. Nevertheless, it is aptly cogent that the intended meaning of the message must align with the understanding of such message by the receiver if not, the feedback will be negative.

As said earlier, the use of language in dramatic piece can be verbal or non-verbal. While it is presented as the spoken text, it is also seen as a script realized in performance. Language can be spoken, chanted or sung. A crucial aspect of language is the writer's communicative skills but presented by the actor's expressive skill of voice. However, language in a play helps to strengthen the plot, to buttress the content and context of the play, to create and resolve conflicts, and to preserve/create cultural awareness. One needs to note that the distinguishing factor of African literature from other literatures in the world is the use and uniqueness of cultural language/wise sayings which include proverbs, folk tales, poetic verses, and riddles amongst others. All these are also carried out and divided into verbal and non-verbal languages. While verbal language includes monologue, dialogue, soliloquy, proverb, poetic verses, songs, music and sounds, non-verbal language also include costumes, props, light, gesture, silence, and movement.

Verbal Language in Osofisan's Many Colours Make the Thunder-King: Femi Osofisan is one of the leading playwrights in Nigeria, his use of theatrical language helps to create a literary art that is communicative amongst his readers/audiences. Osofisan uses poetic verses, proverbs and songs to explore salient points, create mood and to present the richness of African Yoruba culture in the play. One interesting thing about Osofisan's play is his use of binary languages whereby he is able to oscillate between vernacular and English languages. Akinwotu (2009) asserts that when language is used creatively, it becomes an object of beauty. The creative originality of Osofisan's theatrical language is what the study deals with in order to see such languages as avenues of aesthetics in Yoruba cultural values.

Poetic Verse: As far back as Greek drama, poetic verses have been in existence. This is a means through which the writer develops cogent expressions pleasing to his readers. Such

words are arranged in ways that are easily followed to probe the depth of human thought, emotions, and empathy of the readers. While these words are pleasing to the ears, they must be simple, self-contained and straight-forward because such appeal to the five senses (sight, sound, touch, taste and smell). For example, Osofisan as a writer develops this through his use of free verse. Free verse deals with an open form of poetry that does not use consistent meter patterns, rhymes or any other musical pattern. This tends to follow the rhythm of natural speech which is visible in Gbonka's lines below as he praises Alagemo:

Gbonka: Alagemo, you're not of this world,

You were here before our ancestors,

You were here at the foundation of the world

Your roots go deep.

It was you, who originally gave thought to colours,

Before dispensing them to the world,

Nothing we add can increase your worth, nothing

We subtract can diminish your grandeur. . . (Osofisan 1999)

While the poetic verse deals with sounds of the words, the meaning of the words, and arrangement of the words, images of the words are visible in such lines as they bring out emotions and thoughts of characters on page. For example, the imagery created by Oya through her lines evokes mental images, not only of visual sense, but of emotional sensation. Such creates the mood and tone of the play at that particular time. In Oya's own words:

Oya: He's always with her, but not with me.

He has abundant time for her caprices,

But when I demand attention, he has a thousand excuses!

I've seen the secret looks they exchange,

The unspoken messages which pass between them.

I've seen the way they touch each other, even across a room,

With message of tenderness!

He used to be mine. All these looks were mine!

All these tender touches were mine, mine!

And now he's going to take a third wife!

...

I am Oya!

I am no longer going to wait for him!

If he will not cultivate his field, then I will find

Someone else to do it for him! (p.46)

Oya's words show abandonment, loneliness, barrenness, pity, unfulfillment, betrayal, bitterness amongst other things. Overall mood of this verse itself creates a pervading atmosphere intended to influence the reader's emotional response.

Proverbs: Proverbial expressions and wise sayings are used to instruct, teach and correct societal ills. Such are languages of the aged in the African society. Lindfors (1973) appreciation of African writers and their use of folklore material in their work reveal how dynamic African writers can be. He expresses that:

... Not every African writer yielded so completely to foreign or indigenous literary influence. Some tried to combine the two traditions artistically, welding European form to African matter so skillfully that no one could tell without careful inspection precisely how or where they had been joined. These were writers who began to contribute something new to world literature, for they were forgoing genuine

links between the two disparate cultures Africans had inherited, one by birth, the other by education.

