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Editor's Note

This is the third issue of Kiabara under the current Editorial board. We welcome you to the rebranded, peer-reviewed journal of the Humanities. We apologize for the unusually long delay which was caused principally by lack of funds. We also had to grapple with the rather slow response from many of our assessors. Again, owing to a printer's error, our Call for Papers was without a deadline. Consequently, we had a bumper harvest of more than 80 contributions. Getting all these assessed at the same time proved to be an uphill task. However, we will continue to select from this large pool for the next two or three issues. We therefore plead with our contributors to bear with us while we assess their papers for subsequent issues. Indeed, there may be no further Call for Papers until we have harvested the best publishable papers from the current stock. Happy reading as we prepare for the next issue.
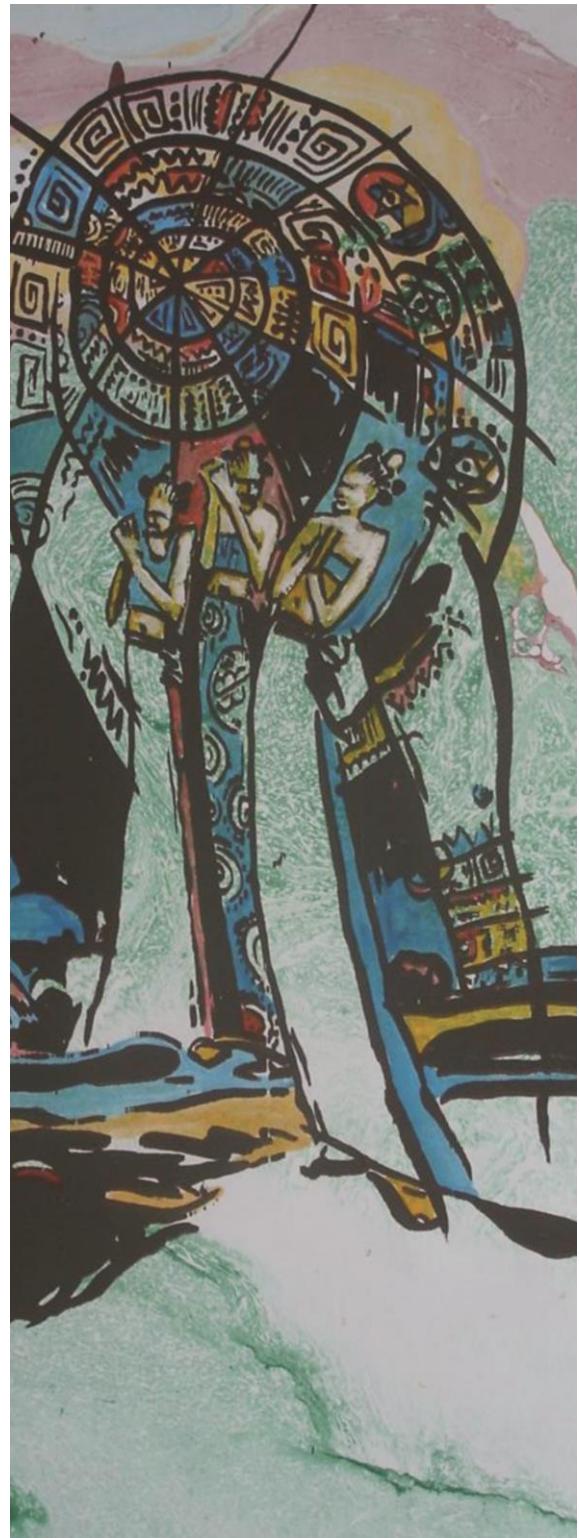
Denis Ekpo

Editor

Cover Artwork: Etiido EffiongWilliam Inyang 2005. Title: *one song will do* (vertical Detail): Medium screenprint/marbling colour print Courtesy: Artist's collection

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1 | The state of education in Nigeria: Problems and prospects

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Abstract

The sorry state of both Nigeria educational system and her products regrettably evidenced by the lack of positive impacts of the duo on the society has been severally deplored as a debilitating factor against the country's struggle for national development. Lack of adequate infrastructure, well groomed and proactive manpower, low scientific temper, poor maintenance culture, remuneration of teachers, funding of educational programmes and researches but most of all, lack of a well-defined philosophical fibre in the ideological writ (namely, the national Policy on Education among others) constitute a gargantuan problem to the educational sector in Nigeria. This paper in a further search for a solution to the afore-stated educational malady, proposes a novel solution in what the author designates here as an 'adaptive conscientization' approach. This process fuses the positive moral elements of our culture and its associated values with the positive elements of sciento-technological pedagogy. However, this approach aims at filling the philosophical lacuna in Nigeria's policy on education. This is pivotal to national development since it provides a strong ideological pillar, upon which all other ideals of the National policy on education leans. The researcher employs the expository and literary analysis methods of inquiry in the paper.

1.1 Introduction

Reviving and re-invigorating Nigeria's ailing educational system, which maladies rub off on the socio-political and economic well-being of Nigerians and stall national development, has become more urgent now than ever. When considered against the fact that Nigeria presently approximates a failed state going by her woes sung daily by the media, the urgency of this onerous task therefore demands emergency attention. This paper responds to the foregoing and takes a critical look at the problems and prospects of Nigeria educational system. The author after identifying perceived problems of the system, suggests a re-direction of our present day approach to education in what he calls, "adaptive conscientization". In this novel approach, the author couches his idea of fusing the positive moral elements of our culture and its associated values with the positive elements of sciento-technological pedagogy. This is aimed at filling the ideological lacuna in Nigeria's Policy on Education, which presently lacks a definable and definite focus, hence, the state of education in Nigeria. The expository and literary analysis methods of inquiry are adopted for this research.

1.2 The Composite Term – Education and Its State in Nigeria

The complex and multifaceted nature of education denies her a univocal definition. Consequently, the etymological meanings of education remain the safest pathway to understanding the concept. Derived from the Latin words, 'educere', and 'educare', the former meaning to draw or lead out, referring to the leading out of generic man from ignorance (Okereke, 44) and the latter 'educare' – which means to 'bring up or raise'. It is observed that whatever the term education is applied to, must have within them latent qualities or potentials, which it aims to draw or lead out for use (educere) or the extraction of potentials (educare).

Between 'educere' and 'educare' – only a shadow of difference exists, hence, Idenyi cited in Ihejirika opines that education is greater than schooling (275).

William Frankena (1995) has it that education consists of cultivating certain dispositions and these include skills, abilities, knowledge, attitude, beliefs, values and character. For Thompson and Hickey (2002), it is the institutionalized process of teaching cognitive skills and transmitting the process from one generation to the next. The term also has been understood to refer to the shaping of behaviour or modification of an individual for adequate adjustment and the intentional transmission of something worthwhile in a morally acceptable manner.

Now whatever else education may entail and whatever other ideas it embodies, it is basically concerned with the transmission of knowledge and that is how education is to be understood in this

paper. However, the key feature of education as Kelvin Harris (1979) notes is that "it is formal and institutionalized…. and that it is deliberately concerned to provide the changes with a broad understanding of the world. When this broad understanding is realized, the quest for knowledge becomes satiated. In any case, knowledge is not only sought for the sake of its love alone but to make it minister to our needs. Any educational process that limitedly stops at problem-posing without terminating in provision of solutions to existential problems is considered lacklustre, irrelevant and comprehensively useless. This the reason, John Dewey posits that the aim of education is "the development of the learner's ability to deal with future problems - that is the development of intelligence to solve problems" (Ihejirika, 55).

Relating the foregoing aims to Nigeria context, one quickly observes that the state of education from the Nursery to Tertiary institutions is a sorry sight. A kill-joy story of decay, inefficiency and institutional malfunction. Scarce wonder, our schools churn out in gross job seekers and not job creators, students that hire mercenaries to write their examinations, children without respect for parents and constituted authorities, politicians that steal the state and national treasuries dry, businessmen that obtain by tricks, churchmen that steal from the flock, lecturers that trade sex for marks and the brigade of leaders and the led, who suffer from acquired integrity deficiency syndrome (a strand of moral AIDS). Hence, mediocrity, corruption and the culture of normalizing anomalies have

become vogue in Nigeria. When the head gets educated without the mind, an adapted man with a seared conscience and low morality is born. This deprived man sets back the hands of the clock of national development. When such men fill society, the nation becomes ill. Excellence and honesty are sacrificed for mediocrity, laziness and half-bakededness become the order of the day, society gets filled with what Fromm, in *the heart of Man* (as cited in Harris) calls "satisfied pigs" - referring to certified people, who are comfortable with their naivety and ignorance. Udoidem (re-echoing-Omoregbe and in this direction) warns that "if a nation produces intellectual giants who are moral dwarfs, it is producing obstacles to its own development… this is because educated men with low degree of morality constitutes the greatest obstacle to the development of their country" (65).

Today, a crowd of the labour force, the unemployed and even political leaders in Nigeria are sufficiently certified. These ones brandish their academic titles to intimidate others at the slightest opportunity yet, Nigeria suffers as a consumer and kwashiorkored nation, suffering from what the deceased Chinua Achebe describes as 'a cargo-cult mentality'. Nigeria imports everything from foreign nations including tooth-picks. She has no single line of production or product with which she is universally identified today unlike in the 70s' and 80s', when Nigeria was renowned for her cash crops of Cocoa and Palm fruits. However, the aforementioned constitutes only but a few reasons Nigeria's educational system is dangerously bed-ridden.

1.3   Problems of the Educational System in Nigeria

The woeful state of Nigeria's educational system is traced among others to reasons ranging from: the paucity of a defined ideology and/or philosophy in the revised **2004 National Policy on Education**; the certification "mania" in the country, problem of banking system of education, lack of proper equipage of schools and dilapidation of infrastructure due to poor funding, poor training and remuneration of teaching staff, oratorial overemphasis – a leftover of colonial education, examination malpractice, cultism and associated vices. These afore-identified problems are helplessly and inextricably inter-twined such that some of them are backlashes of the others. While time and space may not permit us to exhaustively discuss these causes, one after another, suffice it then that it this paper identifies and sheds a little light on how they relate.

More importantly, the lack of a defined ideology in **Nigeria Educational Policy White Paper of 2004** leaves the country with no particular educational end to pursue other than mere certification. In consequence, there is the mass production of directionless and unskilled applicants with little or no available jobs, instead of creators of labour, the present author has noted this in an earlier paper that all that **The National Policy of Education (revised edition, 2004),** has as its focus or aim, is the making of "a free and democratic society, a just and egalitarian society, a united strong and self-reliant nation and a land of bright and full opportunities for all citizens" (Ihejirika, 35). The foregoing

principles indicate very clearly the vision of developing appropriate democratic values among Nigeria populace – through education.

However, there is no underlying philosophical, reflective or critical set of intellectual or moral values for inculcating the required democratic culture on society. Our indigenous educational theorists and policy makers initially failed to articulate a clear body of national democratic values for anchoring and advancing development in the nation. The curriculum of subjects like Social Studies, Government and even Citizenship education, which are meant to produce good citizens simply hold these democratic values as mere lofty ideals but the tools to pragmatically bring them to reality are embarrassingly absent in our educational policy. We are talking about the philosophical fibre. Without any tincture of doubt, the already enunciated goals of the National Policy indicates our resolve to evolve a free and democratic society but the rub here is, what do we mean by this and how does the educational system ought to help us understand the meaning of democracy, its implications, justifications and how these relate with other principles of morality and conduct? What cultural orientation does it propose? What values are to be pursued in such a society? All these are lacking. Consequently, all that thrives in our educational institutions become mere rhetoric and the infilling of students with confused 'alien' Western values - a colonial era carryover with its culture of normalizing anomalies. This 'alien' world

view clashes with our traditional values and leaves the student and the society, by extension, confused hence, the Western ways of life enhanced by globalization, has descended on us making many a youth and old alike, citizens of no definable culture or descent.

This regrettable type of orientation is what Paulo Freire in his *Pedagogy of the Oppressed* condemns as the banking system of education. Here, teaching is an act of deposition, which stalls creativity but promotes a false consciousness that sees human beings as objects. It promotes *necrophily* – (love of all that does not grow) instead of what Fromm calls *biophily* (love of that which grows). Freire points out that "Banking System of Education regards men as adaptable, manageable beings … the more the students work at storing the deposits entrusted to them, the less they develop the critical consciousness, which would result from their intervention in the world as transformers of that world" (Freire 46). This type of education, which is practiced in Nigeria conceives teachers as all knowing transmitters of knowledge, who extract the contents of sacrosanct books with "absolute" bodies of knowledge and impact same on students, who are considered passive listening clean slated (tabula rasa) heads and ignorant objects into which knowledge is transmitted or deposited. Students then become passive objects acted upon by the teacher. That way, critical thinking, which for Freire, is the fulcrum of every commendable educational system is defeated. The banking system of education is at best, problem-posing but fails to translate to a problem-solving pedagogy.

This is the reason Nigeria educational system, produces students who are so stereotyped into thinking and acting according to prescriptions in books and by their teachers rather than responding creatively to the dialectical relationship with the world. Since certificates are the only means of employment, any means - hook or crook is now adopted to access them, hence, examination malpractice and its associated evils are here with us. Students that are filled out this way, see nothing valuable in cultures other than the Westerners. They treat indigenous values like honesty, decent dressing, respect for parents and elders with derision. This is how we have got many **"satisfied pigs",** who are ignorant of the minutest idea of the demands and responsibilities of the offices they occupy in all strata of the Nigeria Society: These products of our educational system brandish titles and certificates yet, cannot pragmatically convert same to solutions to the least societal problem staring at their faces in both their homes and places of work. It is more saddening to think of the fact that it is the products of this crippled educational system that are forming the characters of youths and upcoming generations. Since this is Nigeria's present plight, why would one wonder why Nigeria is today embroiled in a corruption *cul-de-sac,* which have recently been instrumentalized as a potent tool of subjugation and oppression by the **"Transmissions and their kind"** against the rest of the not-so-politically empowered. Are we still in doubt about the reasons for the birth of what the deceased Dim Odimegwu Ojukwu brands "a generation of idiots"? Now the question becomes what should be done? Is there a

vent out of this situation? That brings us to final section of this paper.

1.4 Any Prospects for Nigeria's Educational System?

A problem-posing educational system at its best typifies a medical laboratory, which aids physicians in their diagnosis of causes of ailments. Good as their services may be, there is a greater need to pursue a problem-solving pedagogy in our educational system in order to salvage what is left of her and to aggressively pursue national development.

Having identified the problems of our educational system in our previous section, it becomes obvious that suggestions which require: the articulation of a defined educational ideology; a less preference of certificates (for employment) over tested skills, adaptation of educational curriculum at all levels to the needs of the Nigerian context; reduced relevance of rhetoric in contradistinction to adapted science and technology; proper equipage of schools, provision of adequate infrastructures and good remuneration of teachers/lecturers of our educational system are stitches in time that save nine. This paper insists that it is high time, we went beyond these familiar choruses and move on to what the present author describes (in this paper) as "the process of adaptive conscientization". Taking a leaning on Freire, "conscientization" as a concept represents "…a process of awareness that it is not the job of the teacher to provide answers to the problems; but to help the learners achieve a form of critical thinking about the situation". It is a level that is higher than critical thinking… it is a process of being aware of reality and knowledge of the

possibility to act upon it (it, here is a reference to the problem posed in the society – addition mine) (Rugut and Osman 24, Abraham and Pedagogik, 12).

To attain this level of cognition, educational practitioners in Nigeria (by that, I mean policy makers, teachers, and students) need consider themselves as active subjects capable of understanding existential challenges and able to transform them for human benefits. As Freire puts it in his *Education for Critical Consciousness,* the knowledge of the world emerges "only through invention and re-invention, through the restless, impatient, continuing hopeful inquiry, which human beings pursue in the world, with the world, and with each other" (57).

The implication of the foregoing is that existential experiences are neither fixated nor static, but subject to a possible transformation. If that be the case, our problem-solving pedagogy in this paper, makes a case for adaptation of Freire's conscientization approach to Nigeria context. Doing this implies, fashioning pragmatic tools, which become the ideology behind our educational system after due x-ray and consideration of our socio-political, economic and religious existential realities. This contextual pragmatic pedagogy of adaptive conscientization, must protect the positive elements in our indigenous value system with the associated morality yet, fusing same with the positive sides of western sciento-technological paradigm. That way,

Nigeria will have a defined educational focus, which will not only be contextually relevant but one that will enable her flow with the global trends of socio-political and economic events as well as expedite her national development.

1.5 Conclusion

We have in this paper attempted a skeletal exposition of the problematics of the state of education in Nigeria. Having identified the ideological clog in the wheel of educational progress, the author suggests that educational theorists, policy makers, educational practitioners namely; teachers and students at all levels, adopt the ideas he couches in his 'adaptive conscientization approach". This approach to education transcends a problem-posing paradigm and becomes an effective and contextual problem solving heuristic.

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Analysis of Indigenous Liturgical Songs of the Seventh-Day Adventist Church in Aba, Abia State.

2

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ABSTRACT

The history of songs of the Bible is full of suggestions as to the uses and benefits of music and songs. The words of the song of Moses in Exodus 15:1-16 were repeated to all Israel, and formed a song which was often sung. To them the truth was revealed in song. The efficacy of music in worship cannot be over emphasized. Music makes worship godly or ungodly, depending on the usage. Several scholarly works exist on the role of music in Christian worship, but none focused on the liturgical music of the Seventh-day Adventist Church. This paper traced the musical tradition of the Seventh-day Adventist Church, and analyzed selected liturgical Choruses used in Adventist worship in Aba.. It focused on the musical form and content of liturgical choruses written in vernacular. Fieldwork was conducted in five Districts of the Seventh-day Adventist Church in Aba East and Aba South Conferences. The Districts are: Aba central, Aba East, Umuocham, Abayi, and Ariaria District. Data were collected through interviews of key persons in the administrative units of Aba East and Aba South Conferences; through participant observation at Choir rehearsals and Church worship sessions. Relevant information was also collected from libraries, recorded songs and the internet. The data collected were later subjected to content analysis. Three types of music namely, choruses, hymns and anthems were identified in the liturgy of the Seventh-day Adventist

church, but the study focused on choruses written in vernacular. The musical forms used in the choruses include: Call and Response, Solo and Chorused Refrain, and the Mixed Structural forms. The performance styles of the songs adhere strictly to the Igbo musical performance practices.

Introduction

Christianity which started as a small persecuted Jewish sect has now spread all over the continents with music as a major feature of its observance. The only record of communal song of the early church recorded in Matthew 26:30 was the last meeting of the disciples before the crucifixion, and outside the Gospels as recorded in Ephesians 5:19 and Colossians 3:16, saint Paul encouraged the brethren to use Psalms, hymns and spiritual songs. (Wikipedia, 2014). Part of the genres that formed the musical traditions of the early church were Gregorian chant; Mass, a form of music that sets out the parts of the Eucharistic liturgy (chiefly belong to the Roman Catholic Church and the Anglican Communion) to music. For a composition to be a full mass, it must have the stipulated invariable five sections, which forms the ordinary of the mass- Kyrie (Lord have mercy), Gloria (Glory be to God on high), Credo (I believe in one God), Sanctus (Holy, Holy, Holy), Agnus Dei (Lamb of God). Another form of the early Christian music was Carol. Most of these forms are still in existence in many of the first line churches- Catholic, Anglican, and Methodist. However, a major form of church music emerged in the 1960s, and this can be classified under one umbrella as contemporary church music. This includes a range of styles often influenced by popular music.

"Musical literature is full of sacred expression that has expressed eternal truth from the soul of believers. Perhaps no vehicle of expression has more power than music to address the conscious and subconscious mind of humankind with information that will be retained." - Gordon L. Borror

Gordon Borror was right when he made the forgoing statement because music is generally believed to be the language of all living things. Apart from man, birds, animals and plants also express gratitude to their maker through singing. In fact, the waving of plant and flower leaves are musical expressions. Truths learned through singing have more positive impact on the mind because it retains as long as life lasts. It could be easily remembered whenever the demand arises. Music and culture are closely related. People's culture can be better expressed in their musical practices .

In discussing musical culture, Lederach (1995) defined culture as the shared knowledge and schemes created by a set of people. This idea means that musical culture varies from people to people. According to Akpabot (1986), one method of finding out the culture of a people is to examine how they conceptualize their music. Commenting on the importance of musical culture in Christendom, Ellen G. White (1915:168)

asserts that music is one of God's great gift to man and is one of the most important elements in a spiritual programme. She explained that music has power to subdue rude and uncultivated natures and promotes harmony of action. Pipim (2005:457) agrees with the assertions of Lederach and White and argued that any worship intended to be the worship of God, must first examine the musical culture applied in the worship. Corbit (1998) further buttressed the facts by saying that any discussion of music in the context of Christianity must begin with God. Realizing that God should always take the first position in whatever we do, Christians must seek to please God in the kind of musical culture they follow. It is expedient to follow the musical culture that is acceptable in religious worships because Pipim also observed that there is much that is spiritually uplifting and religiously valid in the music of the various cultural and ethnic groups; but his candid advice is that musical tastes and practices of Christians should conform to the universal value of Christ-like character. In the same vein, Johansson (1992) admitted that in the past, Christians have been influenced by the general culture into believing that there are no aesthetic absolutes in musical culture. As earlier observed, these contributions to musical culture claim that music that must achieve Godly standards must be devoid of secular influence; it must be beautifully composed and skillfully performed. In Africa, both traditional and Church music are seen as functional arts. They teach morals and inculcate belief systems among African people. In recent times, the role of Church music in African societies has gone beyond denominational identity because it

is now freely used by both Christians and non-Christians in their daily activities. Church music is widely played and listened to at relaxation centers, Political rallies and social gatherings in African societies. In fact, Church music is gradually replacing traditional folk songs that taught Africans morality before the advent of Christianity. Church music in Africa and Nigeria in particular can be categorized under five main headings, namely: Hymns, Anthems, Spirituals, Chants and indigenous choruses. These five constitute liturgical music of Churches in Africa. This paper focuses on the indigenous liturgical choruses of the Seventh-Day Adventist Church in Aba. The study traced the origin, efficacy, acceptability and impact of the choruses on Christian worshipers. It transcribed and analyzed selected indigenous liturgical choruses, used for church worship, evangelism, wedding, burial, and other religious ceremonies in the Adventist faith.

Historical Background of the Seventh-Day Adventist Church in Aba

The Seventh- day Adventist church was established in Aba in 1923, by Pastor Jesse Clifford and his wife. They arrived Aba in April, 1923 and settled at the area called "Umuola- Okpulo" located at Abayi Ama-irinasaa autonomous community, now "Umuola-Okpulo" autonomous community in Eastern Ngwa, Ogbor Hill area of Aba. The East Nigeria Conference was organized in 1930; reorganized in 1971, 1977, 1986, and 2003. The further reorganization of the defunct East Nigeria Conference gave rise to a new Conference-

the Aba South Conference in 2011. The dream of Aba South Conference started as early as 1995, at the then Nigerian Union Mission sixth quinquennial session. There, the planning committee recommended to the then East Nigeria Conference (ENC) Executive committee to further reorganize ENC into Anambra-Imo Mission, Ubakala-Ngwa Mission and Aba South Mission. However, this idea went into coma as a result of ENC constituency held in January 1997 where Pastor G.C. Nwaogwgwu took over from Pastor J. O. Achilihu.

Thirteen years later, during the Eastern Nigeria Union Mission (ENUM) constituency held in Port Harcourt, a recommendation was given to further reorganize Conferences within ENUM territory for administrative convenience. On February 18, 2011, this recommendation of ENUM was put into action by ENC (2011:51); on April 8, 2011, the executive Committee of ENC under Pastor M. C. Njoku as President voted into action the reorganization of the Conference into three Conferences (2011:101). As a result, stakeholders meetings were held for selection of name and site for the conferences. Consequently, Aba South Conference was unanimously accepted with its permanent site at Alaoma, along Aba Port Harcourt express way. By March 17, 2012, Aba South Conference was inaugurated as an administrative unit. When the West-Central African Division (WAD) survey team led by Pastor Onaolapo Ajibade visited the area in August 2012, they were satisfied with the progress so far made. As a result by January 3, 2013, Aba South Conference received a Conference status.

