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Discovering Thoughts, Inventing Future

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The Dancer's APT Health Behaviour: A Panacea to Grace and Precision in Movement

By Suru, Cyrus Damisa
Nasarawa State University, Nigeria

Abstract- The dancer's body is the first tool for implementation (or incapacitation), as it were, that is found in the active or inactive endeavours of every individual whether one is a performer of not. This study looks at the dancer's healthy behaviour to underscore beauty, grace and precision in body movement. It adopted the analytical approach to study the findings of some science scholars to arrive at our findings which is summarized thus "you are what you eat" and "your performance, your healthy behaviour". An actor or dancer must maintain good healthy life to stay longer as a performing artiste and to continue to attract good patronage.

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The Dancer's APT Health Behaviour: A Panacea to Grace and Precision in Movement

Suru, Cyrus Damisa

Abstract- The dancer's body is the first tool for implementation (or incapacitation), as it were, that is found in the active or inactive endeavours of every individual whether one is a performer of not. This study looks at the dancer's healthy behaviour to underscore beauty, grace and precision in body movement. It adopted the analytical approach to study the findings of some science scholars to arrive at our findings which is summarized thus "you are what you eat" and "your performance, your healthy behaviour". An actor or dancer must maintain good healthy life to stay longer as a performing artiste and to continue to attract good patronage.

I. Introduction

The dancer has only his/her body as the primary source or tool of articulation. In fact, the dancer's body is the prime factor for expression and it is on it that other elements of dance are tied. It therefore means that that instrument of dance expression, the dancer's body, should be adequately taken care of if it must continue to serve the society. The relevance of dance to the society cannot be quantified. This significance has been stressed severally by scholars. In summary however, Alnold Udoka reiterates that:

> However, we now understand that humankind had long ago understood the value of the dance as the tongue of the soul molding the symbols of value, goals, communication and homogeneity, and providing the interface between imagination and reality, then profane and the divine, the intangible and concrete, the very essence of existence nurtured through the secrets of breath, the nervous system and the physical body. Dance provides a natural, perfect and holistic strategy in relating to self and others... (Udoka, 2009)

Therefore, our concern here is the dancer and health behaviour in relation to apt performance, useful and suitable for passing information, entertainment, education and aesthetics. The analytical approach to research is therefore employed here to draw the attention of dancers and dance practitioners in general to the necessity of good health behaviour if they must stay longer on stage to continue to render useful and purposeful services to the society.

Dance, movement, grace and precision begin with attitude to life and good healthiness of the dancer. The aphorism "everybody can dance, only a dancer can perform", simply explains both the naturalness of dance and professionalism in the art. The first is sourced in the fact that dance is a natural thing to do because of the biological and natural disposition of movement from the day a child is conceived and born through to the processes of rite-of-passages to adulthood and, even after death. The second relates dance to professional thoughts in which the dancer goes through dance art and entertainment education (EE) to enable him/her meet with the requirements for daily living, life provisions and social sustenance. The stated EE requires the dancer to be trained to be a trainer of trainee(s) and an intelligent and skillful performer. For example a dancer and choreographer, Mariam Iyeh analyses her choice of movement in a libretto and in relation to the choice of movement by a dancer thus, "the choice of movement composition was influenced by my production style and other factors, such as theme, subject matter for each sequence, mood, music and songs, time limitation and the level of training of the dancer" (Iyeh, 2011) Here, the health of the trainer-dancer is looked into as key to professionalism and proper output of performance since, it is expected that a theatre artiste should be creative to sustain the audience attention and attract applause and commendation as it were. Lawal (2011) observes that "it is the hallmark of good acting to be creative in movement and gesture, to improvise within meaning and context, and thus make every performance of even the same production a uniquely memorable experience…mime is action without words while movement in an expressive gesture to complement the spoken word" and movement is the principal element in dance. The functions of dance in relation to the other genres in theatre are education, entertainment, information and aesthetics suitable to social requirements and advancement.

Dance as an art capable of the aforementioned functions turns towards abstraction from its consideration as a vital tool for the resuscitation of the society, particularly when such a society is bedeviled by quagmire of vices and corruption. Dance is considered as a time and space art. (Akinseye, 1997) defines dance simply as that which:

> involves the movement of the body which is a means to achieve physical fitness through the five fundamental movements of walking, running, jumping, leaping and hopping…is expressive movement of turning, twisting and rolling of the body (parts) to

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conform with the rhythm of a sound, beat or music (95).