The question at this point is how has Osofisan uses proverbs to communicate with his readers? Like any other African society, the use of proverbs amongst the Yoruba people is to embellish and support arguments during dialogue, conversation and other oratory communication. Osofisan's use of proverb is profound, intelligent and exciting. For example, Alagemo's attitude when he is supposed to be grateful for the chieftaincy title bestowed on him is questioned with a proverb that:

Alagemo: A forest rat we are told, does not just run into the open in the afternoon, unless something is chasing it! I ask you then, Gbonka, what's the matter? (p.36)

Alagemo's questioning of Gbonka falls in line with Asika quoted in Umeasiegbu (1986) observation that proverbs have become a tool which African writers use to justify the actions of characters, criticize bad ethical and immoral behaviours. Through the use of proverbs, African writers try to express the wealth of philosophy, wisdom, and perception of life as they affect and control their communities. Alagemo, doubles as Igunnun, the story teller, uses most of the proverbs and wise sayings as a character that is from the ancestors, all-knowing and intelligent in the play. Some of the proverbs in the play include; 'the child, however tall, does not become a man, until he has grown to become the father of his father!' (p.16), 'when an elephant walks by, does one still ask- is that a passing breeze?' (p.17)

Songs: Songs reveals mood in the play. While songs create bonding effect, it also underscores emotional significant moment to gain audience attention. Although, there are limited songs written in the play, yet the presence of songs cannot be done away with as these give more interpretation to the dramatic piece. In *Many Colours Make the Thunder King*, songs are not

written down in the text but the playwright creates opportunities of using as many songs as possible. Unlike Osofisan's usual style of writing songs out in his works, the play under analysis is not so, rather, signals where songs are to be used. For example,

Igunnun: . . . Shango Olukoso mi!
Why do people sing-

(He signals the drummer to join him.)

"a feni ti kogila kolu,

A feni Shango fe pa.

Lo le ko l'Eshu, lo le ko lu Shango,

A feni Eshu fe pa" (pp.17-8)

This rendition could either be sung or chanted, it depends on the director's interpretation while putting this play on stage. Also, this is noticed in Alagemo and Shango's visit to Oya's place to ask for her hand in marriage.

They play and sing. All kinds of species of singing birds begin to dance in and join the song. A giant Alapandede, evidently the birds' king, walks in with his retinue. At his signal, the music stops. (p.31)

While Osofisan uses these singing opportunities to create mood and atmosphere, such also serves as interlude which helps to change scenes. However, while songs might be entertaining, exciting, and stimulating, it is important to note that when deciding to add music/song to a play, one should consider its function else it loses its main focus.

Concept of non-verbal codes: In their study of non-verbal codes, Jurgen Ruesch, a psychiatrist and Weldon Kees, a film producer submits three classifications of non-verbal codes. They are sign language, action language and object language. Ruesch and Kees cited in Aina (2003) explain that:

Sign Language: This involves the deliberate use of gestures as replacement for words, numbers and punctuation signs. Some of these gestures take place of verbal signs since they can be used by people who speak different languages just like pictographic symbolization that cut across verbal language barriers.

Action Language: This explains all movement that communicates even when they are not used as signals. Such acts as walking, drinking have dual function because, on the one hand, they serve personal needs and, on the other, they constitute statements to those who may perceive them. Action language is the principal way through which emotions are expressed.

Object Language: This comprises all intentional and non-intentional display of material things such as implements, machines, art objects, architectural structure, including human body and the clothes or covers on it. Objects and buildings often serve as a reminder of the past, while tools and weapons make it possible for us to reconstruct events of prehistoric times.

To this end, we can sum up that the theatrical elements such as costumes, props, stage, light, and make-up even the actions of performers in a theatrical process fit into these classifications. Obviously, a critical and careful observation and digestion of these performance embellishments cum signifiers will unveil that the functions they serve thrive beyond mere embellishments or aesthetics but forms of visual communication. Each of these elements passes a lot of non-verbal messages in any production.