The Seventh-day Adventists are well known for their Biblical faith, quality hospitals and good educational institutions.

Liturgy and liturgical music in Adventist Faith

The term, liturgy means a ritual for public worship. Pope Benedict xvi (1995) explained that true liturgy instructs and uplifts the heart; it allows the buried song to resound in man once again. He argued that true liturgy is recognizable because it is cosmic and not limited to a group. He went on to say that true liturgy sings with the angels, and true liturgy is silent with the expectant depths of the universe. He concludes that true liturgy redeems the earth. From his explanations, we conclude that liturgy is of God, because it is God who created and who also redeems, and as the saying goes that for everything worthwhile there is a counterfeit, therefore, Christians should avoid a mixture of godly and worldly liturgy in singing. Singing of choruses is one aspect of a church's liturgy. Adventists are known to be conservatives in their choice of songs. The scriptures echo with the sound of singing. At Creation "the morning Stars sang together, and all the sons of God shouted for joy" (Job 38:7). The Psalmist declared, "I will sing unto the Lord as long as I live: I will sing praise to my God while I have my being" (Ps. 104:33). The Apostle Paul declared that Christians should encourage one another in the faith with Psalms and hymns and spiritual songs (Col. 3:16). The first angel of Revelation 14 asks God's people to give glory to Him, and worship Him that made

heaven, and earth, and the sea, and the fountains of waters (Rev. 14:7).

Liturgical music exists in all religious traditions. In the historic Christian liturgical traditions, music whose origins came from ancient Greece and Judaism, gave rise to a body of liturgical music that developed within specific liturgical rites to serve as the vehicle for the prayer and praise offered to God. Pope Benedict XVI (1995) posits that:

True liturgy, the liturgy of the communion of Saints, gives man once again his completeness. It instructs him once again in silence and in singing by opening for him the depths of the sea and by teaching him to fly- the existence of the angels. By "lifting up the heart;" true liturgy allows the buried song to resound in man once again. Indeed, we could now actually say that true liturgy can be recognized by the fact that it liberates from everyday activity and restores to us both the depths and the heights: Silence and singing. True liturgy is recognizable because it is cosmic and not limited to a group. True liturgy sings with the angels, and true liturgy is silent with the expectant depths of the Universe. And thus true liturgy redeems the earth. (p.12)

The musical forms of the early Christian worship were initially Jewish (for instance, the chanting of Psalms) and as the Gentile missions began, Greek music, based on the eight Greek modes were incorporated. Following the Reformation, the Protestant Churches that emerged either modified the western liturgical music traditions to suit their own theology and rites, or developed new musical forms to complement their worship practices. The liturgical Choruses used by the Seventh-day Adventists in Aba are sustained by the Youth and Women ministries, choirs, and local Sabbath School congregations. The songs are grouped under the following headings: Adoration and praise, morning and evening worships, love of God, Majesty, faithfulness, grace, mercy, and power of God. Others include: First and second advent of Christ, life and ministry of Jesus, consecration, faith and trust; Wedding, outreach evangelism, baptism and burial songs

Emergence of New Musical Genres in Nigeria

Commenting on the emergence of Nigerian popular music, Euba (1977) posits that new types of popular music suitable for use in night clubs, which are mostly adaptations of traditional music, have been developed. On the other hand, Lynn (1967), talked about the early development of church music in Nigeria noting that melodies of songs used for traditional religious celebrations were fixed to new Christian texts in order to attract pagans to the church. The forgoing has become the basic projection of the contemporary Gospel music. She explained that one of the objectives of church music which is entertainment of Christians has become the mainstay of contemporary Gospel music bands. Furthermore, she noted that church music before 1920s, consists mostly of Christian hymns sung in English and indigenous languages. It is right here to say that Lynn's submission tallies with the advent of indigenous songs in the Seventh Day Adventist Church in Nigeria. Kehinde

(1992), wrote that Gospel music in Nigeria developed from Ibadan by Akinpelu, the first to launch Gospel Choral Group in 1950, with the sole objective to evangelize and entertain within and outside the church, through waxing of records and public performances. One of his contemporary, Adeosun who started his Gospel music band in Lagos noted that two factors that propelled the launching of these groups were the growth of entertainment music, and the availability of western musical instruments like the guitar, horns and the electronic keyboards which were used together with the indigenous instruments. Consequently, other factors that contributed to the development of Gospel music include the rapid emergence of indigenous churches and the agitation to indigenize Christian method of worship. Adeosun also asserts that Nigerian Gospel music developed from celebrations of Christian festivals like Easter, Christmas and harvest thanksgiving. During the aforesaid occasions, special indigenous composed songs were performed by the Choir. In the beginning, English hymns and canticles were accompanied with the organ; rattle (sekere), bell (agogo) and drums were later added. In discussing Nigerian music as entertainment, Akpabot (1986), indirectly observed that Nigerian gospel music falls among other hybrid forms for entertainment at social gatherings. On the other hand, Ekwueme (1973/74) reiterated that one of the outstanding characteristics of African music in comparison with western music is its functionality. The African lifestyle is musical from cradle to the grave. Omibiyi (1979), discussing Nigerian composers, merged it with the history of indigenous church music in Nigeria, which is in agreement with Sowande (1967:256). She further explained that indigenous church music provided the basis for Nigerian creative music, the type, she said belongs to Indigenous Gospel music. She claimed that the use of indigenous music in churches grew out of the need for the educated Christians to discover and preserve their culture. The contributions of these early church musicians helped to lay a solid foundation for modern Nigerian creative music. Etim (2006:20)

Acceptability and impact of the liturgical choruses

Hustad (1993), and Barry Liesch (1996), and Faseun (2005) defines chorus or choruses as "Spontaneous songs performed often in vernacular but sometimes in other languages. A short song which expresses a single idea of praise, thanksgiving and doctrine. Choruses communicate freshness to our faith as well as relate Christianity to contemporary culture. Choruses are naturally simple to perform because of their short melodic motifs. They are also transmitted easily from one group of singers to another in African societies. Akpabot (1986), writing on the nature of African music explains that it is not written down; rather it passes from one generation to the other through oral tradition. Olaniyan (2002) supports this idea of musical proficiency passing on from one generation to the other with the example of the Yoruba dundun drumming and confirms that through this way, musical arts are perpetuated in a musical family.

Music constitutes an integral part of religious worship. In the Seventh-day Adventist Church, music is one of the elements that attract people to join the church. There is no proper worship without music. Music can reach, touch and move people in countless ways. Music is as essential to worship as the sermon is, so plenty of time is usually given to music in the Adventist religion. Sri Chinmoy, commenting on the relationship between music and religion observes that:

Music and religion are like the obverse and reverse of the same reality-coin. Music in its purest sense is religion and religion in its purest sense is music. Only Music and religion can transform and perfect humanity. This music-religion, this code of life, this universal language of the soul, can only be offered; it cannot be purchased or sold. Music and religion are for the seekers, for the music- lovers, for the truth servers. Money- power or earthly name and fame cannot lord it over these two immortal realities, these two earthly and heavenly treasures. (2009)

The liturgical choruses are highly accepted by the worshipers because they satisfy the cultural aesthetics of the people in religious matters. Dahlhaus (1982) explained that aesthetics are the attributes of art that make it good, and these attributes are culturally constructed. People's values, preferences and tastes are strongly tied to cultural factors. In African societies, music is always seen as inseparable from human existence. It carries long traditions and values that are associated with the people and represents part of their identity. Therefore, a positive response to the aesthetic value of music occurs when the musicians link everyday

existence to values and tradition. Agu (1984:103) opined that factors which determine the aesthetic values of songs include:

(a) The choice and arrangement of notes and intervals for specific words to enhance proper expression and achieve the desired effect on the textual content and verbal expression of the words.

(b) The use of wide melodic ranges which creates more room for improvisation and extempo-rization. He explained that melodies based on limited ranges and fewer notes hardly provide this opportunity, and are therefore ranked lower aesthetically.

(c) The effective use of short durational values as the basis of movement is preferred to that of long durational values, because it provides, good metric organi-zation and a more appreciable rhythm for the songs. It also tends to express words and their meanings more effectively, if well utilized, since it complies with the relative durational values of syllables of the texts of the songs.

(d) Felicitous choice of pitch, intervals and timbre; and the assumption of the mood of the text by the melody for better expression, interpret-tation and communication.

(e) Good allocation of musical notes to words or syllables in such a way that melisma is reduced to the barest minimum. He argued that

the aesthetic values of African songs are judged by the presence and good application of these qualities.

Commenting on the stability of songs, Blacking (1971) writes: music stands or falls by virtue of what is heard and how people respond to what they hear in the notes. As earlier stated, the liturgical choruses of the Seventh-day Adventist Church have great impact on the congregation because they are specifically composed to meet the spiritual needs of the people musically. The songs arouse the spiritual thoughts of the worshipers, thereby helping them to focus heavenward. The simplicity of the tunes makes it easier for the congregation to learn the songs without much difficulty. The choruses play great roles in converting, spiritualizing, condoling, evangelizing, socializing, and entertaining in godliness. Testimonies abound about people who were converted through liturgical choruses. No wonder Lovelace and Rice (1960) asserts that music can be an evangelizing agent in drawing persons to the church and its message.

Structural Analysis of the Songs Notated

The melodic structure: In music, structure relates to the composition of a musical piece. It describes the arrangement of different notes in making a line or piece of music. Musical pieces are arranged in a way that there must be a beginning, middle and an end. Form is the basic structure of music. Every piece of music has an overall plan or structure. Agu (1999) identified five main structural forms of African songs as- Solos, the call

and response, the call and refrain, the Solo and chorused refrain, and the mixed structural forms. He posits that:

Most African songs are characterized by short melodic motifs which serve as the basis for repetition, variation and extemporization. Longer melodies occasionally occur, but with motifs reappearing repeatedly in different forms. In other words, African songs are generally short, orally transmitted and easily committed to memory as a result of their short length and method of transmission. (p.33)

The criteria for good structural analysis of African songs posted by Agu , include: Identification, the form, the basic structural forms, rhythmic structure of the melody, phraseology, tonal shifts, harmonic principles and styles, performance/ presentational form.

Tonality

Tonality is the centering of pitches around a particular pitch. (Hoffer 1985; Scholes, 1975; Aluede 2008). The term tonality is used to describe the organization of music around a single pitch; more especially, the Western system of keys that grew out of the modal music of the Renaissance in the seventeenth century. It is often used to refer to the network of relationships implicit in the seven principal tones of a given key, each of which has the potential to become the tonic temporarily by means of modulation, whereby a new network of relationships arises. Agawu (2010) defined tonality as a colonizing force in African Music. Agawu's assertion agrees with Bascom and Herskovits who stated that "there is no African culture which has

not been affected in some way by European contact and there is none which has entirely given way before it." In all the genres of liturgical choruses of the Seventh-day Adventist Church discussed in this dissertation, tonality of one chorus is different from the other. This is because the composers composed from different backgrounds and their level of musicality also differs. Secondly, the tonalities of the songs are not purely African, but an unconscious mixture of both western and African tonality. There is no trace of any previous documentation in staff notation of the Seventh-day Adventist Church liturgical choruses. The keys in which the various choruses are performed before now are determined by the chorus leaders. The songs are not also accompanied with any musical instrument, this often results to shift in tonal centre, which Agu (1999) identified as shifting tonality. According to Blacking (1967:176) the broad principles of tonality, and the relationships of people's music to other aspects of their culture and social life, are important features which gives a musical tradition its intrinsic character.

In accordance with Igbo choral music practices, the choruses conform to the principles guiding the relationship between speech-tone and melody. The Igbo language is tonal; therefore, it influences the patterns of melody in both liturgical and non-liturgical songs of the people in every locality. The three tonal levels in Igbo are Low, Mid, and High. The Low and High tones are more prominent than the Mid.

Style/Form

Style is a way of expressing something in language or art that is characteristic of a particular person or group of people or period. Pascal (1992) defined style as manner, mode of expression and type of presentation. Africans have different styles of expressing their culture musically. The varied styles existing in African music, identified by African music Scholars include: Afrobeat, Apala, Highlife, and Reggae. Amadi (1985) posits that:

Reggae represents a viable form of folk music which got international recognition as the music of Jamaica, an English- speaking island in the West Indies. Nevertheless, reggae is not just a musical art form but also a socio-political movement of Jamaican black youths whose one main objective was and still is to protest against man's inhumanity to man (p. 1)

Many of the liturgical choruses in many Christian churches are basically rendered in reggae style by the choristers. Reggae style of music propels both the performers and the listeners to swing, tap their fingers and occasionally jump up while singing. The stylistic feature of reggae is in its enhanced singing style, characterized by light instrumental texture and pulsating rhythm. The liturgical choruses of the Seventh-day Adventist Church are performed aca-pella; however, composers arrange the songs in a style that the male voices provide the equivalent of the instrumental textures vocally.

Elements of these varied musical styles, especially those that originated in Nigeria are found in almost all the

liturgical choruses of the Seventh-day Adventist Church. The choruses are a mixture of western and Nigerian folk music styles. Lomax (1968) posits that folk song style is a culture indicator of its users. Adventist congregations in the area under study are easily identified by the type of liturgical choruses they perform in their worship centers and other outdoor religious activities. The songs are carefully selected to suit every activity in the church's calendar of events. According to Okafor (2005) songs can be a tonic and can also incite. To incite is to urge to action, to arouse. The liturgical choruses of the Seventh-day Adventists as earlier stated are categorized in a way that meets the need of individual listeners at any particular occasion. Example: song number 1, "ayi nazo ije ila" (we are marching to go) incites the women ministry whenever they meet for their women activities; and song numbers 7 and 51, incites the congregation to give willing offerings.

Randel (2001) writes that form is the shape of a musical composition as defined by all of its pitches, rhythms, dynamics and timbres. In this sense, there can be no distinction between musical form and specifically musical content, since to change even a single pitch or rhythm that might be regarded as part of the content of a composition necessarily also changes the shape of that composition, even if only in detail. (p. 320)

Form is the basic structure of music. Every piece of music has an overall plan. According to Nketia (1974) form may be influenced not only by the roles assumed by various members of a performing group or by the context of a performance,

but also by the nature of the movements and expressions with which music is integrated. The liturgical choruses of the Seventh-day Adventist Church are categorized under vocal forms. Agu (1999) explained that the commonest forms of vocal music include: solo and chorus alternations, solo and chorused refrain and solo and chorus alternations with ostinato accompaniment. He further noted that the vocal techniques are based on antiphonal exchange between the soloist(s); (leader) and the Chorus or Choir (congregation or member of the performing group. Vidal (1981) categorized the musical form of Yoruba songs as "call and response" which he further grouped into three-namely, strophic form used for lyrics, strophic-responsorial form and through- composed form. Onwuekwe (2011) sees form as a building plan; she explained that a building plan is to a house what form is to music.

The main structural forms of songs notated in this thesis include: Call and response, solo and chorused refrain, and mixed form. A closer study of these main forms reveals eight other complex structures inherent in these main structural forms.

(a) Songs in Solo and chorused refrain with the same text and melody. See song 84.

(b) Songs in solo and chorused refrain with different text or melody (A-B)

(c) Songs in solo chorused refrain with overlapping

(d)   Songs in solo and chorused refrain with short leading phrases (S.L.P.) either in the soloist's part or in the chorus part.

(e)   Songs in solo and chorused refrain with short introductory passages or recitatives in the soloist's part.

(f)   Songs in solo and chorused refrain in which counterpoint or canon feature.

(g)   Songs that are in the mixed structural forms. That is songs that possess more than one of the main features.

(h)   Songs that are accompanied by recitatives. See songs 69, 85.

All the structural forms are characterized by short melodic motifs which serve as the basis for repetitions, variation, and extemporization.

Scale patterns

The scales used in African choral music ranges from four to seven notes. They are Tetratonic-four notes scale, Pentatonic- five notes, Hexatonic-six notes, and Heptatonic-seven notes, the equivalent of Diatonic of the Western music scale. The greater percentage of the songs notated in this work are written in the heptatonic scale, followed by hexatonic scale, pentatonic and none in the tetratonic. Heptatonic: Song numbers 1, 7, 8, 10, 13, 14, 15, 18, 19, 22, 27, 28, 29, 31, 32, 35, 37, 38, 42, 43, 47, 49, 50-74, 76, 79, 84-88. =100%

Hexatonic: Song numbers 3, 4, 9, 11, 17, 20, 21, 24, 25, 26, 30, 33, 36, 39, 40, 44, 46, 48, 59-65, 75, 77, 78, 80, 81. = 90%

Pentatonic: Song numbers 2, 5, 12, 16, 23, 34, 41, 45, and 83. =35%

Tetratonic- 0%

Pitch and melodic ranges

The pitch of the choruses depends solely on the voice quality of the song leaders and also the vocal capabilities of the choristers who have the responsibility of leading out in songs while the congregation follows. Varied pitch levels are noticeable in every congregation, which makes it possible for them to follow the song leaders except in extreme high or low pitches. According to Agu (p.212) pitch levels and tonal ranges of the Igbo differ according to areas and locations. He noted that there are areas noted for singing in sonorous high-pitch voices, and there are areas where the opposite pertains. However, differences in voice quality and capability are not so much noticeable in the liturgical choruses of the Seventh day Adventists in the locality we are talking about, because the choristers are always there to lead out with right pitching.

The songs are devoid of fixed pitches because they are not scored. The song leaders simply intone them vocally, that is without the use of any musical instrument. Perfect fourths, fifths and octaves are the most commonly used ranges. Example: see appendix.

Conclusion

The main purpose of this paper has been to analyze the indigenous liturgical songs of the Adventists and present them to the wider collection of indigenous church music repertoire in Aba. To achieve this purpose, this paper focused on five critical points— melodic structure, tonality, style/form, scale patterns, pitch and melodic ranges. It must be noted that satisfaction of cultural aesthetics in indigenous music cannot be over emphasized. This element is what distinguishes African indigenous music from its Western counterpart. The indigenous liturgical songs have been found to be acceptable to the Parishioners because of their originality and relationship to African music patterns.

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Appendix

NO. AYI N' AZO IJE

Metre: Simple quadruple time   Form: Repetitive and short in verse, melody only; performed in unison.   Scale: Heptatonic. Range: The range of the song is C – C^1. Ambit: Perfect octave.

NO.2 N' AGA DIKA EZE

Metre: Simple quadruple time. Form: Repetitive, short in verse, melody only; performed in unison. Scale: The scale is Pentatonic. Range: The range of the song is C – C^1.

Ambit: Perfect octave.

NO. 3 JISOS N' AKPO GI

O bu gi ka Ji - sos n'a-si kwa, bia ka'm zo-pu-ta gi nwa nnem Bia, bia

bia ka'm zo-pu-ta gi k'o-nye nwe ayi na-si bia ka'm zo-pu-ta gi nwa nnem.

Metre: Simple quadruple time. Form: Call and response, short in verse, repetitive and performed in unison. Scale: The scale is Hexatonic. Range: The range of the song is D – C^1.

Ambit: The ambit of the song is a minor seventh.

NO. 4 NNA AYI NKE BI N'EL' IGWE

Nn'a - yi k'e - bi n'e - lu'i-gwe ke do kwa' ha gi'n-so

di - ke - si me ya n'e-lu i - gwe ke me ya n'u - wa'n-ka.

Metre: Simple quadruple time. Form: Repetitive and short in verse, melody only; performed in unison. Range: The range of the song is F - D^1.

Ambit: The ambit of the song is a major sixth.

NO. 5 JEHOVA UKU

Bia'n - gwa'n - gwa   Je - ho - vah'u - ku   o - kwu - gi bu e   na   A - men

Bia'n - gwa'n - gwa   Je - ho - vah'u - ku   o - kwu gi di'e - bi - ghe - bi.

Metre: Simple quadruple time. Form: Repetitive, short in verse, melody only; it is performed in unison. Scale: The scale is Pentatonic. Range: The range of the song is D - A.
Ambit: The ambit of the song is a perfect fifth. Bar: Eight bars.

NO. 6 ZION OMA

Zi - on   o - ma   ayi na - la na zi - on   Ayi - na   la - na zi - on.

Metre: Simple quadruple time. Form: Call and response. Repetitive and melody only. Scale: The scale is Pentatonic. Range: The range of the song is D - A.
Ambit: The ambit of the song is a perfect fifth.

NO. 7 OG' ERU WO

O - - - ge - ru   wo   o - - - ge' - ru   wo

mgbe ndi ma - ra'i - he   g'e - bi - li   i - za' ku o   nye nwayi na kpo.

Metre: Simple quadruple time. Form: Short in verse, melody only, and repetitive. Scale: The scale is Heptatonic. Range: The range of the song is C – C¹. Ambit: The ambit of the song is a perfect octave. Bar: Eight bars.

NO. 8 BULIE OKOLOTO

Bu-lie'o-ko-lo-to   Chi-ne-ke g'u-zo   n'a-ga n'i-ru   i-bu a-gha

me-gi-de'n-d'i-ro   ndi n'e-so gbu krist n'hi na   Chi-ne-ka a-nyi ne-dum.

solo

ka ndi Chi-ne-ke bi   li-we gu-zo   yi-ri-ihi   a-gha' yi   no-na nche

mgbe o-ko-lo-to Chi-ne-ke na ga-ni ru   ka ndi Chi-ne-ke bi_   -   lie wee so.

Metre: Simple quadruple time. Form: Solo chorus refrain, melody only. Scale: The scale is Heptatonic. Range: The range of the song is B flat – B flat[1]. Ambit: The ambit of the song is a perfect octave. Bar: Sixteen bars.

NO. 9 MADU ABUA

3

Ma du a-bu-a   g'e-yi ko ta   je i-je   ma o bu-ru na ha e-zu te ghi?

Metre: Simple quadruple time. Form: Repetitive, short in verse, melody only; it is performed in unison. Scale: The scale is Hexatonic. Range: The range of the song is D – C[1].

Ambit: The ambit of the song is a minor seventh.

NO. 10 DOZIE UZO GI

Do - zie'u - zo gi   Do - zie'u - zo gi   Do - zie'u - zo gi   Do - zie'u - zo gi   o -

nye nwe'a yi n'a - bia   o - na - bia ngwa, ngwa   o - nye nwe'a - yi n'a - bia   o   n'a - bia ngwa.

Metre: Simple quadruple time. Form: Repetitive, short in verse, melody only. Scale: The scale is Heptatonic. Range: The range of the song is $D - C^1$.

Ambit: The ambit of the song is a minor seventh. Bar: Eight bars.

NO. 11 HA GBURU ONYE NWE AYI JISOS

Le - nu ha   gbu - ru'o - nye nwe' yi Jisos   le - ha   kpo - gi - de ya n'o - be

le - nu ha   me - re   ya i - he'o - chi   b'o - nye na di - ghi   i - he'o - me - re.

Metre: Simple quadruple time. Form: Repetitive, short in verse, melody only. Scale: The scale is Hexatonic. Range: The range of

the song is $D - D^1$. Ambit: The ambit of the song is a perfect octave.

Bar: Eight bars.

NO. 12 BIA NYERE AYI AKA

Bia nye - re ayi, ka   Bia nye' - re ayi ka   Bia nye' - re nyia - ka   a - yi b'u - mu   nke gi.

Metre: Simple quadruple time. Form: Repetitive, short in verse, melody only. Scale: The scale is Pentatonic. Range: The range of

the song is $F - C^1$. Ambit: The ambit of the song is a perfect fifth. Bar: Eight bars.

NO. 13 BIA ENYIM

Bia   enyi   bia k'i-so-ro   a-nyi   baa   n'u-bo   chi-zi-ke   chu-kwu

Bia   enyim   bia k'i so-ro'a-yi-   k'i-- gha -- ra'i-kwa-kwa -nma-kwa-ra. -   -

Metre: Simple quadruple time. Form: Repetitive, short in verse, melody only. Scale: The scale is Heptatonic. Range: The range of the song is B – C¹. Ambit: The ambit of the song is compound second.

NO. 14 EZI OLU

U -nu ndi na lu   e - zi o-lu   _   lu   sie ya   i -ke   u-nu n-di n'a -lu

ezi   o - lu_   lu   sie ya   i - ke   u-nu ndi na-lu   e -zi   o - lu

lu   sie ya i -ke   u-nu'a -da-la   mba   n'i -lu o-lu lu si-e ya   i -ke

Metre: Simple quadruple time. Form: Solo chorus refrain, Repetitive, melody only. Scale: The scale is Heptatonic. Range: The range of the song is F – F¹. Ambit: The ambit of the song is perfect octave. Bar: Twelve bars.

NO. 15 EKELE

Nye   ya   e -ke - le   ndi ni -le   o   me-re   nma   ndi ni -le   o   me-re

nma   n -di ni -le'o -me -re mma   bia   nu   k'a -yi   ke -le   ya.

Metre: Simple quadruple time. Form: Solo chorus refrain, short in verse and repetitive. Scale: The scale is Heptatonic. Range: The range of the song is D – D¹. Ambit: The ambit of the song is perfect octave.

NO. 16 ALA EZE CHINEKE

A - l'e - ze Chi - ne - ke   na   bia   A - l'e - ze Chi - ne - ke   na   bia

i - kpo - ro ndi nke   ya   bu ndi ru - be - re   i - si   n'o - kwu   ya.

Metre: Simple quadruple time. Form: Short in verse, repetitive and melody only. Scale: The scale is Pentatonic. Range: The range of the song is G – D¹. Ambit: The ambit of the song is perfect fifth.

NO. 17 N'EDUM JEHOVA

N'e - dum   gi   Je - ho - vah_   O - nye'n - che   na mgb'o - ki - fu - fe

N'e - dum   gi   Je - ho - vah_   du - zie   u - kwum kam   gha - r'i - da.

Metre: Simple quadruple time. Form: Short in verse, repetitive and melody only. Scale: The scale is Hexatonic. Range: The range of the song is D – D¹. Ambit: The ambit of the song is perfect octave.

NO. 18 ODAWO

Mo - zi'o - zo bu nke'a-bua we so kwa si o - da wo o-da wo bu Ba-by-lon u-ku-a -

hu Mo - zi'o - zo bu nke'a bu we so kwa si o - da - wo o-da-wo

bu Ba - by - lon u - kwu - a - hu Ba - by - lon u-kwu'a-hu o - da - wo

Ba - by - lon u - kwu'a - hu o - da -

wo Ba - by - lon u-kwu'a-hu o - da - wo ne - zie o-da-wo ne - zie.

Metre: Simple quadruple time. Form: Mixed structural form. Scale: The scale is Heptatonic. Range: The range of the song is E – E^1. Ambit: The ambit of the song is perfect octave. Bar: Eighteen bars.

NO. 19 M'G'EFE LA KURU NNAM

A - si na m we - re nku'm ge - fe u a - si na m we - re nku'm - ge - fe u

m ge - fe fe la gha fe la gha_ gha, gha fe la gha_ gha, gha m ge fe la

n'e - lu'o - si - si A - si na m nwe - re nku

m ge fe m-ge fe. A-A-si na m nwe-re n-ku m'ge fe-la ku-ru nna'm n'i - gwe.

Metre: Simple quadruple time. Form: Solo chorus refrain. Scale: The scale is Heptatonic. Range: The range of the song is B − E^1. Ambit: The ambit of the song is compound fourth. Bar: Nineteen bars.
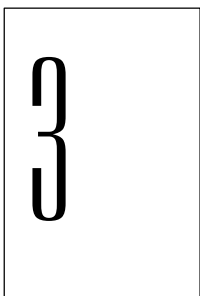
Rhetorical Strategies and Patterns: An Examination of Ben Okri's *Astonishing the God's*

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Abstract

Language has always fascinated scholars. This includes the phonic or orthographic form. Since ancient times, scholars from various fields of research such as psychology, anthropology, linguistics, philology and literature have shown interest in the rhetorical designs with which language is crafted. This is in terms of the linguistic selection, for the purpose of deviation, focalisation and thematic reason. This is because they are the vehicles for the message encoded in a test. However, often times, focus is given to the meaning of a test at the detriment of the ways and manners this meanings are construed. Thus, this study investigates the use rhetorical strategies and patterns in Ben Okri prose-fiction *Astonishing the Gods*. This is at the level of lexico-semantic, syntactic, and phono-graphology, for the purpose ideational reconstruction. The method of analysis adopted in this essay is descriptive and analytical while working within the tenets of Systemic Functional Linguistic model of Halliday as a theoretical framework. This study submits that Okri rhetorical strategies and patterns are informed by the magic realist stylistic paradigm, a form of discourse which emerged as a counter discourse to the colonial narrative of Otherness.

Introduction:

A part from the fact that the novel is an extended fictional narrative, another vital element which foregrounds it as a subgenre is its rhetorical strategies and patterns. These foregoing deductions are a formidable tool in the African novelistic tradition. This is in terms of its functional role for the re-construction of the various shades of reality in the African world view. And, it is clearly demonstrated in how language is deployed in novel. Apart from its eidetic function which entails a re-presentation of social reality with a similitude to evidential reality, rhetorical strategies in the novel as a genre are vital coefficients in critical analysis to unveil the semantic schemas wrapped up within a text. Rhetoric itself is a hydra-headed scholastic endeavour, however an aspect of rhetoric which is crucial in this study is the term style- the study of how language is used in literary discourse particularly from a systemic functional linguistic purview to construe the African-cum-Nigerian perspective on reality.

African writers have evolved unique rhetorical patterns and mannerism in their artistic production. For examples, Ayi Kwei Armah's in *Two Thousand Season employs* a style which seethes with metaphors, and deviations; Femi Osofisan's has also in *Midnight Black-Out* evolved a style which is a blend of poetry and dialogue, and in Chinua Achebe's *There Was a Country,* we see a combination of poetry and prose, written in simple English with blends of proverbs and idioms while synchronising facts and fiction. One important characteristics of such language style used by creative writers is its texture of indirectness. This situates a text as capable of eliciting different responses from its readers either for deliberative, epideictic or even forensic purposes. This is because a writer may choose to distort the very reality he attempts to re-construct as we see in Ralph Ellison's *Invisible Man*. Or, he may choose to create humour, as we see in Ngugi's *Wizard of the Crow.* While He may even choose to present his narrative or poem in an esoteric assemblage such that the meaning may not be plain, as we see in Wole Soyinka's *Idanre and Other Poems,* which may require greater effort from readers to understand the text. It is such nature of language use in literature that necessitated the study of rhetorical patterns and strategies of a text.

Critical Issues and Okri's Stylistic Paradigm

Most rhetorical analysis and investigation of African literature, border more on written text at the detriment of oral text, and on the linguistic nuances of English, French and Portuguese, which are colonial imprints in African literature. This is at the detriment of African aboriginal Languages. The implication is that: ignoring the oral form which is the aboriginal African literary form may discourage quality scholarship on African literature because most African literature exists in this oral form in terms of tales, songs, myth, and anecdotes. And one of

the greatest debacle to African literature constructed in aboriginal African languages is the much emphasis given to the use of colonial linguistic forms like English as vehicles for conveying African realities. This is in spite of the fact that such languages often times, estrange the African audience from the philosophical underpinning entrenched in core African languages and its literary style.

This situation must have informed Chinweizu, Jemie and Madubuike (11), argument that the use of foreign language like English is "a hegemonic attempt to annex African literature for European literatures, especially in works written in non-African languages. The main instrument of such annexation has been the fact that the language used in writing them is non-African." Apart from the fact that the english language has begun to encroach deeply into literary production in Africa, the Achebean position of bending it to suit the socio-cultural experiences of the african geospace as writers attempt to re-construct it, may be one of the ways of sustaining that which is african or Nigerian in literary discourse, in years to come, if the pace at which the neglect of aboriginal languages in african languages continues.

Okri's linguistic choices are mostly English language, while the use of local colour- in terms of characterisation, settings, allegories, symbols, metaphors and the Nigerian scenery compensate for the heavy dosage of a poetic form of English language. His vast knowledge of the African world view is made bare in his manipulation of archetypes, images, symbols and motif. He translates this into a plethora of semantic references in his bid

to show a connection between the world of the living and the dead. This is the product of a stylistic regime (magic realism) that is championed by Africans and African-Americans writers like Jose Ortega y Gasset, Jorge Luis Borges, Ralph Ellison, Amos Tutuola as a modern novelistic tradition. According to Killam and Rowe:

Okri, [is] one of the most important new voices in contemporary African literature in English [who] is very conscious of the post-independence realities in African societies; hence his works are often satirical and critical of the various political and economic crises that have plagued African countries since the end of colonial period. (198)

Magic realist writers are interested in the relationship between the supernatural and the natural worlds and lead a negotiation between the two paradigms. Okri is inspired by the works of the Swiss writer Hermann Hesse and Argentine writer Jorge Luis Borges. He employs allusions from several cultures and religion which imbues his text with inter-textual relation with other text. His texts are philosophic. His style is expressive, impressionistic, surreal and ethereal. Okri does not tell his audience the meaning of truth; he expects them, like the wandering characters in his text, to discover the truth for themselves. While his style engages both the physical and spiritual aspects of man. A major archetype in Okri' work which constitutes his semantic concern is the notion of man as a seeker, and life as a journey.

Rhetorical Strategies and Patterns in Ben Okri's *Astonishing the God's*

A major stylistic device that is conspicuous in *Astonishing the Gods* is the author's choice of words. His choice of word cuts across the various grammatical categories in English language, and the three different word types (simple, complex and compound words). The relevance of his word choice as style markers is that they aid the understanding of the text; they show Okri's dexterity at manipulating words, and aid his creation of new words and the socio-cultural affiliation of words in the text. The table below shows the grammatical categories of lexical items selected from the first paragraph of Chapter One of the novel.

Sentence 1

pronoun	verbs	adjective	preposition	verb	adjective
It	is	better	to	be	invisible

Sentence 2

determiner	noun	verb	adjective	adverb	pronoun	verb	adjective
His	life	was	better	when	he	was	invisible

Comma	conjunction	pronoun	verb	adverbs	verb	pronoun
,	but	he	did	not	know	it

Sentence 3

pronoun	verb	verb	adjective
He	was	born	invisible

From the foregoing, it can be noted that most of the verbs Okri employs are in the past tense [*were*, *remembered*, *had*, *stretched*, *was*, *could*, and *lived*]. These enable the narrator refer the reader back, to past event and life of the nameless character in the novel. There is also the use of pronominals like "his", "it"," he", which are deployed to show social space between the narrator who is a third person, and the nameless character and events in the text.

The use of the pronominal "he" focalises the text, as it serves as a reference

to the nameless character while concealing the true identity of the character, thereby making the novel look like a puzzle, where the reader is left to unravel who the character is. This is what Chanady Amaryll Beatrice calls "authorial reticence" (16), which is the careful concealment of data and clarifications in a literary discourse.

However, it is obvious from the agentive role of the pronominal "he" that the given "he" is the protagonist. This is a style which couches the novel in suspense, and what Okri intends to achieve through it is that the use of names, titles or any semantic label for characters, like gender, are stereotypes, or social constructs. Also worthy of note is the fact that most lexical items in the text are in their simple morphological forms. According to Akmajian et al. these are "minimal unit" (16), because they cannot be further broken down into smaller units. The simple words in the text share socio-cultural affiliations and some of them cuts across registers or "semantic nets" and are hyponyms in different field of discourse. The various registers the lexical entries fall into are:

Religion: in this semantic net, we have simple words that are drawn from the religious field of discourse. Examples are: temple, church (8), angel (12), holy (13), god (15), abyss (18), sanctuary (28), cathedral (28), spirit (37), paradise (51), prophecy (74), "demons" (26). These registers are stylistically employed to show man's everyday life and the belief in a deity or Supreme Being. Also the assumption that Africans are religious is supported by the occurrence of religious registers in the text. Hence, Okri's religious background influences his lexical selection. And one can rightly say that Okri is a theist.

From the field of Architecture, we have: Façade (5), column (8), spire (8), castle (90), loggia (9), basilica (11), marble, colonnade (15), pillars (37), and gargoyle (61). Okri employs these lexical items to stylistically evoke mental pictures that are Greco-Roman, and gothic in the mind of the reader. This enables the reader to exist in the surreal world he creates, and the only way this can be achieved is using words that makes his ideas and thought concrete.

From Music we have registers that are stylistically employed to depict the sombre and ethereal world of the text. They include "harmonic", "melody", "sonata" (6), "singing", "mandolin". They make the magical mood and aura that exude from the text come alive and transplant the reader from the visible world of matter to a phantasmagorical world. This also sustains the hybridity evident in the text, where the plot of the text revolve round two planes of realities-the real and the unreal.

From Astronomy, The lexical items are: "moon", "star", "planet", "celestial". The essence of incorporating these lexical entries into the text is to show the symbiosis among elements of nature and to evoke a sense of oneness between man and his environment.

A form of hyponym and their super-ordinates is "colour" where we have super-ordinates like: "red" (10), "black" (15), "yellow" (10), "green" (40), "vermillion" (45), and "white" (7). This

triggers various psychological and associative references from different people and their meaning cuts across cultures of the world. In some cultural clime, green connotes fertility, red connotes danger and love, and black connotes death while yellow connotes sickness. Thus, the arrays of colour Okri employs evoke danger, death and fertility.

From time, Okri employs lexical items that convey primordial manner of time observation like: "evening", "night", "day", "season", and "morning" to convey the illogicality of modern form of timing like seconds, minute, hours.

From Geography, the lexical item under this semantic net include: "earth", "mountain", "island"(17), "wind", "sea", "water", "city", "river" (47), "ocean", "avalanche" (20", "cloud"(49) These stylistically situate man in a particular environment and this environment is an island.

From Agriculture we have "Farm" (30), "garden" (11), "flower" (11), "shepherd" (3), "acanthus", "cypress", Okri stylistically employ this words to show aesthetic which a garden or flower exhibit. This also serves a therapeutic benefit to the reader.

From Education we have: "school", "books" (3), "library", "alphabets" (28), "university" (66) "academy", "read", these are used in the text to communicate the idea of the relevance of knowledge which education gives.

Another rhetorical pattern t the lexico-semantic level which foregrounds the text is the use of compound words, which is one of the most productive form of new word formation. It is lavishly deployed these to create meaning that communicate the authr's unique artistic vision of harmony in duality between the world of matter and form, real and unreal, physical and spiritual. Examples of such words are:

"pan-pipe", "stained-glass", "bird-calls", "mountaintops", "rose-flavoured", "myth-soaked", "prophet-king", "sea-god", "broad-shouldered", "night-coloured", "sunlight", "himself", "everywhere", "chessboard", "honeysuckle", "house-fronts", "snow-drift", "dream-like", "stained-glass", "wide-eye". These words are stylistically employed to avoid the restriction placed by the use of simple words and to expand the meaning of words. Also, the stylistic benefit of the compound words in the text is that it sustains the sense of mystery that usually pervades magical realist text, as we see in words like: **"sea-god", "myth-soaked", "dream-like", "prophet king"**

The use of Deviation

Some of the lexical items in *Astonishing the Gods* share certain semantic features and role relation as they occur in the sentence. This is dependent on their position of occurrence which determines whether they are subject, predicate, complement and adjunct. Though this is a departure from the standardised grammatical usage it serves an illocutionary function as it ascribes human qualities to inanimate entities. In the sentences below, we see how this is achieved.
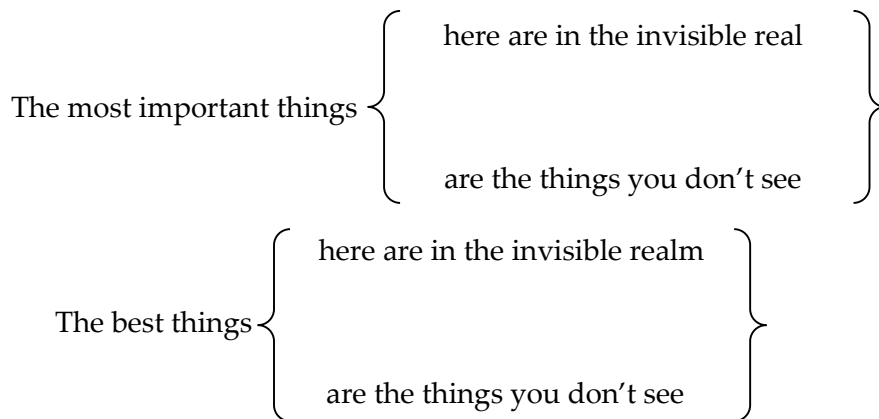
"The houses were silent." (5), "The air was watching him." (35), "The night stealing into his bones," (78), "The blood sings in his ear." (113), "The silence was speaking to him." (147), "The wind itself became silent." (7), "The creeping emptiness…" (19), "The city was listening." (64), "The breeze was silent now."(104), "The humble gate" (126)

When we subcategorise the lexical items in the above expressions, we are confronted with expressions whose manner of configuration in the sentences do not collocate. For instance, the nominal unit "House" has the semantic features [-animate], and [+ tangible] and it co-occur with "silent" which has the semantic feature [+animate/ +human], and [-tangibility]. House necessarily selects attributes that fit non-human entities. However, Okri stylistically ascribes the human quality of silence to it, thus, elevating the status of "house" to a human with faculty. This is stylistically called personification.

In other to achieve this stylistic feat, Okri violates selection rule restriction which stipulates the semantic features of word entries. For example, "air" has the semantic feature of [-animate] and it co-occur with "watching" which has the semantic feature of [+animate]. For "night" we have [-animate] co-occurring with "stealing" [+animate], "blood" has [-animate] co-occurring with "singing" which is [+animate]. Other are "wind" [-animate] and "silent" [+animate], "emptiness" [-animate], and "creeping" [+animate], "city" [-animate] and "listening" [+animate], "breeze" [-animate] and "silent" [+animate] and "humble" [+animate] and "gate" [-animate]. Selection rule violation constitutes one of the best stylistic device with which Okri foregrounds his

Novel. He uses it to infuse the vigour, zest and attributes of human life into inanimate entities around man, and expects man to relate with them as neighbour. This has a magical potency and shrouds the text with an air of mystery. Semantic and lexical parallels are also applied as rhetorical strategies. in paradigmatic, synonymous or antonymous relation. For examples in page 53:

The most important things { here are in the invisible real | are the things you don't see }

The best things { here are in the invisible realm | are the things you don't see }

The nominal groups, "the most important things" and "the best things" are in paradigmatic relation and share the same semantic feature. Another is the use of the lexical item "don't" in (109)

"Don't $\begin{cases} \text{become invisible} \\ \text{turn to stone} \end{cases}$ Also in (25); we see, he felt himself $\begin{cases} \text{singing} \\ \text{flailing} \\ \text{kicking} \end{cases}$ into the liquid"

seek impossibility   turning

The enclosed items are in paradigmatic relation and can semantically replace each other. Another aspect of lexical and semantic parallels is in (142):

That he had become $\begin{cases} \text{smaller} \\ \text{hidden} \\ \text{a secret} \\ \text{his own mystery} \\ \text{touched} \end{cases}$ and therefore $\begin{cases} \text{greater} \\ \text{could see} \\ \text{open to all truths} \\ \text{could begin to understand} \\ \text{could begin his true quest} \end{cases}$

The use of Cohesive Devices

This is a rhetorical strategy which shows how text stick together. According to Emezue G. I it is "the meaning relationship that an element has with another element in the text" (64). It this is based on the premise that human thoughts are fragments and these fragments can be realised in form of the various grammatical rank scale: word, phrase, clauses and sentences. When and when these rank scales are linked we say there is cohesion, but a sentence can also linked together and lack sense –coherence, because a sentence may be meaningful (coherence) yet difficult to interpret". Some of the types of cohesion in *Astonishing the Gods* are:

Referential cohesion which is the use of pronouns or determiners to refer to the known nouns in a text. Backward referencing is known as anaphoric reference, for example the bold faced words in the excerpt shows such type of cohesion:

Soon afterwards **unseen hands** brought him a jug of water, a diamond glass for drinking, a rose, and a cluster of grape. **They** set them down at the head of his be. Then not long afterwards, **they** brought him a lamp which glowed brightly… then finally, **they** brought him a mirror. When **they** left the square was silent. (8)

The pronominal item "They" (a third person pronoun in its plural form) as used in the text is an anaphor that refers back to the nominal group "Unseen hands".

Use of Elliptical Cohesion

Ellipsis denotes a kind of substitution by zero. It deals with the omission of word(s) while, simultaneously, relying on the readers' minds to deduce and fill in the missing bits from what they have read (or heard before). It is used in discourse to avoid repetition and redundancy. In the following text, the words and expressions you can or that are omitted are in square brackets.

He had been walking, [**he**] had been listening to his guide, [**he had**] been listening to the colours in the air, but he hadn't been paying much attention to the world around him" (49). We also see it in the sentence "soon afterwards unseen hands brought him a jug of water, [**unseen hands brought**] a diamond glass for drinking, [**unseen hands brought**] a rose, and **[unseen hands brought]** a cluster of grape, a mirror. (8)

We also see it in…" he fled from home, [**he**] ran to the nearest port, and [**he**] stole off across

the emerald sea."(4)

Use of Lexical Cohesion

Lexical cohesion means using words to achieve unity in a text. There are four varieties of lexical cohesion: (a) Repetition, this is seen in the repetition of lexical items like "our" and "from" in the sentences below.

(a) **"Our** highest creative art, **our** highest playfulness, **our** self-overcoming, **our** purest art, **our** ascending songs, transcend so many boundaries and enter so many realm that we occasionally astonish the gods". (148). Also in (82), we have "The guide had made him hear them in the air, **from** the city stones, from the architecture, and **from** the streets."

(b) Synonymy (using words with similar meanings), example: "the **most important** things are **the things you don't see**. The **best** things are in the **invisible realm."**(53). Also, He felt something strange **all around him**; he felt presence and vague forms **encompassing** him". (62). "**Everyone** taught **everyone** else. **All** were teachers **all** were students". (66). "…**awakening** the dreams of the open spaces, and **reviving** the darkened forms under the bristling loggias."(85)

(c) Antonym (using words with opposite meanings)

He felt he has become **smaller** and therefore **greater**, that he had become **hidden** and therefore could learn to **see,** that he had become **secret** and therefore **open** to all truths, that he had become his own **mystery** and therefore could begin to **understand** and that he had been touched by the creative spirit of finding and therefore could begin his true quest". (143)

Also in (26) "…the **faster** he swam, the **slower** he moved…"

(d) Collocation (using words that go with each other) examples: he saw **beautiful women**…" (10), **beautifu**l collocates with **women**. Also we see another one in "They built quietly for a **thousand years**."(27), where "thousand" collocates with "years".

Use of Conjunctive Cohesion

This comprises the use of core conjunctions, basically involving the three coordinators, "and", "but". "or" and conjuncts which are of various kinds.

"Their lives stretched back into the invisible centuries **and** all that had come down from those differently coloured ages were legend **and** rich traditions, unwritten **and** therefore remembered."(3)

Another one is, "the city was empty, **but** he felt presence everywhere" (35). The former "and" stylistically combine sentences, while the latter "but" shows contrast among clauses and sentence.