Non-verbal codes in Many Colours Make the Thunder-King: In his assessment of Osofisan's plays, Efakponana (2009, p.90) affirms that "like Sofola, Osofisan gives details of costume, props, light and scenery in the text". With this observation, it becomes obvious that Osofisan understands the power of non-verbal communication in enhancing the

communication process. Admittedly, costume, light, props, scenery, and make-up are visual means of communication in the theatre, which means their usage is vital in shaping the communication towards easy decoding of the inherent message by the audience. To this end, let us interrogate the use of some identified nonverbal codes in *Many Colours Make the Thunder King*.

Costume: Costume is a means of identity. It defines a person, his culture, status, age, sex to mention a few. Costume gives meaning to the characters. It delivers an instant visual message about the personality of the characters, their status, socially and otherwise. Odule (2013) also adds that an actor's costume must communicate the status of the character. It also aids the audience understanding of the relationship between characters in a play/drama (Oklobia and Bakare, 2009, pp. 105-6). Therefore, it is impossible to relegate costume in communicating and understanding a play. Meanwhile, different types of costumes have been identified. These are day to day costume, special costume, symbolic costume and others. Each of these classifications of costume has their visual meaning. Day to day costume is normal clothing worn by people for their daily activities depending on their status, age, and sex. Special costume refers to costume used to portray abstract or inanimate characters while symbolic costume signifies dresses that are related to a job, religion, class, etc. In *Many Colours Make the Thunder-King*, Osofisan emphasises on day to day costume, special costume and symbolic costume. He uses costume to communicate different messages about the characters, happenings and adding necessary aesthetics into the content and context of the play. In the case of special costume, Osofisan creates different characters like animals, fruits, crops and spirits whose roles are very germane in the play. Characters such as Alapandede, Turtle, Ants, Birds, Aroni and Oya's attendants who are aquatic fishes are used in building the story. Each of these characters are expected to be identified by their

costumes because they project different speaking roles in the play. Osofisan also use costume to portray the character of Osun's retinue such as guavas, bananas, yam, tree, flower, corn, mangoes. This is because all these characters are expected to be played by human. Osofisan gives details of their look in the stage directions or instructions.

All kinds of species of singing birds begin to dance in join the song. A giant bird Alapandede, evidently the Birds' King, walks in with his retinue (p.31).

Enter Aroni, the one-legged King of the forest, followed by his daughter, the princess Osun, along with some tree attendants (p.33).

Increasingly, symbolic and day to day costumes are weaved in the portrayal of some characters in the play. Osofisan give a detail information on the costume of Osun, Sango, and Oya who are Symbolic in the Yoruba world view of gods and goddess. Osofisan explains their costume in consonance with their status in their society. *A second flash lighting reveals Sango, on top of hill, sitting on horseback, flanked by Gbonka and Timi. They are all in wardress and Sango has on a small crown of cowries and eagle feather (p.14).* Shango's wardress, crown and eagle feather as worn by Sango signifies he is a warrior ad King who is powerful and spiritual. Emasealu (2010) confirms that "the use of the feathers of the eagle and the parrot is informed by the symbolic essence of these birds in Benin belief system as birds of strength and spiritual force respectively".

Props: Properties often refer to as props in the theatrical domain are essential non-verbal means of communicating the message inherent in a play. Props can be animate or inanimate. This is because some living things such as goat, hen, horse can be used to enhance an action in a play. Likewise inanimate objects like sword, cutlass, basket, pot, calabash, broom and so on can complement an action as well. Mostly, props are well expressed in play performance.

Osofisan uses props to pass across different messages to the readers. In the play under examination, Osofisan weaves props such as water, Iroko tree, Odon tree, horse, sword, coat, iron, divination stones, honey pot etc to reveal the cultural setting, personality as well as social status of the characters in the content and context of the play. Iroko and Odon tree are prominent scared trees in the Yoruba cosmology. Merely hearing the name, Odon and Iroko, one would concur that both are Yoruba names. However, the cultural setting is manifested where both are used for spiritual purposes. While Iroko is regarded as the biggest and largest tree, in the forest, Odon is a tree nobody can climb.

Igunnun: in that case, go to the sacred Odon tree. Ask her fruit and pluck it!