Use of Parallelism

Parallelism (this is repeating the same syntactic pattern/ structure). Examples are:

"We / think of them." "We / dwell in them."(6), with subject and predict structure repeated.

Use of transition marker

The following transition markers are stylistically employed by Okri as cohesive device in the text, in other to show unity and accord as paragraphs interact. Examples are: " To his astonishment" (10), "Further on"(11), " For a moment" (20), "Then" (38),(40),(61) (140), "And so"(52), "After a while"(55),"Suddenly"(66),(116) "Now"(101), "After a long silence" (121), "So saying" (136), "And then" (137), (154). The stylistic benefit of cohesive devices in the text is that it aid the internal logic of the text as a complete whole.

Use of Syntactic parallels

a) "And so the faster he swam, the slower he moved…"(26)

b) It is so wise. It listens. It invites warmth…it is brave"(115)

Syntactic parallels also show dependency relation, as sentences are constructed that depend on the other even if they are structurally similar.

Transitivity

This is a stylistic device that enables Okri express, convey or construe the events in his text. It enables the writer to tell his readers through language what he wants to say. The nominal, verbal and adverbial group constitute vital resource for this purpose. And Okri achieves this through three different processes: material process, mental process, relational process. Form examples:

He	drank	the water" (154)
↓	↓	↓
ACTOR	MATERIAL PROCESS	GOAL

He	fell	in the abyss" (23)
↓	↓	↓
ACTOR	MATERIAL PROCESS	GOAL

"He	saw	them all" (132)
↓	↓	↓
SENSER	MENTAL PROCESS	PHENOMENON

"The city	was	listening" (64),
↓	↓	↓
CARRIER	RELATIONAL PROCESS	ATTRIBUTE
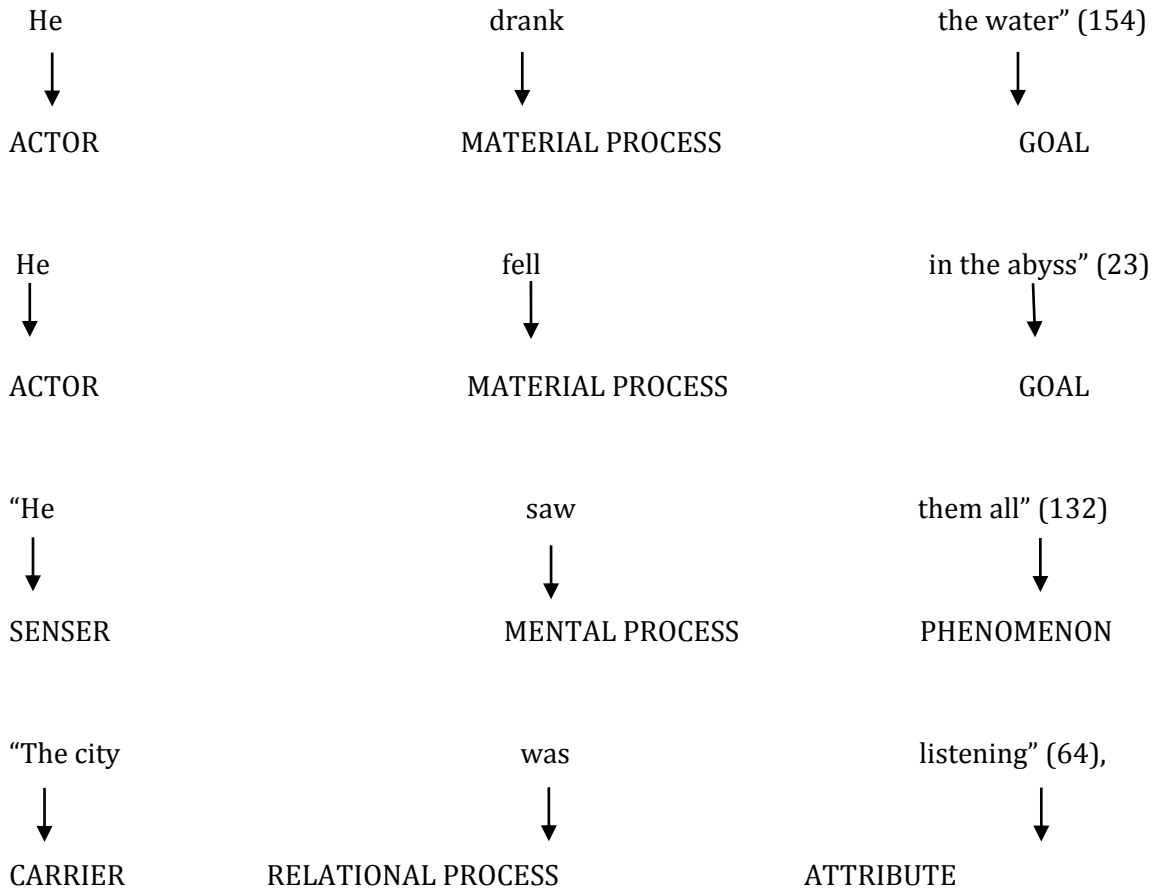
Mood

Mood is a rhetorical device that enables interlocutors make sentence choices in discourse. It shows whether an expression is interrogative, imperative, or declarative and it enables the writer to construe interpersonal relationship in a speech encounter. In the text, the dialogue between the nameless character and his three guides show the various moods. Okri employs the grammatical resource of mood to construct a power relation between the interlocutors- our nameless protagonist and his three guides; as student- master, novice-sage relationship.

The verbal group also constitute a veritable linguistic device for this purpose.

The declarative mood is used by Okri for ideational function, as the nameless character shares his thought with the reader and the narrator the goings on in the text. For examples: (4) "I don't know why I am travelling", "I don't know where I am going", "I still don't understand (11)", "I don't understand anything at all (15)". This passages show that the protagonist lacks understanding of the world he finds himself, hence he is ignorant or a novice.

This is also evident as the narrator employs descriptive imagery to tell us the nature of the island, "a strange port", "the town was empty", "the houses were silent" (5). The declarative mood enables the reader draw conclusions from the text based on what the writer tells him, this is

a form of deduction and is most time a subjective interpretation.

The interrogative mood is in form of questions. And in most cases it uses the "wh" question format. This has a stylistic benefit in that it indicates the following: the level of ignorance of the protagonist, the wealth of knowledge of his guides and the use of dialogue in the text as complement to the third person limited narrative. The following examples in (5), (6), and (16) below proves this point:

Dialogue between the protagonist and his first guide (a voice)

> Voice: "why are you crying?"
>
> Nameless character: "I am weeping because I don't understand the beauty of this Island"
>
> Voice: "... why don't you stay?"
>
> Nameless character: "But how can I stay?, I don't even know where I am.
>
> Nameless character:" where is this place?"
>
> Nameless character: "What holds up the bridge?"
>
> Voice: "Only the person crossing it"
>
> Nameless character: "...what lies below?" "What will I fall into?", "What is there underneath them?"
>
> Voice: "only those who fall know".

It is evident that the questions in the dialogue emanates from two perspective, that of ignorance and knowledge. The nameless character shows his ignorance from his questions, while the voice- his

guide, intends to midwife him to full realisation of where and who he is.

The imperative mood gives command, and it is usually from the voice of a superior, master, or one in position of authority. An example is the command of the female guide to the protagonist "Go, and you will find out" (153)

Use of alliteration

This is the repetition of the same consonant sounds at the beginning of two or more words on the same lines. Emphasis is placed more on the sound than the letters. It also shows articulation which is a hall mark of the English language. Examples are:

a) "It is better to be …" (3), "before his time, beyond his time, beyond his life…" (14), this is the repetition of the voiceless bilabial plosive /**b**/ at the initial letters.

b) "He was sent to school" (3), "The ship set sail without him."(8), this is the repetition of the voiceless alveolar fricative /**s**/**.**

c) "The things, we think" the repetition of voiceless dental fricative /**ɵ**/

d) "The white wind whipped…" (22) Where we have the repetition of bilabial approximant /**w**/.

Use of Assonance

This is the re-occurrence of same vowel sounds, examples are:

a) "…he s<u>ee</u>med to f<u>ee</u>l" (14) the repetition of the long vowel sound **/i: /**

b) "…he felt himself f<u>a</u>lling, f<u>a</u>lling…" (14) repetition of vowel sound **/ɒ/**

c) "He st<u>oo</u>d at the f<u>oo</u>t" (19), the repetition of the vowel sound **/u: /**

Use of Rhyme

"…Fail<u>ing</u>, and kick<u>ing</u>, tur<u>ning</u> and sink<u>ing</u>…" (25), the sound **/ŋ/** rhyme in the words.

Use of Onomatopoeia

"Tinkling bells" (5), "blast from sheep"(5), "time howling"(19), "the booming from the sky" (128)

, "the roaring furnace" (24)

It is note-worthy that assonance, rhyme, alliteration, onomatopoeia are stylistically employed to show prosody and sonority in the text.

Use of Volume

This is the loudness or softness of sound as signalled by a writer's word choice. This is stylistically employed by Okri in the text to appeal to the auditory sense of the reader. Examples are:

(a) " the voice thundered again…"(128)

(b) "blast from the ship"(5)

(a) " roaring of furnace"(24)

"scream in mortal horror"(159)

"…eruption of applause" (140). These expressions suggest loudness.

While the phrase "gentle whispers" (20) and "tinkling bells" suggest softness of sound. And the sentence: "the houses were silent" evokes zero volume.

Use of Stress and Graphological Markers

In (109), we see "find life! Live your life! Make your mistake! Enjoy life's illusion! The exclamation mark indicates stress, which shows great force of production of the words and sentences. It

foregrounds the expressions and draws the reader's attention to the meaning they convey which is that life should be enjoyed not endured and the philosophical idea that existence precedes essence.

Use Graphological Foregrounds

"'WHAT IS THE MYSTERY OF THE BRIDGE'?" (128)

"'WHAT IS THE MYSTERY OF THE BRIDGE'?" (128)

"'WHAT IS THE PURPOSE OF INVISIBILITY?'" (155)

"'PERFECTION'" (155)

"'WHAT IS THE DREAM OF THE INVISIBLES?' " (155)

"'TO CREATE THE FIRST UNIVERSAL CIVILISATION OF JUSTICE AND LOVE' " (155)

"'WHAT IS THE MYSTERY OF THE BRIDGE'?" (155)

"'CREATIVITY AND GRACE' " (155)

These expressions in high case letter foreground the text and capture the mind of the reader, because of the lettering format; also they throw up questions that are fundamental to the understanding of the text itself. The thematic preoccupation of the writer is encapsulated in those lines in that it presents the protagonist as one who is undergoing a training process and it at the verge of completing his learning. The response of the protagonist to the questions presented to him which are: PERFECTION'" (155) , "'TO CREATE THE FIRST UNIVERSAL CIVILISATION OF JUSTICE AND LOVE' " (155), "'CREATIVITY AND GRACE' " (155), shows the protagonist quest, to be a perfect human, to create justice and peace in the world, through creativity and grace or human virtue.

Narrative Point of View Okri's in Astonishing the Gods

Stories are told from different perspective and interpretations. And the novelist adopts method that best suit his temperament and message. Onyemaechi Udumukwu points out that "point of view is a strategy for securing the readers involvement in the narrative process" (72) he further stresses that point of view bridges the gap between: narration, story, tellers and listeners ...and cannot be studied in isolation [of the text]". And Norman Friedman sees point of view as that which "provides the modus operandi for distinguishing the possible degree of authorial extinction in the narrative art" (quoted in Udumukwu 1997:72). Fundamentally, point of view enables us answer the questions of who tells a story? How much does he know and how much does he wants us to understand?

The points of views evident in the text are in two dimensions, the limited third person point of view, and the first person point of view. The third person point of view tells us the story as an observer and is limited in the amount of information he can communicate to us, his reader. This is one of the reasons for the incomprehensibility of the text.

The third person limited point of view negates the co-operative principles of manner and quantity. Which according to Ozo-Mekuri Ndimele (144) " the speaker (narrator) is supposed to give as much information as necessary...if the speaker makes his contribution more or less informative than is needed, ,maxim of

quantity is violated." While for the maxim of manner, he argues that "participants' contributions in talk exchange must be presented in a careful and orderly manner. …must avoid ambiguity and obscurity of expressions" It also shows distance between the narrator and the characters in the texts. The stylistic device employed by Okri to achieve this feat is the third person pronoun as shown below by the boldfaced words.

> **He** ran after **her**. **She** was sitting up now on the litter of gold brocade and rich green velvet. Flowers poured down **her** face like tears. **She** stared at **him** with terror and sadness in **her** eyes. When **he** got close enough to **her** he said: 'Where are **they** taking you?' **She** seemed surprised that **he** had spoken. (76)

Abrams M.H, argues that in the third person limited point of view, "the narrator tells the story but stays inside the confines of what is perceive, thought, remembered and felt by a single character" (242). The passage (76) above, is rendered in such a manner that indicates that the event occurred sometime in the past, though they are being reported in the present. Certain rhetorical strategies like indirect speech and verbal cues make this possible. For example:

> "he ran…."
>
> "She was…"
>
> "Flowers poured…"
>
> "She stared…"
>
> "He got…"
>
> "He said…"
>
> "She seemed…"

The other dimension in the text is put in quotation marks to enable us- the readers, hear and see the point of view of the characters in the text. This is the first person point of view and a minimal addition of a second person point of view to create a dialogue. For example, in (5, 6,) we have:

> Voice: "why are you crying?" ("you" is for second person)
>
> Nameless character: "I am weeping because I don't understand the beauty of this Island" ("I" is for first person)
>
> Voice: "… why don't you stay?"
>
> Nameless character: "But how can I stay? I don't even know where I am".
>
> Nameless character:" where is this place?"
>
> Nameless character: "What holds up the bridge?"
>
> Voice: "Only the person crossing it[knows]"
>
> Nameless character: "…what lies below?" "What will I fall into?", "What is there underneath them?"
>
> Voice: "only those who fall know".

the rhetorical cues that makes the first person and second person point of view possible is the first person pronoun "I" and the second person pronoun You". The third person point of view stylistically presents the background to the text, while the first person point of view presents the interactions and speech of the characters in the text.

Thus, the stylistic benefit of Okri's point of view is that it: it enables the reader to see the text from two dimensions, one from a reporter, an eye witness or an observer and from the view of the characters in the text. This leaves the text at the mercy of subjective

interpretations as the third and the first person view point are not from the same angle of vision. The former is from the angle of vision of a witness while the latter is from the angle of vision of an observer even though they complement each other.

Conclusion

The overall stylistic function of Okri's rhetorical strategies and pattern as use in the text, exude an aura of suspense, puzzle, mystery and esoteric ambience. His style removes the text from anything earthly, as the plot moves from the verifiable- what is known, to the unknown. This, makes our task: arriving at the meaning of the text, which is the essence of a stylistic investigation of a text a daunting task. Okri's style satisfies Halliday's meta-functions of language, which are: communicating experience and thoughts, relational functions and textual purpose. This is possible through his multicultural word choice, symbols and archetypes and the print format. And his

text satisfies the various conditions that guarantee a text or its writer as a magic realist or a magic realist text, as conveyed in his style of language and narrative pattern. These conditions include; Sense of mystery: everything in the text reeks with mystery and the reader must let go, pre-conceived knowledge in other to understand the meaning of the text, if there is anything Okri has achieved in the use of language in the text, it is the transplantation of his readers from the physical real, thoughts and ideas to the world of form, noumena in other to awaken a consciousness of the existences of dualities in our human world.

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Actualizing the Objective of *Shari'ah*: The Socio-Economic Values of Applying *Zakah* in Providing Services in Northern Nigeria

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Abstract

Zakah is a portion of wealth collected from the rich for the benefit of the poor, needy and individuals with immediate needs. It is collected in cash or kind, and disbursed to meet consumption needs of the beneficiaries, and to provide them with basic necessities of life. *Zakah* is one of the mechanisms of wealth circulation prescribed in Islam with the aims of enhancing of wealth distribution, and helping the less-privileged to meet their basic needs. However, social change and transformation of economic and financial systems in modern times have expanded to include provision of water, education, and health care etc. Northern Nigeria is no exception, in contemporary times, in grappling with the cost of providing socio-economic services like education, health care and water. This paper employs theoretical research method in analyzing how disbursement of *Zakah* through socio-economic services can improve the condition of the beneficiaries in Northern Nigeria. Thus, *Zakah* institutions in Northern Nigeria carry out direct disbursement of *Zakah* in cash or kind to the beneficiaries. This disbursement only meets the consumption needs of the

beneficiaries, without addressing other aspects, such as education and health care, which have become basic human needs in modern times. Disbursing *Zakah* in form of services, such as education, water and sanitation, and health care, does not contradict the *Shari'ah*. It makes practical, the achievement of the objectives of *Shari'ah* (*Maqasid al-Shari'ah)* in the prescription of *Zakah,* and the application of *Zakah* workable in Northern Nigeria.

Introduction

The primary objectives of *Shari'ah* (*Maqasid al-Shari'ah*) are to preserve religion, life, mental health, wealth, dignity and progeny (al-Shatibi vol.2, 1997). These critical areas of human life, represent the basic human needs, as propounded by classical Muslim scholars. Addressing these needs will undoubtedly result in the establishment of stable, prosperous and successful society. Thus, the aims of *Shari'ah* are to bring happiness to mankind and make human society prosperous in this world and the hereafter. To achieve these aims, the *Shari'ah* prescribed rules and principles, with the intent of meeting human basic needs of preserving religion, life, wealth, mental health, progeny and dignity. Classical Muslim scholars considered these six aspects of life as the most critical areas of human needs, which must be met before the establishment of a stable and

prosperous society is achieved (al-Shatibi vol.2, 1997). However, social change, economic transformation and fluctuations in market values have significantly widened the scope of human basic needs. In contemporary times, basic needs include, among other things, provision of education, water, sanitation, health care, and economic development. The expanded needs stated above fall under the six critical areas of needs developed by the classical scholars. This implies that provision of water, sanitation, health care delivery and good education fall within coverage of the objectives of *Shari'ah* (Chapra ND, Auda 2010). For instance, the objectives of *Shari'ah* in the preservation of wealth go beyond prescription of penalty for theft and fraud. They include socio-economic issues, such as the well-being of the society, smooth circulation of wealth and economic development (Auda 2010).

Zakah is the portion collected from the wealth of rich, and disbursed in cash or kind, to specified categories of beneficiaries, according to the requirements of *Shari'ah* (al-Mawardi vol.3, 1999, al-Nawawi vol.5, ND, Zaidan 1996). Its economic implications include the improvement of the income of the poor, provision of goods and services, as well as reducing the gap between the rich and the poor (Haq 1981, Mahmud and

Shah vol.6 no.1, 2009). The objectives of *Shari'ah* in the prescription of *Zakah* are to enhance wealth circulation and take care of the needs of the beneficiaries. It is disbursed directly to the beneficiaries in cash or kind and in form of services. Though disbursement of *Zakah* in form of services is debatable among Muslim scholars, such disbursement does not violet the objective of *Shari'ah* in the prescription of *Zakah*. The scholars who

reject disbursement of *Zakah* in form of services contend that it falls outside the scope of the beneficiaries of *Zakah* listed in the *Qur'an.* They maintain that provision of services like construction of schools, and provision of water etc., violets the principle of *Tamlik*, thereby denying the beneficiaries the ownership and control of should belongs to them (al-Zarkashi vol.2, 1983, Ibn. Qudamah vol.2, 1994, Al-Awa'isha vol.3, 1429 A.H., Ibn. Sallam ND, Shehhata 1985). The scholars who subscribe to the idea of disbursement in form of services, maintain that there is no objection to that in the *Qur'an* (Saif and Kamri vol.17, no. 3, 2009, Haq 1981, Mannan 1985, al-Jaza'iri 2007, Sabiq 1992, al-Qardawi vol.2, 2006). However, al-Bukhari (ND) reports that Mu'az collected garment in place of grain as *Zakah* in the time of the Prophet (SAW). Thus, the flexibility adopted in the collection can be applied in the disbursement as well. This is particularly relevant to contemporary times, when services like education, health care and provision of water incur monetary cost.

In Nigeria, the practice of *Zakah* dates back to many centuries after the spread of Islam to what forms Northern part of the country (Comprehensive Tax History ND). The colonial disruption of the official administration of *Zakah* by the Emirates,

did not stop the practice (Paden 1981). After the re-implementation of *Shari'ah* in some states of Northern Nigeria, the state governments established institutions and assigned them with the responsibility of collection and disbursement of *Zakah*. The institutions were established by the laws of the states and given the mandates to apply *Zakah* proceeds in addressing the needs of beneficiaries (Ostien vol.ii, 2007). The expansion of basic needs and incurring of monetary expenses for services, like in health care and education means that large number of people in the *Shari'ah* implementing states needs assistance. Applying *Zakah* to take care of these needs requires flexibility in disbursement, by going beyond addressing the consumption needs of the beneficiaries. This paper applies theoretical method in analyzing how disbursement of *Zakah*, in form of services can address the needs of the beneficiaries in Northern Nigeria. It briefly presents modern perspective on the objectives of *Shari'ah*, and surveys how *Zakah* is collected and disbursed by the administering bodies. The paper is divided into six sections including the introduction. Other sections are heads of expenditure, objectives of *Shari'ah*, disbursement of *Zakah* in Northern Nigeria, funding services with *Zakah* and conclusion.

Heads of *Zakah* Expenditures   `

Zakah is spent on the eight categories of beneficiaries who are lawfully entitled to receive and use the proceeds in meeting their various needs. The heads of *Zakah* expenditures are listed in *Qur'an* chapter 9 verse 60, which reads:

Zakah expenditures are for the poor and the needy, for those employed to administer it, for reconciling of hearts, for freeing of captives, for those in debt, for the way of Allah and for the wayfarer.

The eight beneficiaries stated in the verse cited above are:

a- Poor (*Faqir*)

b- Needy (*Miskin*)

c- Collectors/Administrators (*Amilun*)

d- Whose hearts are reconciled for Islam (*Mu'allaftu Qulubuhum*)

e- Slaves (*Fi al-Riqab*)

f- Debtors (*Gharimun*)

g- For the sake of Allah (*Fisabilillah*)

h- Wayfarer (*Ibn. al-Sabil*)

Only the individuals who belong to one of the eight categories of the beneficiaries listed above, are entitled to benefit from *Zakah* proceeds. This entitlement is further affirmed by the *Hadith* reported in the *Sunan* of Abu Dawud (vol.2, Hadith no.1630 ND), where the Prophet (SAW) replied to a request of *Sadaqah*, by stating that:

Allah did not accept the decision of any Prophet or a non-Prophet in matters of *Sadaqah*. He has taken the responsibility of its sharing. He divided it into eight, if you belong to one of the categories of beneficiaries, I will give you your entitlement.

The categories of beneficiaries stated in the *Qur'an* are made up of different types of people. The beneficiaries in the category of the poor, needy, slaves, and whose hearts are reconciled, are the people who cannot meet their basic needs (Haq 1981, al-Kasani 1986). For the poor and the needy, *Zakah* can be a permanent assistance or a temporary help. Thus, to the productive poor and needy *Zakah* can be an intervention aimed at improving their economic through increasing their income. To the unproductive individuals it can be applied as permanent assistance. For other beneficiaries, like debtors, and wayfarers, it is a temporary intervention to meet their immediate needs and help them get out of their difficult condition. A practical application of *Zakah* to helping the debtors is the case of Qubaisah, a companion of the Prophet (SAW). He was indebted to some people and approached the Prophet (SAW) soliciting for assistance to clear his debt, and *Zakah* was approved for him (Ibn. Hajjaj vol.2 *Hadith* no. 109, ND). The wayfarers are individuals on journey who are in need of assistance. They are highly vulnerable to dangers and hardship, *Zakah* for them is a source of comfort in the journey, and assistance to help them reach their destinations. Collectors are entitled to *Zakah*, in exchange of the services they render, supplement the hardship they undergo, and to remove the tendency of mismanaging the proceeds collected (Haq 1981).

Objectives of Shari'ah (Maqasid al-Shari'ah)

The goal of *Shari'ah* is to establish equilibrium in human environment, and its ultimate objective is to make life easy and convenient for all. The prescriptions of *Shari'ah* aimed at generating benefits for human beings and preventing harm from

inflicting them (Ibn. Ashur 2006). Practically, the *Shari'ah* generates benefits and removes harm by protecting and preserving the basic needs of religion, mental health, life, wealth, progeny and dignity. These needs represent the classical formulation of necessities of life without which the condition inhuman environment will be chaotic and uncomfortable. In modern times, human basic needs have expanded to include issues like freedom, human right and reform of the pillars of faith, equality and justice, maintaining human dignity, restoring moral values, building good families and developing civilization. In the modern perspective therefore, the objectives of *Shari'ah* (*Maqasid al-Shari'ah)* gave become a program of development which guarantees security of life property, and honour. They also include provision of education, good governance, need fulfillment, equitable distribution of wealth, minimization of crime and mental peace and happiness (Auda 2010, Chapra ND). These needs are very crucial in the life of human beings, and in establishing social stability.

The complexities of the modern world and the transformation of the socio-economic systems imposed a shift in how to address human needs. The six critical human needs explained by the classical scholars remain the primary objectives of *Shari'ah*. But their implementation in contemporary times has to be widened to cover aspects of life which have become necessities of life. Thus, achieving the objective of *Shari'ah* in the protection of life goes beyond prevention of murder and unjust killing, or prescription of penalties for causing injuries and loss of life. It includes taking care of the sick, pregnant women and their unborn babies, establishing health care facilities, provision of drugs and equipment for adequate health care delivery. To achieve the objective of preservation of religion is to go beyond fighting heresy, and preventing apostasy. It includes the provision of sound religious education, checking extremist tendencies that distort the ideal teachings of Islam, and defending the religion from internal and external aggressions. Protection of mental health is achieved by going further than the prohibition of liquor and other intoxicants. It includes making effort in *Da'wah* and sound religious orientation to check the spread of heretical ideas in media platforms, and to stem all forms of psychological warfare. Quality education performs the dual purposes of teaching Islamic values and inculcating the spirit of hard work. It expands the knowledge base of individuals and enables them to contribute to the development of the society (Chapra ND). Achieving the objective of preserving wealth and properties includes provision of good policies for business transactions, and encouraging circulation of wealth. It also includes motivating the owners of wealth, avoiding multiple taxations and encouraging the rich to offer their wealth in the services of the less-privileged in the society. The objective of protecting progeny is achieved not only by procreating through legal marriage. It is done by taking adequate care of children and providing with moral training to make them become worthy individuals capable of contributing to the development of human society. Achieving the objective of preserving dignity goes

beyond the prohibition and penalty for slander. This objective is achieved by preventing of all forms of verbal, physical and psychological abuses, whether directly or through the use of modern media platforms (Auda 2010).

How *Zakah* is Disbursed by Government Institutions in Northern Nigeria

The establishment of *Shari'ah* and *Zakah* institutions in some states of Northern Nigeria is one of the significant achievements of re-implementing *Shari'ah* in the region. The institutions were established by the laws of the states, defining their powers and functions. They were given the mandates to collect and disburse *Zakah* through committees and sub-committees functioning at different levels of the states (Bauchi State of Nigeria 2003, Niger State of Nigeria 2001). The laws of *Zakah* enacted in some of the *Shari'ah* implementing states prescribed payment of *Zakah* to the administering bodies, while in other states, the payment to the bodies is not mandatory. The laws levy *Zakah* on about fifteen items, including the original items and modern sources of income such as shares and estates etc. (Bauchi State of Nigeria 2003, Niger State of Nigeria 2001, Kwamitin *Zakka* na Jihar Kano 1991). Though *Zakah* is prescribed on more than ten items, it is practically collected on only three items cash, grains and animals. Grains and animals are the main items collected in villages, and in the cities cash is the main item received (Kwamitin *Zakka* na Jihar Kano 1991). As prescribed by the laws, *Zakah* is expected to be spent on the eight categories of beneficiaries mentioned in *Qur'an* chapter 9 verse 60. But the laws permit the institutions to develop regulations for prioritizing disbursement (Bauchi State of Nigeria 2003, Niger State of Nigeria 2001). To carry out their duties,

the committees usually pay visits to contributors, and or send written request, soliciting for payment of *Zakah* (Kano State *Zakat* and *Hubusi* Commission ND).

The institutions carry out disbursements on different occasions, often inaugurated by the state governors, in the presence of public officers, Emirs and District Heads. The targets of the disbursements are poor and needy among whom are the Imams, their deputies, *Mu'azzins*, *Qur'anic* teachers, infirm and physically challenged. In some cases, *Zakah* is used to pay fines imposed on prisoners, and to clear the loans owed by some individuals who are unable to settle them. *Zakah* is used in payment of allowances of sweepers, cleaners of Mosques, and as stipend for women to practice businesses. The categories of beneficiaries listed in the *Qur'an* are further expanded. For instance, the category of *al-Gharimun* (debtors) includes people detained in prison due to inability to settle debt, or pay fines imposed by the court. *Mua'allafah* includes new converts and individuals rejected by their families on grounds of adopting Islam as their new faith. The category of *Fisabilillah* is applied to *Ulama'*, Imams, *Muazzins* and people rendering services in the Mosques, such as sweepers and cleaners. Stranded travellers are assisted with the share of *Ibn al-Sabil* (Niger State *Zakaat* and Endowment Board 2004, Kano State *Zakat* and *Hubusi* Commission ND). The basic aim of the disbursements in all the states is to

provide the basic necessities of life to the beneficiaries. However, reports of disbursements prepared by the *Zakah* institutions in the states show that average *Zakah* proceeds disbursed in cash to each beneficiary, was not more than ten thousand naira (N10,000.00) (Niger State *Zakaat* and Endowment Board 2004, Kano State *Zakat* and *Hubusi* Commission ND).

Application of *Zakah* in Funding Services

The objectives of *Shari'ah* in the prescription of *Zakah* are to offer assistance to the poor and facilitate wealth circulation in the society. Achieving this objective requires application of *Zakah* in providing services that incur monetary cost beyond the capacity of the beneficiaries. Obviously, services like heath care, housing, water and education, which incur high monetary cost (Mannan 1985). In contemporary Northern Nigeria, the high costs of such services are beyond the financial capacity of the beneficiaries. Thus, a good percentage of the population belongs to the category of people who are unable to take care of its needs education, health care, and water etc. Violence, natural disaster, and migration force large number of people out of their homes. Unemployment and underemployment place huge part of the population on the margin. Individuals living in these conditions need to meet their consumption needs, and pay for services like education and health etc. Expenses incurred in the purchasing materials like clothes, drugs, food items are very high. While assistance offered through *Zakah* is expected to provide socio-economic services, the high cost of the services, erodes the impacts of the direct disbursement of *Zakah* on the life of the beneficiaries.

The original principle of the disbursement of *Zakah* is to directly distribute the proceeds, in cash or kind, to the beneficiaries. This is what the *Qur'an* instructs, and it is the practice of the Prophet (SAW) reported in *Hadith*. Though there is however no categorical statement in the *Qur'an* and *Hadith*, showing disbursement in form of services, it is in record that flexibility was applied in the collection of *Zakah* in the time of the Prophet (SAW). Thus, al-Bukhari (ND), reports that Mu'adh collected garments in place of grains during his tenure as *Zakah* administrator in Yemen in the time of Prophet (SAW). The action of Mu'az demonstrates a *Maqasid* oriented approach in the collection of *Zakah*. This clearly shows *Zakah* is aimed at addressing the needs of the beneficiaries. It however implies the adoption of flexibility in the disbursement as well, to meet the needs of the beneficiaries. The *Qur'an* in chapter 9 verse 60 provides the list of the beneficiaries of *Zakah*. In his commentary on the verse, Ibn. Rushd (2001) explains that, the instruction of the verse is to give preference to people in dire need, especially the categories of the poor and the needy. Other chapters of the *Qur'an* contained command to the Muslims to spend from the good things they earned, and not give the defective part of their wealth (Q2:267).

There are instructions from Prophet (SAW) on the collection and disbursement of *Zakah*. In one of the reports he instructs

the contributor to give a two year old, if he or she does not have a one year old she-camel which should have been the *Zakah*. In such cases the collector should give back twenty *Dirhams* or two sheep to the contributor (al-Bukhari ND). This instruction is a permission implying collection of *Zakah* in a value, equivalent to the original type of wealth owned by the contributor (al-Qurtubi 1964). The instruction of the Prophet (SAW), and practice of the flexibility adopted by Mu'az in collection imply flexibility in the disbursement. However, in the area of disbursement in form of services, scholars who upheld the idea, maintain that *Zakah* should not be applied in areas where the both contributors and recipients will share the benefits (al-Kasani 1986). *Zakah* can indirectly be disbursed to provide services like education, affordable health care, construction of schools to encourage acquisition of knowledge, provision of water, electricity, and sanitation etc. (Sabiq 1992, Auda 2010, Chapra ND, al-Qardawi vol.2, 2006, Haq 1981). This form of disbursement of *Zakah* is applied in countries like Egypt, Pakistan and Kuwait etc. (Kahf 2005, al-Omar 1995).

In the *Shari'ah* implementing states of Northern Nigeria, *Zakah* administering bodies directly disburse the proceeds to the beneficiaries in the form of what wealth collected. *Zakah* remains the major contribution enjoyed by the individuals in the categories of poor and needy. These individuals need reasonable amount to meet their consumption need and to pay for services like education, rent, water, and health care. In Northern Nigeria the proceeds are collected mainly in form of cash, animals and grains. In most cases,

grains and animals are the contributions received in villages and towns while cash is the main items received in major cities. Reports of the *Zakah* administering bodies show that *Zakah* in cash given to a beneficiary, is ten thousand naira maximum (N10,000.00). The bodies suffer serious constraints in the collection, which makes it difficult to generate enough proceeds (Niger State *Zakaat* and Endowment Board 2004, Kano State *Zakat* and *Hubusi* Commission ND). If *Zakah* disbursed in forms of grains or animal to a single beneficiary, is converted into cash, it can hardly be more than the ten thousand naira disbursed in cash. This amount is undoubtedly inadequate in meeting even the short-term consumption needs of beneficiaries in contemporary Northern Nigeria.

Zakah is paid once in a year, and the beneficiaries need to pay for health services, education, portable water, house rent and electricity etc. These services have become part of human basic needs, which *Shari'ah* aims at preserving, to ultimately achieve objective of establishing stable society. The poor in Northern Nigeria need to be adequately educated to protect their mental health, they need provision of health care services to preserve their lives. They also need to be emotionally stable to become productive and contribute to the development of the society. The prevalence of the number of people who cannot afford to settle medical bills, house rents, and school fees shows that direct disbursements of *Zakah* is not adequately addressing the basic needs of the beneficiaries. This makes it necessary to apply the method of disbursement under which *Zakah* is used in financing services.

Employing this method will significantly reduce the vulnerability of the beneficiaries in Northern Nigeria. It could help in the provision of portable water, electricity, housing and sanitation reduces health-related issues. It could also help provide the beneficiaries with quality education that improves their skills and assist them discover and harness their potentials, and makes them productive to the society. Disbursement of *Zakah* in form of services can expand the employment and self-employment opportunities of the beneficiaries. It can offer them the opportunity of engaging in vocational training and provide infrastructure needed in rural and urban areas. This form of disbursement can reduce heavy reliance on *Sadaqah*, *Awqaf*, and other redistributive schemes applied in form of charities thereby making the beneficiaries to become productive (Chapra ND).

Conclusion

The objective of *Shari'ah* is to ease human affairs and establish social stability. To achieve this, the *Shari'ah* prescribes rules and principles that aim at preserving life, religion, intellect, wealth, progeny and dignity. The six areas of critical needs represent the classical categorization of human basic needs. In modern times, the needs have witnessed significant expansion. Thus, preservation of life includes provision of adequate health care services. Preservation of property includes circulation of wealth and provision of services needed by people with low income. Offering of assistance to the poor and facilitating circulation of wealth are the main objectives of *Shari'ah* in the prescription of *Zakah*. The institution of *Zakah* is prescribed to offer assistance to less-privileged and individuals who need immediate help. It is collected and disbursed to cushion the suffering of the poor and offer temporary intervention. *Zakah* stimulates circulation of wealth, and significantly contributes in establishing socio-economic stability. Expansion of necessities of life, beyond consumption needs, necessitates a shift in the method of disbursing *Zakah*.

The institution of *Zakah* has the capacity to address the basic needs of health care, education, housing, water and electricity, and employment. In Northern Nigeria, *Zakah* administering bodies were established with the aim of providing assistance to the poor and help them meet their basic needs. However, the high cost in the provision of education, health care, water and electricity etc., renders direct disbursement of *Zakah* inadequate in meeting the needs of the poor. *Zakah* has the capacity to make significant contribution in mitigating the cost of the socio-economic services. Indirect disbursement of *Zakah* in form of services such as education, health care etc. can help meet the needs of the beneficiaries. Application of *Zakah* in financing services enhances the consumption needs of the beneficiaries, which is addressed through direct disbursement. The adoption of this form of disbursement can significantly reduce burden created by the cost of such services, on the beneficiaries. The disbursement does not contradict the

objective of *Shari'ah* in the prescription of *Zakah.* Applying it will lead to meeting the basic needs of the beneficiaries, thereby achieving the ultimate the objective of

Shari'ah of generating benefit and removing harm, to establish a peaceful and stabile society.

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A Territory of Power and Contention: Port Harcourt in the Narratives of Isaac Boro and Elechi Amadi

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Abstract

Port Harcourt is presently the capital city of the oil-rich Rivers State of Nigeria. The aim of this paper is to examine the portrayal of Port Harcourt in the narratives of Isaac Boro and Elechi Amadi, and to discuss the crisis of power and contention in their texts. The paper will focus on Boro's The Twelve-Day Revolution and Amadi's Sunset in Biafra. The books are historical accounts. Amongst other things, Boro's book presents images of Port Harcourt from the late 1950s (the twilight of colonial rule) to the early 1960s, and Amadi's book presents the city from about 1966 to 1970. It is significant that both authors were active players in the life of the city and in the experiences which they narrate.

Introduction

The more enchanting or disenchanting a city is, the more likely it is to provoke narratives. The more exciting and intriguing a city is, the more the contending forces are likely to be fierce. Around the world, significant cities tend to be more significant in the narratives of power and development. Port Harcourt is one of such cities and it has marked its presence in diverse narratives. Whether we look at narratives as art or narratives as fact, Port Harcourt has got its placement.

The writings that are of interest in this paper fall under the category of fact, regardless of their aesthetic merits. Isaac Boro and Elechi Amadi have given ample attention to Port Harcourt in their writings.

Port Harcourt was established in 1913 and named after the British cabinet member, Lewis Harcourt. The city was conceived a coastal hub for British business. From its mangled root in the marsh of colonial stratagem and self-adulation, it would appear that the city was destined to be a space of contending diversity and intrigues. Ken Saro-Wiwa had said that, even though the Ikwerre people were the natural owners of the land, the city was "from the beginning a cosmopolitan community" (174-6). There is no surprise that a city of this kind will inspire both love and contestation as it is evident in the nonfictional writings of Boro and Amadi.

Why bother about nonfictional writing? If a city has been depicted in the timeless tropes of poetry, drama and fiction, why bother then about its place in nonfiction? Given that poetry, drama and fiction are essentially presented as art, there is bound to be an overriding import of imagination in the two-way exchange between actuality and aesthetics when such texts aspire to depict landscapes and lived conditions. On the other hand, nonfiction makes a basic claim to be factual, not imaginative and/or imaginary.

We ought therefore to pay attention to nonfiction (particularly those in autobiographical mode) because they assume veracity as their very premise. The integrity of a text of this kind will be measured by the historical context that anchors it because we know that every account of selfhood is located in the realities of a society. Selfhood is in constant interaction with its social space, whether the interaction is positive or not.

We must also note that "to grasp the reality of selfhood, one must grasp that it is beyond the grasp of any narrative account that might be given of it, whether by itself or by another" (Mulhall 197). Whereas the narrative of selfhood might not fully exhaust the selfhood it seeks to narrate, it nevertheless goes beyond selfhood to include others in a shared community. This is the basis on which the reader is to appraise the writings of Boro and Amadi as they show the realities of Port Harcourt. The personalities of both authors are, of course, richly immanent in their texts. This could raise a question about the genre of the texts: autobiography or memoir?

M. H. Abrams and Geoffrey Galt Harpham had argued that the autobiography "is to be distinguished from the memoir" because the author's "emphasis" in the latter "is not on the author's developing self but on the people and events that the author has witnessed" (27). They also added that the autobiography is different "from the private diary or journal, which is the day-to-day record of the events in one's life, written for personal use or satisfaction" (27). In actual writing practice, all those genres shade into one another (the difference might as well be in the degree of the shade), depending on the authorial thrust. For this reason, it could be said that Boro's book is more autobiographical than Amadi's book given that the former covers

the life of its author from birth to about a year before his death, and the latter (subtitled as a civil war diary by its author) is more like a memoir because it covers about four momentous years in the life of its author. Whether as autobiography or as memoir, both texts are self-narrated and self-participatory; both texts are accounts of the lives of their authors; both texts possess autobiographical features in varying degrees.

Isaac Boro's Port Harcourt: A City and its Corrosive Power

Boro's book is an account of his life, from his childhood to his release from jail on 4th August, 1967. Port Harcourt is not the sole focus of the book but the city features in some key aspects of Boro's narrative.

The book was published posthumously in 1982. But it was written much earlier, possibly between late 1967 and early 1968. As Tony Tebekaemi said in his prefatory note to the book, Boro left a manuscript behind when he "died soldiering on the federal side…on 20th April, 1968" (6). It will be proper to note, however, that there are disagreements about the date of Boro's death. Kathryn Nwajiaku-Dahou had stated that Boro died on 15th May, 1969 (325); and the Wikipedia entry on the subject says he died on 9th May, 1968.

Although Boro hailed from Kaiama, he was born on 10th September, 1938 in Oloibiri. He described Oloibiri as a community "along the humid creeks of the Niger Delta" (10). As at the time of his birth, his father was the head of a mission school in Oloibiri. His father was soon transferred to Port Harcourt: "Before I was old enough to know my surroundings, I was already in a city called Port-Harcourt…This was in the early forties" (Boro 10). Beyond this mention, he did not give a recollection of his childhood experience in Port Harcourt. Of course he was quite young when he had his first contact with the city, and it appeared his stay was too short to have allowed him to form a lasting childhood memory of the city. His father was transferred, yet again, to Kaiama. Throughout those years of development and movement, Boro's *sense of place* grew. He said, "I became more aware of the poor geographical environment into which I was born" (11). This description did not only apply to his native Kaiama and/or Oloibiri, it also applied to Amassoma (where he later deputised his father in a school) and to the rest of the Niger Delta.

Twenty odd years after his birth in Oloibiri, his birthplace became the site of the first oil well in Nigeria. It was a seismic event that was not lost on Boro who was then a young school teacher at Amassoma. He had begun to question the contradiction between oil wealth and underdevelopment in his region. He had begun to understand the dynamics of power and was even eager to wield power. His post at school gave him a measure of power from 1958 (Boro 13) but he wanted more. After three months as a teacher, he joined the police, and he said: "the police was the place for me. Power, authority, compelled respect, everything. Damn the teaching profession" (15). It appeared that

his calculations had worked too soon. On his return from Police training, he said "I arrived home and was hailed from village to village. The boat in which I travelled escaped molestation by the River Police and this made my people beam with happiness, even more so when I paid my fare correctly" (18). He had placed himself in an equation of power and his people were joyful that one of their own could make a difference, albeit momentarily, in a society where power had become synonymous with abuse.

It was in Boro's capacity as a policeman that he persuaded his readers to examine / re-examine Port Harcourt. An accident had caused him to cast Kaiama contrapuntally with Port Harcourt. A boat called Creek Mail had broken the canoe of a Kaiaman man. Boro was off-duty but he intervened in the matter. While he acted as a conscientious police officer bent on law-enforcement and delivery of justice to a wronged Kaiama man, it would seem that he had simply positioned himself in a contest of power between Kaiama and Port Harcourt, the former being the weak entity in the contest and requiring a "native son" (with keen wit and resolve) to side with it.

Boro's position in the police had placed him in an auspicious moment to exercise authority in favour of his kinsman, only that there was a just cause for such an exercise. He narrated the story thus: "the particular deckhand who caused the damage did not even want to

appear. He was more interested in dressing up to go awooing in the town, the inhabitants of whom he had wronged. I contacted the skipper of the boat who, instead of helping to improve matters, backed his subordinate by calling the villagers bush people" (19). A structure of power and a pattern of relationship were at work here. The author could not have been sure that the deckhand was dressing up to woo women in Kaiama; there was no conversation between the deckhand and the author. Also note that the author, even before he reported that the captain had used a pejorative slur against Kaiama people, had extended the scope of the offence (the victim was not only the man whose canoe was broken but the inhabitants of Kaiama).

Clearly, the author was eager to point to existing tension between Port Harcourt and its margins because of the superior airs of some Port Harcourt residents and their disrespect for rural dwellers. In this case, the incident provokes a counterpoint between Kaiama's residents and Port Harcourt's seamen.

The Creek Mail had come to Kaiama from Port Harcourt; the captain and the crew were bent on power play. The author and his people were piqued by the attitude of the seamen; the latter were bent to press their advantage by foiling the author's attempt to arrest one of the deckhands. The crew had outnumbered the author but they also knew that the author could call on his people for assistance:

Majority of the crew came up… and the captain, who felt he was

untouchable, would not allow such an arrest and called his crew aboard

to leave and that whatever complaints I had should be forwarded to Port Harcourt. Fine! Port-Harcourt indeed! That is what had been happening. Tyranny and oppression of natives! The captain knew fully [sic] well that it took five days to travel from the area to Port-Harcourt, and nobody would, for the sake of a complaint at personal expense, do such a thing, but brood in silence. The charge and arrest of the captain was swifter than that of his subordinate. An accessory after the fact. I warned that if he moved an inch, then of course, in the lawful execution of my duty, I would ask the villagers to assist me. (Boro 20)

The narrative stated that seamen, such as the men of the Creek Mail, believed that their residence in Port Harcourt was an adequate protection from the law. For the villagers, the city did not only represent a distance from modern amenities and/or services such as newspapers and postal mail, it was also a distance from redress and justice. The city was a symbol of oppression.

It took the intervention of the author to stop the obnoxious power play of the seamen in its track. The author understood that the immediate situation had its anchor in group-perception. City people, as the author said, were known to express disdain for rural dwellers (called bush people, an expression loaded with colonial slur). Here was a country on the threshold of self-rule but an elite city-class had already emerged with a temperament of abuse and entitlement buoyed by positional privilege. Conversely, by standing against this habit of power, the author had chosen to side with the Oppressed Other; he stood for the Margin against some elements from the city. It was only a precursor to a large scale involvement with the city.

The peak of Boro's conflict with Port Harcourt happened after his failed stint in Lagos. He had run into crisis in Lagos and he was poised to make a positive impact in Port Harcourt. Unfortunately, he found himself alone against a highly ferocious system. His sense of justice was pitched against the forces of power in the city.