Shango: the sacred Odon-what are you saying, dance? Who, from time immemorial was ever climbed the tree, let alone plucked her fruit. (p.20)

After this conversation, the Iroko tree turned to Odon tree. As a result, Sango and his retinue make attempts to pluck the fruit. Meanwhile none of them could climb the tree hence Shango however brings out his sword to attack the tree thus Alagemo emerges from the falling fruit. Sword is also used to project the identity of the characters in the play.

Light: Light in the theatre is more than illumination and aesthetics. It communicates nonverbally in a play production. It is used to project mood period, time as well as conceal and reveal an action. Meanwhile, Osofisan does not place much emphasis on theatrical or stage lighting except to announce the start and end of scenes in the play. Consequently, Osofisan makes a creative statement with lighting in character portrayal which gives implicit meaning to the happening in the play.

Apparently, lightning is one the signs showcasing Shango's power in Yoruba belief.

As a matter of fact, anytime rain is about falling and a flash of lighting occurs, it is believed that Shango Olukoso is confirming his presence especially when rolls of thunder follow suit. In the play, Osofisan weaves the character of Shango with lighting which therefore speaks a volume about the respect he commands amongst the people when lighting occurs to pronounce his appearance.

A sudden flash of lighting, followed by a roll of thunder, the day darkens almost immediately as the crowd scampers for shelter from the expected rain. A second flash of lighting reveals Shango by the crowd notices and raise a chant of Shango o! Baba Olukoso! The people attitude is of awe and fear. They flatten themselves o the ground in greeting and Igunnun goes on one knee, Shango stop some distance away from him. He is evidently agitated. (p.14)

The stage instruction gives detail information about the mood and expression of the crowd when Shango appears and after he emerges which is a dramatic imitation of true life moods and expressions when such occurrence prevails among his devotees. Even non adherents take to cover on hearing scary rolls of thunder.

Osofisan makes important communication in using lighting to symbolize the end of Shango in the play. Ironically, the same lightning is used to announce his appearance. He showcases that fire burns Shango, god of thunder and lightning in Yoruba cosmology. The explosion does not only affect him but Osun. Osofisan captures thus:

In the palace, devastated by fire, Shango stagger in, himself partially burnt, and discovers the charred body of Osun.

Shango: Osun, my wife! Ah! What a cruel jokes the god play on us! All I wanted to be greater than my father! But see! I've lost my precious wife, and my dearest friends! I've lost

my throne. And the town behind us reduced to cinders by lighting.

As a result of this incident, Shango commits suicide by hanging himself in one of the burnt branches of his wife Osun, a princess of the forest king Aroni. However Shango in the African mythology never died through such incident. This makes the play more of artistic truth rather than historical truth. Probably, this prompts Awodiya (1995) observation that Osofisan 'interpretes Yoruba mythology to suit his revolutionary philosophy of the forces to change over reactionary forces'.

Gesture: Any movement involving the whole body or part of it in passing across a message in a communication process such as conversation is regarded as gesture. As far as an individual is communicating with his/her body without or with words it is means such individual is gesticulating. Aina (2003, p.101) states that "gestures are movement of the body or limbs to express an idea or mood or to enforce an argument". Obviously, gestures is a form of kinesics which a study of bodily movement including facial expressions and postures (Pearson, 2003, p. 108). Gestures are used to repeat, emphasise, compliment and substitute words. For instance, if someone want to answer question he or she may talk as well as point finger up to seek attention. Doing this makes him use gesture to compliment what is said. That is why there are two types of gesture, operating and cooperating gesture. The former is independent in passing a message to someone while the latter is dependent on the verbal word. In the first case, gesture is used as a substitute for word while it serve as compliment, repeat and emphasise in the other situation.

Osofisan in stage directions informs of different gestures from the characters in the play. Their gestures are dictated by the situation and mood of the character at a particular time. Gestures such as touching, shaking of heads, nodding, closing of eyes, kneeling, holding, and so on are explored in the play. These gestures are used to

express different actions or feelings of the people. To buttress this, point, let us use the crowd's reaction to Igunnun's questions.

Igunnun: my friends, but the answer is very simple: if a man dares, and marries a river, then he must also bring in a forest on her co-wife.