It was all the more painful because Boro had come to see the city as his home, deserving of the best of service and protection. This scenario was captured in chapter three of his book simply entitled "The Hell that was Port Harcourt" (26). Businesses were operating outside the law and criminality was rife. As the Inspector in charge of the Township, he was alarmed by the lawlessness and impunity in the city:

> Take the case of the state of licensed liquor houses. The regulation on the issuance of license was that no liquor house should be within thirty yards of the other, or was it to be less than a hundred yards from a place of worship. That was the Liquor Ordinance. When I arrived in Port Harcourt, almost every other house in every street was a 'Wine and Beer on or off license.' Liquor houses were on the door steps of churches. Hotels were not places of socialising and relaxation, but filthy brothels and delinquency rendevouzs [sic]. An Inspector who had opposed the state of affairs had been killed and dumped into a gutter. A senior civil

servant from Enugu spending his weekend in one of these hotels had died in his chamber. That was the brief total of my inheritance. As to [sic] the spacing of liquor houses, I could not do anything about that immediately without widespread commotion; but the proliferation of hotels suited my adventurous spirit. (26-7)

It turned out that there was no easy task, adventurous spirit or not. Every task was fraught with danger and every good intention was checkmated and/or undercut by deep-seated interests. The irony here was simple. The law officer, who had yearned for placement in the police because of its capacity to exercise power and compel obedience, came to see that the police itself had been subverted by dubious factors. The man who, had come to "his home city" with zest and was poised uplift and protect the city, had little or no protection from dark forces in the city.

The environment was toxic. The atmosphere was skewed against Boro who had committed to salvaging the city from crime and bad business practices. From his earliest effort to clean up the city, Boro became a marked man. And his situation was not helped by his "baggage:" his error of judgment in Lagos had left him vulnerable. He was no match for the deep structures of power that were at work in the city. Things were complicated beyond his heady innocence. The entrenched powers in the city (ethnic, political, business, criminal) fought him and they ousted him from the police. It was a hatchet job. He could only muse on his misfortune:

But why were things happening this way even at my own home? I could no longer understand the unnatural surrounding desperately gnawing at my very existence. Here was I, sent to my place of origin, but treated more like a stranger, dumped into a sinister social environment with no protection from the people under whom I serve, and only to be stuffed with unmerited indignities. (Boro 31)

He felt deeply hurt in a city that he had come to believe was his own. His life appeared to have been governed by a feeling of hurt from that moment onwards. He also nursed a strong distrust for Nigeria's ethnic majorities. Within him, a certain kind of fatalism mixed with a pursuit of justice; and both instincts drove him to fight and to pay the supreme sacrifice years later.

His sense of territory became somewhat narrower, albeit not always. In 1966, when he declared the secession of the Niger Delta People's Republic, he left Port Harcourt out of its borders. That was a curious decision given that the borders of the republic ran as far as Okrika, Opobo and Bonny, all in the eastern flank of the delta. Did he decide to leave the city to, what he called, a "clique of tribal aristocrats" (28-9) who held the city to its entrails? Perhaps, he knew that even though there was significant Ijo-presence in Port Harcourt, the city was not naturally an Ijo city.

Boro's history was full of twists. In 1967, Rivers State was created on the threshold of a larger war and Port Harcourt was made the capital city. It was impossible then to discuss the "liberation" of Rivers State from the Biafran Army

without including Port Harcourt in that plan. He was released from jail and commissioned to fight in the federal army for the liberation of the eastern delta, Port Harcourt inclusive. Port Harcourt was taken from the Biafran Army, but he did not survive to record his civil war effort in his book or in any other extant piece of writing.

Tony Tebekaemi, the editor who saw to the publication of Boro's book, said that Boro "died…near Port Harcourt… with a deep sense of vindication of his cause" (7). Similarly, Kathryn Nwajiaku-Dahou said that Boro's "'Tiger Claw Division' played a critical role in securing major Delta towns (Bonny, Asaba and Port Harcourt)" (324). It is for this effort that his legacy has continued to grow in the consciousness and/or the mythologies of the Niger Delta, a region for which Port Harcourt has remained a foremost city of importance.

Amadi and Port Harcourt in a Time of War

Amadi's *Sunset in Biafra*, subtitled "A Civil War Diary," was first published in 1973 under Heinemann's African Writers Series. The book covers the author's experience from November 1965 to 1970, and it covers Port Harcourt from 1966 to 1970. It was published years after Amadi had emerged as a star-novelist with the publication of *The Concubine* in 1966. The author was a rare-breed: a university trained physicist and mathematician, a surveyor, a captain in the Nigerian Army, a public administrator, and a writer. Ebele Eko had described him as "a man of many parts and a writer of all genres" (8). Of all his diverse activities, it was writing that endeared him to his admirers. For that, Femi Osofisan had called him "a legend" (32).

Amadi resigned from the Nigerian Army in late 1965. A few odd weeks later, on 15 January 1966, there was a coup that would push the country into bloodbath. In fact, Amadi had left Zaria a week before the putsch, much against his earlier plan. He said, the "fact that I left Zaria a week before the coup was a mere coincidence. If it was not, then the explanation must lie somewhere deep in my subconscious" (7). He further added that the "coup…took place three days after [his] arrival in [his] village" (7).

In his village, Aluu (near Port Harcourt, as he always loved to describe it), he would have thought he was far from the crisis. But the crisis drew closer. Tension, fear and death:

> Late in September 1966, reprisals against Northerners resident in the East began. One Sunday, I drove into Port Harcourt from Ikwerre-Etche Grammar School when news of the incidents had begun to filter into the province. At the railway crossing near the stadium, there were several dead bodies. Along Owerri Road (now Ikwerre Road), I had to drive carefully to avoid corpses. The most spectacular killing was that involving a man and his donkey. The story was that two men were being chased to begin with, and that one of them had turned into a donkey (Northerners were reputed to be accomplished in magic). When, therefore, the pursuers saw a man and his donkey emerge from a lane, they killed both, burnt them and placed

them by the roadside near St. Thomas church, where crowds of passers-by gathered to stare at them. (Amadi 16)

The incident above and many more had happened against the backdrop of the widespread killings of Igbos and other easterners in Northern Nigeria. Even though the killings in Port Harcourt did not equal the scale of the pogrom in the North, the retaliatory nature of the killings tried the city's cosmopolitan assumptions. The Igbos and their sympathizers had inflicted their anger on a city where they were often accused of domination.

The battle over the control of Nigeria had always echoed in Port Harcourt, and this time it took the most untoward dimension. Age-long unease between the Igbos and the various delta minorities was about to boil over. The Igbos had secession on their card and they were suspicious of the ethnic minorities of the East. The suspicion gave rise to contention between Port Harcourt and Enugu; both cities were symbolic of the uneven power-relations between the Igbos and the ethnic minorities that had begun to refer unofficially to themselves as Rivers people.

It was clear that the Eastern region would need cohesion to face the difficulties ahead. And Port Harcourt (as a fulcrum of diverse minority groups) was vital to that calculation. When Chukwuemeka Ojukwu called the Consultative Assembly, the delegates from Port Harcourt made their position known. According to Amadi

Several delegates spoke on the privations suffered by minorities.... The last speaker was Chief Dappa-Biriye. He spoke with courage and forthrightness…. He talked of the 'remote control' of the affairs of the riverine areas from Enugu, and said this would not do. The only lasting solution would be the creation of Rivers State. (17)

Port Harcourt was the proposed capital city of Rivers State. Ojukwu refused to grant the request of the minorities even when the East was on the threshold of a civil war. Did he assume that he could hold disparate peoples by the fiat of the Biafran gun rather than by bargain?

Port Harcourt and its surrounding communities came under the intense harassment of Biafran sympathizers. Houses and communities were raided; many persons were arrested for the flimsiest of reasons. Amadi himself became a victim, and that would be the beginning of more harassment. He said: "They would ask me a few more questions at the police headquarters in Port Harcourt and then release me, they said. I did not believe them, for Mr N. Nwanodi, an Ikwere lawyer, who had been taken away early in January, had not yet been released" (25). He would later see that a lot of persons were held and treated with indignity at the police headquarters in Port Harcourt (25), and that many more were held in Enugu. He was transported to Enugu for interrogation (26). The line of questioning confirmed that the Igbo establishment was suspicious of minorities and acts of self-determination. It was ironic that whereas the Igbo State Union was free to extend its influence and power in the entire region, other ethnic

groups, like the Ikwerres who principally owned the land that had become Port Harcourt, were not free to deliberate on their well-being in a perilous time. As Amadi revealed, the Ogbako Ikwerre (a cultural organization) was considered suspect by the Igbo establishment. Of course, the "Ibos were not immune from arrest, but by the far the majority of victims were non-Ibos" (Amadi 51).

The crisis dragged Port Harcourt and its inhabitants through a lot of tough situations. While Amadi was in detention in Enugu, there were pro-Biafran demonstrations in Port Harcourt and Degema (34). Demonstrations of this kind often began "at Enugu or Nsukka University and rolled outwards to Port Harcourt and other towns" (Amadi 38). Sometimes the demonstrators left corpses on their path:

> It was not a pleasant thing to face an advancing crowd of demonstrators The worst mistake…was to try to pass on indifferently. Many people were severely beaten up because of this. Just before Port Harcourt fell, demonstrators actually killed…unfortunate passers-by who refused to join in demonstration through the town. (39)

Besides the violence of demonstrators, there was also increase in looting and robbery. Businesses like the "million-pound Kingsway shop suffered outrageous act of vandalism" (Amadi 49). Those acts were not committed by only civilians. Some persons "in uniform became daylight robbers" (Amadi 49). And some employees "arranged demonstrations" in order to loot and burn their places of work: it "was an effective

way to cover acts of stealing already committed" (Amadi 49).

As the crisis escalated, the city's basic services and utilities were challenged. For instance, Amadi noted that "ships were banned from docking at Port Harcourt and Calabar (36); basic commodities became scarce and expensive (49), and violent elements began to plunder communities in the name of "combing" (52).

There were also spies everywhere in the city. Their aim was to fish out anyone that did not support the expected declaration of Biafra's independence. Amadi had been lured into conversation, by one of those spies, at "Roebuck Inn" at "Aggrey Road' (50). He was often in danger of falling for those spies because he was a person who tried to keep a semblance of normality in spite of the growing chaos, and he was often outdoors. He would drive from the suburbs to the city centre which was the fulcrum of entertainment and modernity. Like the city, he too was bent on holding to the vestiges of sanity. He said: "On Sundays I took the children out for a ride to Port Harcourt. My wife and I attended more film shows and occasionally even danced at night clubs. But she was not fooled. She sensed the tension and worried as much as I did" (43).

A few days later, Yakubu Gowon heightened the tension by proclaiming the creation of Rivers State with Port Harcourt as its capital. What Ojukwu denied the delegates at the Consultative Assembly on 31 August 1966, Gowon (head of the Federal Government) granted, by sheer politics of wits and opportunism, on 27

May 1967. The Federal Government's decision to break the four regions into twelve federating states must have precipitated the declaration of Biafra two days later. Amadi revealed how he got to know about Ojukwu's declaration:

> On 30 May 1967 my wife and I dined out in Port Harcourt. It was a Tuesday. I had been so restless during the day that I had thought an evening out might restore my composure. Near midnight we were dancing at the Lido Nite Club when a group of young men rushed onto the dance floor and shouted 'Biafra! Biafra!' There was wild excitement all around. For a moment I was stunned with dismay, but remembering that security men were probably watching all around I raised my hands and shouted 'Biafra! Biafra!' It was a mad time. We drained our glasses and drove quickly to Igwuruta. (43)

He could not disguise his displeasure for long. The spies got him and he suffered a second incarceration (70 -135). One of his jailers happened to be a lawyer with whom he had played lawn tennis and billiards "at the Port Harcourt Club" (85) in the past. The Biafran security apparatus worked overtime in Port Harcourt and they made it difficult for non-sympathizers like Amadi to escape their dragnet.

Port Harcourt was as important to Biafra as it was to Nigeria: crude oil was already a viable resource and the city was the epicentre of the oil industry. The inhabitants of the city were soon caught in the jaws of a civil war and were split between the contending forces. Those like Amadi, who were pro-Nigeria, nursed a grudge against residents who were pro-Biafra because the latter were seen to have become emboldened and overbearing since the declaration of Biafra. Some Igbos (seeing themselves as the elite group in the nascent republic) were also thought to have abused the rights of non-Igbos in the city and they had perfected a judicial strategy to enforce their dominance of the city and its environs (Amadi 52). It is needless to say that this situation, actual or perceived, must have deepened distrust in the city. It was common for the likes of Amadi to fear for their rights / lives in an Igbo-dominated Biafra and for Ojukwu's supporters to suspect that the likes of Amadi were bent on sabotaging Biafra.

Not many were as lucky as Amadi to have survived two incarcerations, the second of which he was at the mercy of a mean, unscrupulous and corrupt Directorate of Military Intelligence, DMI for short (Amadi 93-111). As he revealed, the DMI had converted the Shell Residential Area to a fiendish place for its operations. This area (not the facility) was severely bombed on 25 April 1968. It was an indication that Port Harcourt was about to fall into the hands of Federal forces. Afam had fallen already and "power supply to Port Harcourt was disrupted;" the situation affected water supply for some time (Amadi 112).

On 6 May 1968, Amadi and three others were transferred from the DMI cell to the central police at the city centre. While in transit, they observed that the city "had changed considerably. There were numerous checkpoints. The population had thinned down somewhat. There was depression and anxiety very clearly etched on every face" (Amadi 123).

Although they felt more at ease in police custody than they felt in DMI's custody, it was terribly an unusual time when even a known madman (known for roaming stark naked before the war) was held in detention (Amadi 127).

As the war drew closer to the city centre and the imprecise bombardments became more intense, Amadi said there were still demonstrations in support of Biafra, and there was exodus too (130). He said the "great exodus…began in earnest on Thursday 16 May 1968" (130). Even policemen and soldiers were in a haste to leave the city. It was this situation that prompted the inmates to negotiate their release from the central police station.

Amadi and his fellow inmates left their cells because of the good judgment of a guard who knew that Biafra was collapsing rapidly. However, the inmates still had to run for their lives; Amadi and his friends hid themselves in St Cyprian's church compound. From their hideout, he said they heard shells "landing at more frequent intervals… with devastating effect, judging by the sound of the explosions" (135-6). They also heard the cry of patients from the nearby hospital. It reinforced their earlier concern for those patients:

> During the dash from the police station…we had seen some patients at the hospital gates. They were begging piteously for help. The patients needed medical aid sorely. Some who had disconnected their drip-feeds were trying to crawl to safety with bandages and plastic tubes trailing behind them. (136)

In a matter of hours, that hospital and the rest of the city were overrun by Federal forces and another phase of uncertainty began. The so-called liberation from Biafra had come at huge human and material cost, and the city and its survivors still had more to fear. That was the reality even though the likes of Amadi were somewhat upbeat.

The city appeared to have witnessed a transition from Biafra's terror to Nigeria's terror. A few days after the city was taken by Federal forces, Amadi escaped death and witnessed the killing of two persons. He was on his way to Roebuck Inn:

> As I emerged into Aggrey Road, I saw a soldier some fifty yards ahead questioning two men. His rifle coughed twice and the men lay dead on the street. Fortunately I was now very close to my destination. I made it with a beating heart. I climbed the stairs and found Galbina, the Sierra Leone woman who ran the inn, shaking like a leaf. 'My God! He has killed them! He has killed them! (141)

Much as Amadi tried to convince Galbina that killings of that kind were normal in war (141-2), both of them knew the city was witnessing another phase of abnormality. "Port Harcourt," as Amadi later said, "was a lonely city. There was no doubt about that. The streets were for the most part deserted. Sometimes one found oneself the only person on a street, and this could be dangerous" (142). It did not matter much that Colonel Benjamin had made the city the headquarters of the Third Marine Division (142) and later appointed Amadi as the Deputy Military Administrator of the city (151). In spite of

genuine efforts at reconstruction, the city was a dangerous place.

For one, there was persistent rumour amongst the civilian survivors that the Biafra Army could retake the city. And the civilians also had to cope with the excesses of the Nigeria Army. If Amadi himself, in uniform after his re-enlistment, was tortured and almost killed by a fellow officer, what protection did civilians have? Amadi's tormentor, called Bila, was a symbol of the worst impulses of the Federal forces. "In Bonny," Bila boasted, "I was called the 'Terror of Bonny.' Now that I am in Port Harcourt I shall be called the 'Terror of Port Harcourt'" (Amadi 152).
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Bila was not alone. Violence against civilians was common practice. Amadi noted that Federal soldiers denied the basic rights of civilians (151), fired their rifles indiscriminately (155), seduced or seized the wives of civilians (158), and killed civilians (159-160). If those soldiers saw their atrocities as acts of enjoyment (159), their victims were not amused, neither was Amadi.

On 1 September 1968, A. P. Diete-Spiff, the Military Governor, "took up residence in Port Harcourt" (Amadi 161). But it was still a long way to reconstruction and recovery

Conclusion

Amadi's *Sunset in Biafra* and Boro's *The Twelve-Day Revolution* are joined at the hip. In both narratives, the reader would see a city afflicted by power and its resultant conflicts. The history that both authors presented could be seen as a continuum: Amadi's text began where Boro's text stopped. Due to the conflict in both texts, there is a dystopian tenor in their accounts; and that would mean that disenchantment is the key element in the texts.

Port Harcourt is clearly shown as a territory of power and contention. The history of city has been plagued with power-play and tragedies. From the

colonial era to the postcolonial era, Port Harcourt has been a space of angst. The personages/figures/agencies of contestation in the city have hinged their values on affluence, positions of authority, possession of firearms, ethnic politics, corruption, etc. Those factors are often constant causes dystopian images in cities around the world.

The good news is that the best of the human spirit is too stubborn to submit wholly to the worst impulses of human societies. Some progress, however chequered, can exist in spite of grave failures.

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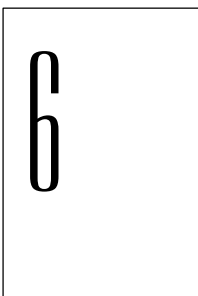
The concept of originality: Concerns on the arguments on Creativity in contemporary art making in Nigeria

Etiido EffiongWilliam Inyang,

Abstract

Let me start by expressing my profound gratitude to the Pan African Circle of Artists (PACA), and the LOC of the conference for finding me worthy to deliver this keynote address despite only being a side-line admirer of the robust continental activities of this respectable association of artists. Founded in 1991 by a nucleus of art students and teachers from the University of Nigeria, Nsukka PACA has grown in the last 28 years to become the rallying force for the advancement of arts and culture in Africa. I must therefore acknowledge all those who have kept faith in ensuring the sustenance of the objectives of PACA. I must also commend the organisers for the choice of the historical town of Enugu as the destination of the conference for this year and particularly the management of IMT for providing this lavish and convivial ambience for today's deliberations.   The conference theme is "Originality, Appropriation, influence in creativity and the Art world in Nigeria" speaks directly to the challenge that confront us daily as creative artists not only in Nigeria but across the world. These three words serve as recurring reference to the appreciation of the things that we make as artists. It also places the unusual burden of having to account for the source of one's creative genius at the end of a creative exercise and the value it bequeaths to the work of art. I will in this paper, choose to emphasise on the concept of originality with the belief that in discussing this concept, the ancillary terms of "Appropriation"

and "influence" shall be used to illuminate our understanding of the subject.

Source of inspiration and the Concept of the Original

The earliest we can glean from the debates on originality stem from the Platonic notion of reality that advances the Socratic postulations on a world of ideal forms. Plato describes the "world of forms" as a pristine region in the celestial heavens harbouring all perfect, unchangeable and eternal ideas of all things that we know on earth. Accordingly, if nature as we discern and experience it is but a poor imitation of the ultimate reality, then any man made thing.imitating the manifestation of the heavenly idea is an imitation of.reality. In other words, nothing can be made whose forms have not already existed in that perfect original state. The Biblical saying in the book of Ecclesiastes that "there is nothing new under the sun" therefore becomes instructive.

This notion was further advanced in Plato's despise for poetry and drama and in fact all of art, in comparison to philosophy, as being mimetic in nature. In his translated words, Plato sees these class of engagements as "twice removed from reality." Fortunately, Plato was not an iconoclast. He was in fact a fan of the arts who only believed in the superiority of the "idea" as the ultimate reality. The discourse on this notion of the original has grown to accommodate the Aristotelian mimetic perspectives which among other things saw imitation as an extension of man's creative vision and therefore, an essential ingredient for learning.

It was for this reason, convenient for art theorists to distinguish between two modes of artistic transformation at some point in the appreciation of art. The first mode, according to Nelson (2003), covers all the "imitations" of sources while the second, accommodates the faithful "copies" or replications of the same which invariably emanates from a prototype. The Argument then could have been to separate what was despised by Plato as "copies" from the context of "mimetic" admiration by his student Aristotle. In this case, "imitation was an interpretative act involving a degree of difference between the model (the original) and its copy." Following this logic, a copy was essentially a mechanical replication.

If we must follow the philosophical perspective stated above in the determination of originality, then, the immediate submission will be that, since artists must use what has already been shaped, it is therefore impossible for their artworks to attain any form of originality. This denial of originality according to Carlin (1988) constitutes a rejection of the romantic ideal of the artist creating independently, in isolation from cultural pressures. In this case, there will be no legal basis to claim any right on any creative work. This position to me or any other concerned creative artist could be very demoralising and dangerous. It is perhaps for this reason that the notion of originality, on the basis of the pioneering postulations by Plato and Aristotle cannot be sustained as a general theory of art,

since it fails to be fully comprehensive. The polemics on this concept as we gather today becomes expedient. It is hoped that at the end of this conference the takeaways shall wean our approach to, and understanding, of the subject to guide our contemporary application in Nigeria.

Originality of Ideas and Creative Works

For us artists, the technical skill to replicate an idea remains a paramount pre-condition for the assessment of what has been made by man. It is the basis upon which the genius of replication can be evaluated. I have always marvelled at the transformation of a single piece of wood into a genuine artistic statement even the most unlettered traditional sculptor from Ikot Ekpene, Owerri, Benin or Oshogbo. These masterpieces in whatever name called by the western anthropologists who pioneered the showcasing of their works to the world remain clear testaments to their unquestionable expertise. These works, observed the classical truths of originality which allowed for acts of mediating on what has been replicated while preserving the positive elements of their localised genre. But could this have been the primary reason why the Greeks placed a higher premium on the imitative skills than on invention? The Greek word "techne," from which "technique," is derived to denote the mastery of a learned skill or craft may bear some credence to this understanding.

It must be said that Greeks were not alone in this thinking. According to Osborne, a major principle of Renaissance aesthetics held that the arts are subject to rules of perfection which are rationally apprehensible and can be precisely formulated and taught. The crucial nature of this classical principles account for its place in the pedagogy of art academies for centuries.

It seems therefore, that the emphasis on originality as an explicit component of artistic quality is barely four hundred years old compared to the history of humanity. The seventeenth century theorists Giordano Bruno is credited to have emphasised the importance of an artist giving fantastic expression to his personal imagination rather than the demonstration of skill in imitating nature. Understandably, his thoughts could have been actuated by the glut in mimetic engagements that have ruled the creations of man far into the recesses of history.

In an approach reputed to have started with the modernists artists notably Edward Manet, for which we can draw corollaries in the Nigerian art scene, a particular air of self-assertion emerged where the artist sought simply to be himself and not another. What was thought to be the authentic art was that which was manifested their true feelings, thoughts and character. Being different and charting a completely different course also comes at a cost. In a letter to his dealer, the modernist artist Paul Gauguin is quoted to have lamented that "nobody wants [his] work because it is different from that of others." It is yet difficult to know if by charting a seemingly different

course from his contemporaries, Gauguin as a painter may have misread the demand for originality from his potential clients. Gauguin's dilemma perfectly echoes Milton Glaser's popular dictum that "the good is the enemy of the great." Such is the frustration faced by many talented artists in Nigeria who are fired up to break new grounds that no one is even noticing.