Exclamation again, some reveling the mysterious answer some complaining, some shaking their heads in bafflement (p.12).

Also, characters in the play use gestures to give respect to a superior. At the sight of Shango 'the people flatten themselves on the ground in greeting, and Igunnun goes on kneel, Shango stops some distance away from him' (p.14). All these gestures as Osofisan incorporates them in the play means, he is giving a mental picture of the situation to the audience. Hence, if we want to read another meaning to it, we may say Osofisan assumes the role of a director in writing the play.

Apart from the aforementioned gestures, Osofisan explores sign language immensely in the play. Different major characters adopt sign language in terms of signals to communicate different important actions in the play. Although Osofisan never discloses whether the gestures are performed with the hand or leg, perhaps any other of the body but it appears that most of these 'signals' when carefully examined are communicated via the hands. Osofisan writes among others:

Alagemo signals to Shango to play. As he does, their clothes change to the same colour as the princess's. (p.25)

All kind of species of singing birds begin to dance in and join the song. A giant Alapandede, evidently the birds' king, walks with his retinue. At his signal, the music stops. (p.31)

Conclusion

Language in this study is seen as an instrument of thought which writers employ to sustain their

creative ambitions. To narrow it down to playwriting domain, verbal and non-verbal communication is incorporated in this art to show imaginative, innovative and interpersonal contexts. Admittedly, while verbal language helps in the speeches through the dialogues of the characters, non-verbal language are communication devoid of words that are communicative through gestures, spectacles and movements. In a performance script, though different methods or styles are used in writing play but any playwright that has good theatrical background will always write plays that acknowledges adequate stage instructions and communicative dialogues. This paper concludes that while verbal communication is important in the building of characters, the non-verbal language is also crucial to add aesthetic values to the play. All these give the readers clues of the actions, inherent message and a mental picture of the setting embedded in the play.

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IMPACT OF CASHLESS POLICY ON THE EFFICIENCY OF AUTOMATED TELLER MACHINE (ATM) IN FIRST BANK LIMITED

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Abstract

Cashless economy is an economy where transaction could be done without necessarily carrying physical cash as a means of exchange, but rather with the use of credit or debit card payment for goods and services. Cashless policy as a new cash strategy introduced by the Central Bank of Nigeria (CBN) aimed at promoting the use of electronic payment channels instead of cash. The scope of this study is to evaluate impact of cashless policy on the efficiency of automated teller machine (ATM) in First Bank Nigeria limited. The paper employed the use of case study design for this study. Chi-square, frequency tables and percentages were adopted for the analysis of data for the study. The Chi-square (χ^2) tested of 2.32 < 5.99 tabulated value. Thus, implying that the hypothesis tested has showed that there is no significance relationship between cashless policy and efficiency of automated teller machine (ATM) in First Bank Nigeria Ltd. This study concluded that inadequate infrastructures and non-provision of fraud preventions, corruptions, lack of awareness and also shortage of qualified manpower are some of the militating factors envisaging the development of the policy in Nigeria. We recommended that the Central Bank of Nigeria (CBN) and deposit money banks should create awareness on the benefits derivable from shifting to cashless society for the improvement of businesses and financial prudence.

Keywords: Cash-less policy, Money deposit Banks, and Central Bank of Nigeria

Introduction

Cashless economy is a system where transaction is done without necessarily carrying physical cash as a means of exchange or transaction, but rather with the use of credit or debit card payment for goods and services (Omotunde *et al.*, 2013). The cashless economy policy initiative of the Central Bank of Nigeria (CBN) is a move to improve the financial terrain, but the long run sustainability of the policy will be a function of endorsement and compliance by end-users. The new cashless policy was introduced for a number of key

reasons, namely; to drive development and modernization of our payment system in line with Nigeria's vision 20: 2020 goal of being amongst the top 20 economies by the year 20:2020. An efficient and modern payment system is positively correlated with economic development, and is a prime mover for economic growth. Cashless policy reduces the cost of banking services (including cost of credit) and drive financial inclusion by providing more efficient transaction options and greater risk (Central Bank of Nigeria, 2012).