Much as the desire to create from personal imagination has generated a fair appeal in the making of art, it hardly diminishes the skill necessary for such delivery. Mastery of technique becomes the natural vehicle for creativity. To corroborate this position, Simon (1984) wonders why modern discourse in western art appreciation often tends to create an imaginary gulf between "creativity" on the one hand, and "technique" on the other. In which case technique, is viewed only as that which is describable, teachable and learnable, while creativity is mystified and accorded the importance of stimulating the latent potentials of the fortunate genius.

Originality must therefore imply a positive aesthetic value. I suggest that our attempt to differentiate these notions must look to the contemporary meaning of the term "originate," as in the "origination" of the work with the artist. The hackneyed word "originality" has largely been adopted by artists to probe the demonstration of our ability to push the ever elastic frontiers of the art form.

Perspectives in Nigeria

For us to properly engage our cultural products from the point of view of what is original – we must as a matter of fact be able to string the history of their conceptions and the manifestation of these ideas in the arts that have been produced over the years.

Looked at from this perspective, we can see an array of art genres in Nigeria that can perfectly fit our discourse today on originality, appropriation and influences. Beginning with the ubiquitous traditional art forms, the incursion of western art curriculum and the attendant shifts in formal representation, the evidence of a litany of uncommon genius abound in the character and dexterity of their works. Furthermore, the mutation of formal representation through a new consciousness of negritude provides the thread that has facilitated post-independence visual rhetoric from the early Nigerian art schools of Zaria, Nsukka and Ife. The desire to carve a niche in artistic representation that was neither anchored in the craft based traditional conventions nor the rigid canons of western artistic representation in two and three dimensional forms saw to the emergence of the new order in art making that has produced great pioneers like Aina Onabolu, Ben Enwonwu, Solomon Wanboje, Uche Okeke, Bruce Onobrakpeya, Demas Nwoko, Erhabor Emokpae, to mention just a handful.

A typical example that captures and perhaps questions our perspective on originality from the Platonic/Aristotelian ideal is the experience of the Ori Olokun experimental art workshop in Ife organised by Professor Wangboje in the early sixties in Ife to develop interest and

skills of the local artisans in creative art. The intriguing findings of that workshop was not only on the varied representation of the posed model on the canvases of the yet to be fully trained artisans but also on the conception of their individual renderings. Of interest here, is the report of one representation by the artisan who rendered an otherwise sited model in a standing orientation. The ponderings on this peculiar representation comes to clearly offer insights to what the artist does with the source of inspiration for his creative work which bears the signatures of a combination of variables that includes, but not limited to skill and temperament. From the illustration above, it might be save to say that Michel Foucault may have been right on the discourse of origins and originals when he posited that;

> this thin surface of the original, which accompanies our entire existence ... is not the immediacy of a birth; it is populated entirely by those complex mediations formed and laid down as a sediment in their own history by labour, life and language so that ...what man is reviving without knowing it, is all the intermediaries of a time that governs him almost to infinity.

The questions to ask here is twofold; has there been any change from the de facto canons on originality mentioned earlier. As art teachers, critics and professionals, what parameters do we search for when we seek to question originality, appropriation and influences in an art work?

I can say for a fact that a lot has changed in Nigeria in terms of materials, techniques and even in the presentation of form across the broad discipline of Art and Design. As such, our template for assessment of originality must remain flexible enough to accommodate the idiosyncrasies of "influences" and "appropriations." Nigerian artists now have an array of styles and resources for the manipulation of form in achieving their desired objectives in artistic expression. What perhaps has not matched the quantum of expressions that abound in the expansive art market in Nigeria is the critical and scientific will to highlight the seeming muffled multiple directions which artists in this country have developed.

Originality, appropriation, influence and inspiration in the Graphic Arts.

As we will come to learn from the varied presentations in this conference, the concept of originality is particularly complex when applied to the domain of the graphic arts and the related arts of commerce and visual communications both of which are driven by mechanical reproducibility. For the benefit of clarity, I shall navigate some fundamental histories.

Walter Benjamin in his seminal work of art in the age of mechanical reproduction brings to focus the nagging challenge in the definition of the concerns of art and technology. He posits that "even the most perfect reproduction of a work of art is lacking in one element: Its presence in time and space, its unique existence at the place where it happens to be." (Benjamin 1968). Benjamin's argument

that the "aura" of a work of art is devalued by mechanical reproduction have sought to influence the evaluation of originality and the independence of its copy majorly in the discourse of the printform. Following this perspective, authenticity empties out as a notion as one approaches those mediums which are inherently multiple. "From a photographic negative, for example," Benjamin argued, "one can make any number of prints; to ask for the 'authentic' print makes no sense."

It is safe to note that, the ease of reproducibility noted by Benjamin preceded his age. The mastery of artistic reproduction through mechanical means of woodcut, etching and engraving exposed different concerns for both artists and their collectors as far back as the early Baroque period in Europe. On the one hand, the new technology brought along with it new interests in printmaking among painters which paved way for collaborations with engravers for the production of multiple art works. On the other hand, the fortunes of collectors who built a cult value around the singularity of paintings and profited from it dipped considerably. The question of originality comes to judgement in the collaborations between the Italian painter Raphaello Sanzio and his engraver Macantonio Riamondi whose masterly executions of the painter's final drawing through the technique of engraving is worthy of note as the artworks were are mutually signed by them. By the 1550s, the printing shop of Hieronymous Cock in Anthwerp were already commissioned by painters to produce a vast number of engravings (Stewart 2013).

It seems to me that a standard of originality has historically been invoked, by print dealers to establish an economic basis for selling editions of prints which, by their very nature of being multiples of the "master" print, defy the notion of uniqueness inherent in originality. Even with this desire for mercantilist ends, over the years, what constitutes the accepted definition of an "original print" has been tampered with to accommodate the technology which every new age affords the printmaking profession.

If the graphic arts as we have seen above offer such a diverse contestations on the context of the original, then its application to the arts of commerce and visual communication that have known to be guided by influences, replications and even slavish mimicry of communications can only but radicalise its scope of our understanding of the mix mash of appropriations of old and new metaphors recycled at will for the purpose of selling an idea. As Steven Heller states,

> Graphic design is one of those cross sectional, cutaway charts revealing detritus from different eras. Every decade, sometimes every year or month, designers produce stylistic manifestations that when used up, are thrown figuratively and literally into the landfill. Like any other industry that trades in fashion, passé graphic design artefacts are ignored until some intrepid excavator finds and reintroduces them into the culture as sources of "new inspiration." … the old becomes new at breakneck speed and likewise becomes old again in a blink of an eye. Each new discovery adds to the ever expanding design vocabulary

The turn of the new millennium in Nigeria for instance saw to the radical changes in the visual ecology of most corporate identities as we know them today

The world of the Artist and the dramaturgy of possibilities

A few years ago, I came across a New York Times bestseller by Austin Kleon with a rather strange title "Steal Like an Artist: 10 Things Nobody Told You About Being Creative." It is an easy read material filled with witty anecdotes and brainstorming diagrams that I consider as a fitting recommendation for those that desire to successfully navigate the vagaries of the creative world. A synopsis of the first of ten chapters may suffice as our illustration to corroborate the points raised in preceding pages of this paper. It begins with the common challenge of the artists at a loss on where to shop for ideas for his project. The ready answer, is to be inspired or influenced by ideas that tickles your fancy within your milieu. Just about everything within the immediate environment of the artist can be appropriated as a veritable resource for the making of a new art work. What to accept and what to leave out is part of the unique learning ropes that have catapulted apprentices to becoming masters. Gathering inspirations for your work is not a one off exercise, diligence and perseverance come with its dividends. To study appropriation is to question these semiotic shifts and to take responsibility for the ones that art history itself creates.

The German polymath Goethe has often been quoted as saying that we are more often than not "shaped and fashioned by what we love." The same seems true about our sources of inspirations. The Nsukka, Ife, or Zaria artist is for instance easily disposed to be influenced by the works of his mentor or the artistic traits within his collective. It is not advisable for the artist to limit possible cues that can fire his imagination and resonate with his idiosyncrasies. I figure here that the more sources of inspiration available to the artists, the more diversified and charged up for creative exploits that the artist can be. The Gestalt theory therefore commands a compelling lesson for the artist who seeks to be distinct in his work since the sum of all his influences is greater than the myriad of parts that constitute it. As Edward Said has long understood, in every cultural appropriation there are those who act and those who are acted upon, and for those whose memories and cultural identities are manipulated by aesthetic, academic, economic, or political appropriations, the consequences can be disquieting or painful.

When in the early fifties Marcel Duchamp's candid response tended to generate an unusual sensation in the art world with the now popular phrase —"I don't believe in art. I believe in artists," he was invariably attempting to encourage the study of the persona that is the maker of the art. Duchamp believes that "…artists don't just make art, they create and preserve myths that give their work clout." Studying an artist of interest

comprehensively can offer significant breakthroughs for the student. Kleon (2012) submits that the great thing about dead or remote masters is that they can't refuse you as an apprentice. You can learn whatever you want from them. They left their lesson plans in their work.

Salvador Dalí is yet another artist of interest whose thoughts is illuminating. He states with an uncommon candour that "…those who do not want to imitate anything, produce nothing." Dali's statement sounds like an adaptation of the respected Aristotelian truth which panders to all-inclusive heuristic learning style as the ultimate gateway to mastery and self-assertion. It alludes that nobody is born with a style or a voice. We don't come out of the womb knowing who we are. In the beginning, we learn by pretending to be our heroes. Everyone must of necessity learn by copying. Copying for the artists should serve as reverse engineering and must not be mistaken for plagiarism — plagiarism is trying to pass someone else's work off as your own.

Originality and the law

In law, originality has become an important legal concept with respect to intellectual property, where creativity and invention comes to manifest as copyrightable works. In general, copyright protection is allowed when there is reasonable evidence to prove an "original work of authorship fixed in any tangible" form. Here, an original idea is one not thought up by another person beforehand. As simple as this seems, the reality can be considerably problematic as two or more people can come up with the same idea independently. The great pyramids in Egypt, Maya and China in the continents of Africa, America and Asia stand readily to illustrate this challenge which tends to give credence to the Platonic inspiration from the realm of ideas while also accentuating the inventiveness and innovation readily common in the widely used term appropriation.

Unfortunately, neither the Copyright Acts nor the courts have been able to define copyright originality in a clear manner or offer meaningful standards for determining when a work is original. According to VerSteeg (1993) this blurred vision of the subject of originality in copyright law has continually challenged its jurisprudence. Originality seems to mean one thing for art reproductions, something else for photographs, and yet another thing for music and literature.

As we speak today, Twitter is currently on fire in the last few days because a logo makeover for the Innoson brand of vehicles have received a tacit approval from the company. The concern is understandable as the indigenous automobile maker is a national brand. The primary arguments largely revolve around originality, appropriation and influences that may have aided the conceptualisation of the new design. Concerns such as the one illustrated above may be the reason why our study of originality, appropriation and influences as artists cannot be completely divorced from legal encumbrances. However

difficult and tortuous the legal arguments can be the law hardly insulates the artists from the liability of infringement on intellectual property which the art work embodies. While the law accommodates influences, and aspects of appropriations within the threshold of fair use, disputed issues on plagiarism often find resolutions in court rooms.

I want to conclude this talk by saying that having seen the contestations that can apply to the discourse of art making, art critics and teachers have a responsibility to highlight mutations transformations appropriations and influences in all disciplines of art of to further our understanding and bring novelty and variety to bear in what we do.

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The Critique of Metaphysics in Kant's *Critique*: An Exploration

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Abstract

This study examines or makes An Exploration of the Critique of Metaphysics in Kant's *Critique*. It parts ways with the views of scholars like Ludwig Wittgenstein, Bertrand Russell, among others who rejects metaphysics saying it is not a possibility and also with views of scholars like R. G Collingwood among others, who accepts metaphysics as a possibility. Some of the objectives set to guide this study are: to examine if Kant's view was a rejection or acceptance of metaphysics; and to determine through Kant's critique of metaphysics, how necessary and possible it is that science has to be in bed with metaphysics for its progress. Through the application of the method of critical analysis of textual materials this study identifies that the inclination to metaphysics is a natural inclination in man and that it is a possibility owing to the existence of certain a priori categories operative of the mind. This paper demonstrates through An Exploration of the Critique of Metaphysics in Kant's *Critique* that scientific progress will be greatly enhanced if scientists anchor their discoveries on metaphysical foundations.

Introduction

The Aristotelian age long aphorism, that, 'all men by nature desire to know', does not exclude metaphysical knowledge. It goes therefore, without saying that, at the heart, of every philosophical enterprise is metaphysics. Philosophy is an outstanding way that man fulfills this natural desire, of which metaphysics the heartbeat. However, the debate rages on as to whether metaphysical knowledge or speculative metaphysics is a possibility or not. No wonder this controversy that clouds the question of the possibility or not of speculative metaphysics has continued to be a brainstorming topic in epistemology.

In Epistemology, the two schools of thought eminently involved in the argument of what constitutes objective and universal truth or knowledge are Rationalism and Empiricism. Rationalism holds that it is only through reason that certain knowledge can be acquired, while Empiricism on the other hand says that sense experience is the source of knowledge. Their various views have created the dichotomy that knowledge is 'either' 'or'. The Empiricists hold that metaphysical knowledge is not a possibility, while the Rationalists say that it is a possibility.

Hence, speculative and traditional metaphysics is one of the major areas of philosophy that attracts a lot of criticisms, reactions and counter reactions from various erudite philosophers, great minds and thinkers. This is mainly or chiefly because of the claim of speculative metaphysics to grasp or know realities beyond human (sense) experience. David Hume the extreme empiricist, August Comte the father of classical positivism, Ludwig Wittgenstein and Bertrand Russell of the analytic school are among the major critics of metaphysics. While on the other divide, we have philosophers like R. G. Collingwood and others who have tried or attempted to rehabilitate traditional metaphysics (speculative).

Thus, in this work, the position or view of Kant on metaphysics in his *Critique of Pure Reason* is the aim of the work. As such, the question that comes to mind is; was Kant's view a rejection of metaphysics? If not, was it a rehabilitation of metaphysics? Can Kant be termed a metaphysician based on his views in the *Critique*? Consequently, these and more are the kinds of question that this paper shall attempt an exploration.

The Critique of Metaphysics: Kant's Perspective

Kant's university training under the tutelage of Martin Knutzen in the Wolff-Leibnizian rationalist metaphysics is obvious "laid much emphasis upon the power of human reason to move with certainty in the realm of metaphysics" (Stumpf 299). But Kant's contact with David Hume's empiricism brought a turning point in Kant's intellectual life. Hume's influence on Kant came as a result of his reading Hume's work *An Enquiry Concerning Human Understanding.* We are

made to understand that after Kant read this work, he woke up from his dogmatic slumber (Kant 30). Thus the question with which Kant sets out with; from this his dogmatic slumber, in his scrutiny of the credentials of metaphysics, is not that of whether there can be synthetic a priori propositions; for he is quite certain that there are many of such propositions. Rather his concern was that of how we come to assert them. That is to say, what these truths are, and how they can be established. For Kant, by asking exactly what it is in mathematics and physics that makes possible the assertion of synthetic a priori truths, he hopes to (also) discover or establish such truths in metaphysics. But Kant, dissipated by the inability of metaphysics to maintain its place as a science, was provoked to the point of asking why metaphysics has not entered upon the secure path of a science. Consequently, he described metaphysics as the battlefield of endless controversies (Kant 30). He compares metaphysics with mathematics and physics. He sees them (mathematics and physics) as the two sciences in which reason yields theoretical knowledge that determines their objects a priori; while metaphysics on the other hand, he observed has remained a completely isolated science of reason. Kant sees it (metaphysics) as the oldest of the sciences, but he still notes that, it has not yet been a science. No wonder Kant says in the preface to the first edition of the *Critique of Pure Reason*, that metaphysics has been the Queen of all sciences, but has been dethroned and scorned. He describes her as a matron outcast and forsaken, whose government is administered by dogmatists (Kant 7-8). Kant was so much delighted by the success of mathematics

and physics. This success, according to him, was due to the fact that they made use of a priori synthetic principles. On the other hand, Kant observes that metaphysics ought to contain both synthetic a priori judgments since it does not only concern herself with the analysis of concepts, but equally extends our knowledge beyond experience, and so, adds to the concept, that which was not previously contained in it. He then suggests that metaphysics should follow the examples of mathematics and physics, whose success should incline us to imitate their procedure. He therefore, proposes a 'Copernican Revolution' for philosophy, holding that rather than intuition conforming to the constitution of the object, we should let the objects to conform to the constitution of our faculty of intuition. By so doing, it would be possible to conceive a thing a priori. This Kant believes would succeed as well as could bring the desired promise to metaphysics, which is the secure path of a science. This inquiry led him to pose the critical question thus:

Now the problem of pure reason is contained in the question: How are synthetic a priori judgments possible (Kant 55).

This problematic, for Kant, is difficult as well as decisive of the fate of metaphysics. The use, sphere, and limit of metaphysics depend on this principle. And to this Kant makes a challenging assertion, "metaphysics stands or falls with the solution of this problem; its very existence depends upon it" (24). Kant then enquires into its possibility as a science. This therefore, is the task Kant set upon himself to prove in the *Critique*. And so, it

leads to the question, which, according to Kant, arises out of the previous general problem and takes the form: How is metaphysics as science possible? And so, this task of examining reason then becomes the entire concern of the *Critique*, which according to Kant, is the tribunal set to judge reason and accord to it, its rightful claims. Sebastian Gardner agrees with this Kant's view when he writes:

> Accordingly, Kant calls for reason to undertake anew the most difficult of all its tasks, namely, that of self-knowledge, and to institute a tribunal which will assure to reason its lawful claims (23).

The metaphysics that Kant attacks, characteristics of rationalism, is speculative or as he calls it transcendent and that which he defends is immanent.

Kant begins the transcendental dialectic section of the *Critique* by entitling 'dialectic in general' "a logic of illusion" (297). And so transcendental illusion exerts its influence on principles that are in no wise intended for us in experience (Kant 298), but carries us beyond the empirical employment of the categories. For Kant, the seat of this transcendental illusion is pure reason. He explains:

> First, as concerns the sources of metaphysical knowledge, its very concept implies that they cannot be empirical. Its principles (including not only its maxims but its basic notions) must never be derived from experience. It must not be physical but metaphysical knowledge, namely, knowledge lying beyond experience. It is therefore a priori knowledge, coming from pure understanding and pure reason (Kant 13).

On the whole, Kant posits, that reason is the faculty of inferring. And so, dialectical inferences are only three and its business is to ascend from the conditioned synthesis to which the understanding always remains restricted, to the unconditioned, which understanding can never reach. We can express this by saying that reason seeks the conditions of the conditions, it seeks that which conditions all that is conditioned; in order words; it seeks the unconditioned (Hartnack 99-100). For Kant, the unconditioned synthesis yields the transcendental ideas. Hence, he arranges the transcendental ideas in three classes. The first contains the absolute (unconditioned) unity of the thinking subject; the second, the absolute unity of the series of conditions of appearances; the third, the absolute unity of the conditions of all objects of thoughts in general. These absolutes, for Kant, correspond to the object matters of psychology, cosmology and theology. The thinking subject becomes the object of psychology, the world, of cosmology, and the being of all beings (God) of theology. Kant goes on to expose the unavoidable error in judgment, which for him, leads to speculative metaphysics. He states that the senses do not err, because they do not judge. Pushing his argument further, he asserts that the understanding uninfluenced, also do not err. In the final analysis, he posits, that error or illusory appearance must be in the judgment upon the object, as far as it is thought. He writes it thus:

For truth or illusion is not in the object, in so far as it is intuited, but in the judgment about it, in so far as it is thought (Kant 297).

However, in a more exhaustive assertion, he goes on to explain:

> It is therefore correct to say that the senses do not err -not because they always judge rightly but because they do not judge at all. Truth and error, therefore, and consequently also illusion as leading to error, are only to be found in the judgment, i.e. only in the relation of the object to our understanding (297).

In line with the above James Collin also observes:

> In brief, man has only sensuous intuition. He has no intellectual intuition and hence can give no content to the concept of reason that point to intelligible entities beyond the sensation (479).

As Kant holds, that knowledge is only possible with sensibility and under-standing. Hence, we cannot know at the level of pure reasoning, because it has no reference in experience. At this point, Kant makes it very clear that we cannot know things beyond this physical world - phenomenal world, which is the world of empirical science. Thus in the prolegomena, he says:

> My purpose is to persuade all those who think metaphysics worth studying that it is absolutely necessary to pause a moment and regarding all that has been done as though undone, to propose first the preliminary question, whether such a thing as metaphysics be even possible at all? (Kant 3).

Kant through the transcendental deduction shows that no object is involved in speculative metaphysics. Therefore, his attack against speculative metaphysics is on this ground, which is the claim of metaphysicians to know things-in-themselves -noumena. This is as a result of the fact that the exercise of pure reason which is merely regulative, does not involve the synthesis of intuition with the categories. That is to say, pure reason only makes use of transcendental ideas, transcendentally in the acquisition of negative knowledge of objects which are not given in any intuition.

Over and above all, Kant's critique against speculative metaphysics are a set of logical transgressions, in which reason as the faculty of inference draws conclusion about what lies beyond sensibility, resulting into dialectic or illusions. Hence, Paul Guyer States that:

> A transcendental dialectic is provided to expose fallacies that theoretical reason entangles itself in when it extends itself beyond experience (249).

These illusions are represented in the parallogisms, antinomies and ideas of pure reason. The parallogism consists of a group of premises from which the existence of the 'self' as a thinking being or a substance is psychologically inferred. Hence Kant explains that an attempt to fail to recognize the dichotomy between appearances and things-in-themselves, especially in the case of what he calls the introspected self, leads to transcendental error. He begins by reacting against the several conclusions of Rene Descartes and the rational psychologists concerning the soul. Kant regards the concept of the 'I think' as the vehicle of all transcendental concepts, which enable us recognize that the 'I' who think is an object of inner sense

(i.e. time) which is also called the 'soul'. Kant argues against several conclusions of the rational psychologist who with inference from the 'I think' hold that the soul is simple, immaterial, an identical substance and that it can be perceived directly. With this view of theirs, they claim to have knowledge of the soul as transcendentally real. But with reference to phenomena as the only possible object of knowledge, Kant disagrees with them that to take the soul as an object of knowledge is to pretend to have knowledge of the soul as it is in itself. To this Kant enunciates:

By means of outer experience I am conscious of the actuality of bodies as external appearances in space, in the same manner as by means of the inner experience I am conscious of the existence of my soul in time; but this soul is known only as an object of the inner sense by appearances that constitutes an inner state and of which the being in itself, which forms the basis of these appearances, is unknown (84).

For Kant, the soul is subject to the condition of the inner sense, time, but not the condition of outer sense, space. So for Kant, the soul cannot be a proper object of knowledge. On the permanence of the soul, Kant notes that since the thinking being is an object of outer sense, the soul is only evident during life. This is this spatio-temporal existence. He criticizes rational psychologists who attempt to prove its absolute permanence beyond this life from mere concepts. Consequently, Kant holds that rational psychology owes its origin to misunderstanding. That is to say that, the possibility of obtaining knowledge beyond the limits of possible experience is founded on deception. Thus, Kant in his four parallogisms explain the structure of reason that led rational psychology to mistake the self as it appears to us for the self as it is in itself.

The antinomies consist of contra-dictory premises involving a thesis and an antithesis from which the existence of the world can either cosmologically be proved or disproved. Kant thus refutes metaphysical assumptions about the cosmos through what he calls the antinomies. The antinomies are contradictory but plausible pairs of claims that reason unguardedly engages itself in. Stephen Korner states that, "by an antinomy is understood a pair of propositions, apparently contradictory, which follow the same set of assumptions (113-114). The antinomies are seen to consist in fallacy by the very fact of logical contradiction. Kant holds that the antinomies reveal methodological and mathematical mistakes in the rationalist project. He goes on to say that these plausible claims contradict human knowledge because they both share the mistaken metaphysical assumption that we can have knowledge of things as they are in themselves, independent of the condition of our experience of them. For Kant, the assertions of these antinomies transcend the realm of experience and so, can neither be affirmed nor denied through it. Here, the assertion of the opposite has, on its side, grounds that are as valid and necessary as the other. In each of these antinomies, the idea of 'absolute totality', which holds only as a condition of things-in-themselves, has been applied to appearances. The conclusion is that by pure reason alone we cannot attain

knowledge of the nature of the material universe. No wonder Kant contends that, the generation of the antinomies is as a result of the attempt by reason to achieve knowledge of reality beyond the empirical realm. Each of these antinomies consists of a thesis and antithesis. To this Kant writes:

If we, as commonly done, represent to ourselves the appearances of the sensible world as things-in-themselves, if we assume the principles of their combination as principles universally valid of things-in-themselves and not merely of experience,…there arises an unexpected conflict,…because the thesis as well as the antithesis, can be shown by equally clear, evident, and irresistible proof (87).

Which means both the thesis and antithesis can be plausibly proved. Neither can be confirmed or denied by experience since each makes claim that is beyond the grasp of spatio-temporal sensation. Kant divides the four antinomies into two classes, viz, the mathematical and dynamical. For Kant, they both involve in contradictions, but in different degrees. Kant sees the antinomies as the unresolved dialogue between skepticism and dogmatism about the knowledge of the world. Be that as it may, the seemingly irreconcilable claims of the antinomies, Kant says, can be resolved. He holds that, it is possible only by seeing them as the product of the conflict of the faculties.

The ideal of pure reason consist of premises from which the necessary existence of a being of beings or God as Kant calls it, can be inferred theologically. Kant is of the view that the major concepts in all these arguments cannot be given in

any sense intuition be it internal or external. As such the ideal of pure reason consists of Kant's refutation of the necessary hypothesis formulated to prove the existence of a most perfect supreme original being, which is regarded as a dogma. Hence, he shows the impossibility of the three possible proves of reason, to establish the existence of God. According to Kant, God, the subject of speculative theology is conceived as an individual and bearer of all possible perfections. Perfection according to Kant is a positive predicate whose definition cannot accept negation and which is infinite, and as such compatible with any other positive predicate. Consequently, Korner articulates this Kant's view thus:

No empirical predicate therefore can be a perfection; (since) any positive empirical predicate…is incompatible with some other such predicate (119).

Therefore, going by the above, the most perfect being cannot be an object of knowledge, since its predicates contradict experience. The assumption of the existence of God implies an infiniteness of all possible perfections, which is applied to a single individual and this individual is a person. Kant refutes any assumption of such infinite object as logically impossible, because such an infinite object, that transcends the conditions of possible knowledge, cannot be given in experience. Again, to this regard, Korner remarkably makes a conspectus of Kant's thought thus:

The thesis that God can be an object of experience, in the same sense in which objects which fall within the scope of natural science are, must therefore be

rejected for the same reasons as the theses of speculative psychology and the theses and antitheses of speculative cosmology (119).

Kant argues that the notion, of which nothing in objective experience can correspond, can have no direct use in theoretical inquiries and their applications after the fashion of a posteriori concepts and of the categories must lead to confusion and fallacy. He goes further to consider the main theoretical proofs for the existence of God. These are stated in the forms of the ontological, cosmological and the physico-theological proves. Proceeding by an analysis formulation and with a synthetic conclusion, the ontological argument states that we can define the notion of a supreme being. Kant objects by stating that no analytic statement logically implies a synthetic statement. The fallacy of the cosmological proof consists in the claim that a sequence of infinite causes is completed in experience. It concludes that an absolutely necessary being exists. Against this, Kant argues that the cosmological argument by itself does not prove the existence of God, but at most the existence of a primordial cause, who though completed a sequence in experience, eludes experience. The physico-theological argument claims that there must be a creator responsible for the apparent design in the universe. But Kant discards this proves as insufficient to establish the existence of a creator of the world, to whose idea everything is subjected. Hence, Kant rejects all ideals of pure reason as consisting of fallacious character.

In conclusion, in the transcendental dialectic, Kant argues that it is the nature

of reason to employ the categories beyond that which is given in space and time and thereby to pose and to try to answer metaphysical questions. But even if these metaphysical questions are expressions of the essence of reason, they are nonetheless illegitimate. As Kant emphasizes, the categories can only be applied to what is intuited, and an attempt to go against this rule results in what he (Kant) calls a transcendental illusion. But since a transcendental illusion has its roots in the essence of reason, it is unavoidable. Thus, Kant admits that metaphysics as a natural disposition is possible. His position is that the nature of the understanding and reason, in seeking to unify the empirical knowledge of the understanding, must result in transcendental ideas. As such, he posits that these ideas are regulative and necessary, for the unity of experiences to be determined as conditioned. Hence, Kant says, we cannot do away with these ideas; neither can knowledge of objects be acquired through them. We can only apply them outside the bounds of knowledge, acquisition which is in the moral aspect of our lives. To buttress this, the words of Sebastian Gardner are appropriate thus he states:

The perplexity into which reason falls whom it engages in metaphysical speculation is thus not due to any fault of its own, for it merely begins with principles which it has no option save to employ in the course of experience and which this experience at the same time abundantly justifies it in using (21).

On the whole, Kant with intellectual authority, summons metaphysicians thus:

All metaphysicians are therefore, solemnly and legally suspended from their occupations till they shall have adequately answered the question: How are synthetic cognitions a priori possible? (25).

One from the above assertion can say that, Kant is an anti-metaphysician. But in reality he is not, his problem is the subject matter of metaphysics the noumena, which is unknowable. Conclusively, synthetic a priori knowledge is possible in mathematics and physics but not speculative metaphysics. Kant therefore rejects speculative metaphysics as a science, since it cannot give a synthetic a priori knowledge. However Kant does not criticize speculative metaphysics in its totality, on the contrary, he thought that, it could, at least in principle, be systematically and completely developed.

Conclusion

This study observes that, Kant appeared to have rejected traditional and speculative metaphysics going by his distinction between the noumena and the phenomena. Hence, he could be termed inconsistent. For instance, if as he says that, there cannot be a transcendental use of the principle of causality, is it not contrary to impose limit to the use of our mental categories? Why restrict an intellectual capacity for understanding to the world of the phenomena? Has not our reason the responsibility as well as the capacity to transcend appearances and infer the unknown from the known? Kant himself made use of the principle of causality to explain the phenomena by the noumena. If not, how did he know that the noumena exist outside the realm of the phenomena? Thus, he made a leap from the phenomena to the noumena. Why is it not impossible to move from the phenomenal world to the external transcendental reality? In fact Kant's metaphysics closes the door to any transcendence. It should not be so. Both processes require the transcendental use of the principle of causality.

Kant's view of speculative metaphysics or metaphysical knowledge exerted a lot of influence on contemporary philosophers. As such, many hold the view that the sought of knowledge by metaphysics is unattainable. Others however, have followed Kant, and uphold that our knowledge cannot transcend the categories employed in thinking. Thus, subscribing to Kant's critique; that one ought to abandon the traditional investigation and transform metaphysical research into categorical analysis. That is, the study of the necessary conditions involved in knowing anything. However, a few others have refused to abandon the quest for metaphysical truths. That is, about the real nature of things this is what science and scientists have always done.

In conclusion, we restate the obvious that metaphysics has been uncertain and without any link to actual states, but by the resolution of this seeming contradiction by Kant of eroding any distinction between the analytic and the synthetic and concluding that metaphysics is possible as a natural inclination, our believe has been strengthened that metaphysics can help us acquire objective science of nature.

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How 'Synthetic' is Kant's Synthetic A Priori Judgment?

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ABSTRACT

This study examines How Synthetic Kant's Synthetic a Priori Judgment is? It is the problem of re-establishing and reformulating philosophy on a sure foundation as a result of the problem of certainty of knowledge that ushered in the conflicting claims of the rationalists and the empiricists. This dichotomized views traditionally limited the sources of knowledge between reason and sense experience. Hence, knowledge on this basis became 'either' 'or'. The set objectives to guide this study are: to explore Kant's epistemology, to examine Kant's concept of Synthetic A Priori; and to determine through how synthetic Kant's synthetic a priori judgment is, how the issue of the problem of objective, universal reality is resolved. This work adopts the critical analysis method of textual materials; thus it identifies that Kant in the attempt to reconcile the conflicting positions of the rationalist and the empiricists posits the synthetic a priori concept. He says we can go beyond Analytic a priori and the Synthetic a posteriori judgment. This work demonstrates that Kant's concept of the synthetic a priori holds that we no longer form concepts base on our experience, rather, the concept exist first and shape all of our experience. That is, it is through the coming together of the creative mind and external reality that objective universal truth or knowledge can be acquired. This is the 'syntheticity' of Kant's synthetic a priori judgment.

Introduction

The problem of knowledge is not just an issue in the contemporary scene of philosophy, but one of the perennial problems of philosophy. This stems from the fact that the question: what can I know? is as old as man. This indicates the subject matter for philosophical epistemologists as against their counterparts the agnostics, who maintain that knowledge is simply knowledge, and that any attempt to state it in terms of something else must end in describing something, which is not knowledge.

The problematic nature of knowledge hinges on the issue of the reliability or unreliability of the means of its acquisition. Thus, philosophers do not agree on how we acquire or the source of knowledge. From common sense view, we assume certain sources of knowledge, but it is also obvious that, these sources have limitations. The big question then is; what are these sources of knowledge and their limitations, which have made the definition of knowledge to be fraught with controversies. For if the source(s) is not trustworthy then its information remains doubtful.

Consequently, following the fundamental question of philosophy; *ex qua materiale constituiti mundi*? Shows that it presupposes an epistemological question: How can this material be known? That is, the question of the process of knowledge. Thus, in attempt to answer the above question Kant posits what he calls the synthetic a priori concept. This is the center piece of Kant's philosophic thought. With it Kant redeems from the skeptical grip of Hume, such principles as those of causality and substance. He thus, revolutionized philosophy and the epistemological world. Consequently, this work attempts to demonstrate the syntheticity of Kant's synthetic a priori judgment.

Kant's Classification of Judgments

Fundamentally, for Kant, the rationalists and empiricists arrived at two kinds of valid truths viz; analytical a priori truths and synthetically a posteriori truths respectively. But Kant is struck by the fact that, if scientific knowledge is to be plausibly justified, it is apparent that neither rationalism nor empiricism with their respective truths can accomplish this task. This is because in Kant's view, they are disjointed and in-exhaustive. Consequently, Kant in an attempt to synthesize these divergent views of the rationalists and empiricists, start by giving the classification of judgments: This thus, provides the basic foundation for his new epistemology. Judgment in his view as expressed by Samuel Stumpf is an operation of thought whereby we connect a subject and a predicate, where the predicate qualifies in some way the subject (304). For James Collins, before one makes a judgment he must perceive what he judges through the a priori forms (489). For Kant:

> Judgment is therefore the mediate knowledge of an object, that is, the representation of a representation of it. In every judgment there is a concept which

holds of many representations, and among them of a given representation that is immediately related to an object (105).

For example when we say that Socrates is a man; the statement is judgmental, for the mind is able to understand a connection between the subject and the predicate. The connection between subject and predicate are in two dimensions, thus leading the mind to make two different kinds of judgment. These Kant calls analytic and synthetic judgments.

Kant makes a distinction between analytic and synthetic judgments. For him, the relation between the subject and the predicate of a thought is possible in two ways:

> Either the predicate B belongs to the subject A, as something which is (covertly) contained in this concept A; or B lies outside the concept A, although it does indeed stand in connection with it. In the one case, I entitle the judgment analytic, in the other synthetic (48).

A statement is an analytic truth if and only if the concept of the predicate is included in the concept of the subject (Speake 11). That is to say; an analytic judgment expresses nothing in the predicate but what has already been actually thought in the concept of the subject. In Kant's view analytic judgments are merely affirmative. An example is the statement, 'all bodies are extended'. In a more exhaustive assertion Kant holds that:

Analytic judgments (affirmative) are therefore those in which the connections of the predicate with the subject is thought through identity; … as adding nothing through the predicate to the concept of the subject, but merely breaking it up into those constituent concepts that have all along been thought in it, although confusedly, can also be entitled explicative (48).

From the above, we understand that the mere analysis of the subject would yield what is affirmed by the predicate as what analytic judgment entails. Thus, the predicate does not say anything new about the subject. That is why; Kant in the *Prolegomena*, holds that, the law of contradiction is the common principle of all analytical judgments. Thus he asserts:

> All analytical judgments depend wholly on the law of contradiction, and are in their nature a priori cognitions, whether the concepts that supply them with matter be empirical or not (Kant 14).

By this assertion, it is evident that analytic judgments are necessarily true, because any attempt to deny them, leads to a self-contradiction. That is to say, analytic statements are factual.

Synthetic judgment is a direct opposite of analytic judgment. A synthetic judgment unlike the analytic judgment is when what is affirmed in the predicate is not contained in the concept of the subject. For Kant, the connection of the predicate with the subject is thought without identity; hence adding to the concept of the subject a predicate that has not been thought in it, and no analysis of it could possibly extract it. Kant further holds that they are 'ampliative', and can be affirmed or denied. There is no contradiction in denying any synthetic judgment. The

judgment can therefore be true or false by experience. For Kant, the judgment that, 'all bodies are heavy', is synthetic. D. W. Hamlyn in line with Kant's view writes:

Synthetic judgments are informative; they tell us something about the subject by connecting or synthesizing two different concepts under which the subject is subsumed (105).

The 'Syntheticity' of Kant's Synthetic A Priori Judgment

Kant in his classification of judgments considers all analytic judgments to be a priori, but some synthetic judgments a posteriori. It is Kant's conviction that neither synthetic a posteriori judgment nor analytic a priori judgment could give a satisfactory objective scientific knowledge; that motivates his postulation of the third kind of judgment that will give objectivity and certainty to knowledge. To this he states, "there are synthetical a posteriori judgments of empirical origin: but there are also others which are certain a priori" (Kant 15). He is most concerned with this kind of judgment; because he is positive we make these judgments. He believes that there are certain truths which though relate to experience do not derive from experience and cannot be contradicted by experience. He argues that the propositions expressing these truths are neither analytic nor synthetic. For him, they derive from the a priori concept of human understanding imposed on experience, making the object of experience appear the way they do, thereby conforming to the structure of the mind. W. H. Werkmeister in agreement with this asserts:

He (Kant) was convinced that certain judgments, which he called 'synthetic a priori', are the indispensable pre-suppositions of all sciences. These judgments are synthetic in so far as they contribute to the content of knowledge (as do empirical judgments) (305).

With this, Kant thus makes a revolution in the traditional distinction between analytic a priori and synthetic a posteriori judgments and claims that we can have synthetic a priori judgments.

A synthetic a priori judgment, Kant argues, is one that must be true without appealing to experience, yet the predicate is not logically contained within the subject. That is, synthetic a priori judgments are judgments of the understanding that are certain and yet informative. It cannot, according to Kant, be contradicted by experience rather experience confirms it; Kant never doubts the existence of this type of judgment, for him the question is: How are a priori synthetic judgments possible? Freidrich Paulsen exarchates this question when he says:

How is it thinkable that that which pure thought established as truth which is evident to it, is binding also for objective reality that exists independent of the understanding (141).

Kant re-echoes this same question as, "what and how much can the understanding and reason know apart from all experience" (12). Therefore, Kant's epistemology is an attempt to answer the above question. As regards the possibility of a synthetic a priori judgment, Kant in the *Prolegomena* states:

But here we need not first establish the possibility of such propositions so as to ask whether they are possible…. We shall start from the fact that such synthetical but purely rational knowledge actually exists; but we must now inquire into the ground of this possibility and ask how such knowledge is possible, in order that we may, from the principle of its possibility, be enabled to determine the conditions of its use, its sphere and its limits (23).

Kant in the *Critique* writes that, "there are two stems of human knowledge, namely, sensibility and understanding" (93). For him, these two faculties bring about objective valid judgments of reality, only when they work in harmony. That is, when they work in co-operation with each other. No wonder Kant states that:

> In whatever manner and by whatever means a mode of knowledge may relate to objects, intuition is that through which it is in immediate relation to them, and to which all thought as a means is directed (181).

What Kant in the above holds, is that, by means of sense-experience, objects are given to us in intuition and through understanding, they are thought. Categorically he writes, "thought without contents are empty, intuition without concepts are blind" (Kant 61). That is to say, the mind without concepts, that is, the categories, would have no capacity to think; even when the mind is equipped with concepts, but has nothing in sense-perception to which the concept could be applied on, would have nothing to think about. It is therefore a fact that cannot be doubted, that sensibility and understanding are the sole and true

conditions for acquiring objective valid knowledge of reality. That is, synthetic a priori knowledge. Thus, Kant in order to explain the possibility of synthetic a priori judgments contends that there are a priori concepts that are necessary in making these objective valid judgments (Synthetic a priori judgments). These a priori concepts involved in knowledge, Kant names, "the concepts of space and time as forms of sensibility, and the categories as concepts of understanding (65). It is pertinent to note that synthetic a priori judgments are rooted in these a priori forms of space, time and the categories. Furthermore, they are also valid for every object which appears in sense-experience or is thought of in terms of a priori concepts. Kant holds that reality as it appears (phenomena) gives the matter of sense-experience, but what gives order to it, that is, the matter of sense-experience, is the form (categories). Kant in the *Critique*, observes that it is not difficult to prove that space and time are pure intuitions which contain a priori the conditions of the possibility of objects as appearances, and that the synthesis which takes place in them has objective validity (93). But where he (Kant) foresees difficulty is, how subjective conditions of thought can have objective validity, that is, can furnish conditions of the possibility of all knowledge of objects (Kant 121). That is, synthetic a priori judgments. In relation to this foreseen difficulty, Kant in what he calls their transcendental deduction explains the manner in which concepts relates a priori to objects. He goes on to assert that:

> The objective validity of the categories as a priori concepts rests, therefore, on the fact that, so far as the form of thought is

concerned, through them alone does experience become possible. They relate of necessity and a priori to objects of experience, for the reason that only by means of them can any object whatsoever of experience be thought (Kant 123).

In the statement above, Kant resolves the difficulty of how objects of intuition can and must conform to the subjective condition of the understanding. He is of the view that the transcendental deduction of all a priori concepts has as its principle the idea:

That they must be recognized as a priori conditions of the possibility of experience, whether of the intuition which is to be met within it or of the thought. Concepts which yield the objective ground of the possibility of experience are for this very reason necessary (Kant 124).

Kant asserts that the possibility of the synthetic a priori judgment; that is to say, the stages in the acquisition of objective valid knowledge, stems from the spontaneity of synthesis, as the ground of the possibility of all knowledge. For him, the threefold synthesis; that is, the subjective sources of knowledge are, "the apprehension of representations as modifications of the mind in intuition, their reproduction in imagination, and their recognition in a concept" (Kant 126), are the processes that bring about the possibility of the synthetic a priori judgments. Kant's analysis of how these subjective sources of knowledge work to bring about objective scientific knowledge, according to him, involves the synthesis or combination of the manifold in them (that is, the subjective sources of

knowledge, especially the concepts) relates only to the unity of apperception (126). This synthesis for him is transcendental and intellectual. Kant goes on to say that, "space and time contain a manifold of pure a priori intuition, but at the same time are conditions of the receptivity of our mind" (130-131). That is to say, they are conditions under which alone it can receive representations of objects, and which also always affect the concepts of these objects. Kant is of the view that, "if this manifold is to be known, the spontaneity of our thought requires that it be gone though in a certain way, taken up, and connected" (164). This act of the manifold of pure a priori intuition of space and time to be taken up and connected in a certain way is what Kant calls synthesis. For him, synthesis is, "the act of putting different representations together, thereby grasping what is manifold in them in one (act of) knowledge" (Kant 111). He holds that this knowledge will be crude and confused; thereby needing analysis. He further adds that this synthesis is the result of the power of imagination; without which no knowledge can be acquired. It is imagination that connects the manifold of sensible intuition; and imagination for the unity of intellectual synthesis depends on the understanding while for the manifoldness of its apprehension depends on sensibility. Kant contends that we are rarely conscious of this imagination. In the final analysis, he says that, "it is the function of the understanding to bring this synthesis to concepts" (Kant 111). He concludes that, "through this function knowledge properly so called is obtained" (Kant 111). From the above, this study demonstrates the syntheticity of or how

synthetic Kant's synthetic a priori judgment is.

The summary of Kant's view, as regards the possibility of synthetic a priori judgment, is that, what is first given is the manifold of pure intuition. The second factor in the acquisition of the synthetic a priori judgment is the synthesis of this manifold by means of the imagination; which for Kant, we are not really much conscious of. The last is for this pure synthesis to the concepts give unity to this pure synthesis; which he holds rest on the understanding and is a prerogative of the categories. Kant, however, adds that the application of time to the categories makes it possible for the synthetic a priori judgment. He argues that time is homogenous with the categories and also with the phenomenon. Thus he asserts:

> …an application of the category to appearances becomes possible by means of the transcendental determination of time, which, as the schema of the concepts of understanding, mediates the subsumption of the appearances under the category (Kant 181).

No wonder even in the 'analytic of principles' Kant categorically states the use and sphere of the category, when he states:

> Finally, therefore, the categories are only capable of empirical use, in as much as they serve merely to subject phenomena to the universal rules of synthesis by

means of an a priori necessary union of all consciousness in one original apperception); and so to render them susceptible of a complete connection in one experience (Kant 112).

For Kant, the result of this synthesis is what he calls the synthetic a priori judgment. So synthetic a priori knowledge is knowledge that is necessarily true, which cannot be falsified by experience, but which is not merely trivially, logically, or analytically true (Kant 181).

From the line of the argument, we observe Kant explains the possibility of the synthetic a priori truth by the nature of the mind. Even John Hospers in agreement with this view writes, "it is because the human mind is structured the way it is that certain truths are both synthetic and a priori" (184). This explains how for Kant, the synthetic a priori knowledge (judgment) is possible. He asserts that:

> Synthetic a priori judgments are thus possible when we relate the formal conditions of a priori intuition, the synthesis of imagination and the necessary unity of this synthesis in a transcendental apperception, to a possible empirical knowledge in general. We then assert that the conditions of the possibility of experience in general are likewise conditions of the possibility on the objects of experience, and that for this reason they have objective validity in a synthetic a priori judgment (Bunnin et al 593).

Conclusion

Kant's classification of judgments, in his analysis of how synthetic a priori judgments are possible; into analytic and

synthetic have been adjudged as novel and revolutionary. It was David Hume's search for the notion of necessary

connection in perception, with the view that the concept of causality should be an abstraction from impressions that gave Kant the impetus to revolutionized philosophy. Kant responds that the mind rather than abstracting concepts from impressions and perceptions, applies them as categories in synthetical a priori judgments. The syntheticity of Kant's synthetic a priori judgment lies in the fact that the possibility of synthetic a priori judgments nullifies Hume's skepticism. It goes further to give scientific knowledge (science) objective universal nature or provides objective knowledge of reality.

In conclusion, following the above observations, we accept that Kant's synthetic a priori judgment is synthetically a novel contribution to the problem of knowledge. And since synthetic a priori knowledge possess the character of necessity and strict universality, it accomplishes the scientific character which empiricism and rationalism lacks independently. Finally to state or answer the question of how synthetic is Kant's synthetic a priori judgment? The study posits that the synthetic a priori knowledge or judgment by virtue of the principle on which it is erected remains the paradigm of scientific knowledge.

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