In essence it involves the elements of movement, time, space, rhythm, dynamics, and weight and so on in their consequence form, styles and utility. For a dance to be adjudged aesthetical and performative, precision to time and bars given to music in movements and steps suitable to a given rhythm, context and content is germane. For a professional dancer, there is no dance for dance sake. In other words, dance movements are not created in a vacuum. Every movement in a dance is geared towards a reflection of the purpose of its phenomenal and contextual significance. (Sandle, 1972)'s observation is apt here as he states that:

> There is however, a fundamental difference between movement perceived expressively and movement experienced as communicatory of another person. In communication, awareness of movement and its phenomenal qualities will relate to the whole social context of the movement. Thus the qualitative significance of the movement will be partly determined by the nature of the perceiver's relationship to the other person and the actions and intended actions of each (133).

II. Dance as a Physical/Emotional Health

The human body, particularly, for the dancer, calls for good and healthy living. Dance is considered here as capable of providing good health to the dancer physically and emotionally. The idea of health transcends not being infested with diseases. It encompasses, according to (Oliver, 1972) "…something more than freedom from disease and to regard it as a condition of efficiency both physically, emotionally and socially so that life can be lived to the full" (187). Through dance, the human body is made physically and manipulatively a contrivance of movement for and by the dancer to accomplish a massive amount of things or actions simultaneously. Dance facilitates individual's anabolism. When we talk of movement it is the arrangement or distribution or coordination of body parts through the elements of line - shapes that the body assumed; colour, rhythm, dynamics etc in space. This is because the human body is made up of nerves, muscles, bones etc. The human body has the capacity to express a great deal of emotional tenderness, grandeur and suffering in whatever form. Dance as a physical/emotional act facilitates good healthy physique with good emotional state.

The physical structure of a dancer is a great asset to him/her in a performance. Thus Ojuade Jeleel in an undergraduate kinesiology lecture class submits that "the physical form of a dancer is a physical attraction in dance provided it is well coordinated or executed". However, the dancer's training and movement execution must adhere to the shape, size and type of his/her body. (Odeyale and Amuchie, 2004) affirm that:

> Body types or somatotypes are the grouping of the human body according to inherited qualities or characteristics…and these form the yardstick for differentiating among individuals. Body types influence performance and in some cases may be used as an indication of athletic ability.

The human body type, better put, body dominance according to (Kane, 1972) are three and they are endomorphy (fat), mesomorphy (muscle), and ectomorphy (linearity). The explanation is that naturally the endomorph is fat, the mesomoph is muscular and energetic and the ectomorph is slim. The above classification presupposes that an understanding of one's body type serves to caution the dancer on the execution of possible movement, type of exercise, nutritional habit and so on. It is consequently essential that the dancer takes good care of the body irrespective of the type. Some movements are beautifully executed in some dancers' body than is some. For example, a fat (endomorphic) dancer with accentuated buttocks and other body parts will most likely move them better and beautifully than a slim (ectomorphic) dancer. It is the same for others provided care and caution is taken to perfect the body to be flexible and malleable to externalize inner intention or thought in movements. This leads us to emotional health.

Human emotion is conceived out in an external manner in the execution of dance movement. This is carried out through bodily articulation experience in gesture and pantomime. What is conceived in the mind of the dancer as a thought, idea, feeling and so on is expressed in dance performative movements aesthetically. This relates to the mental/physical. It implies that the body has to be fit mentally, emotionally and spiritually at all time especially as a dancer. This is because all these are needed to be able to execute a well coordinated dance movement. For example in dance, it is indeed difficult to separate body and soul of man since they are all actively involved in the dance movement. An emotionally circumscribed dancer is most likely a bad dancer because of the poor state of mind. The fact is that he/she will be hindered by lack of creative muse leading to inaccurate body expression and lack of kinesthetic sense. Dance is needed in the improvement of health when is serves as therapy to the individual dancer. The human body in dance action digs deep into the mind to relate with the happenings in and around the environment. Dance is used to improve emotional health and this is characterized in the words of (Layman, 1972) as we conclude:

> …peace of mind, relative freedom from tension and anxiety, the ability to direct hostile feelings into creative and constructive channels, sensitivity and

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responsiveness to the feelings of others, the ability to give and received love, spontaneity of emotional expression in a form appropriate to the individual's developmental level, the ability to deal constructively with reality and adjust to change, a feeling of security, a sense of self-worth, enjoyment of human contacts, … flexibility, an appropriate balance between self-sufficiency and willingness to accept help, … and the capacity to enjoy life (164).

III. Kinesthetic Sense in Dance

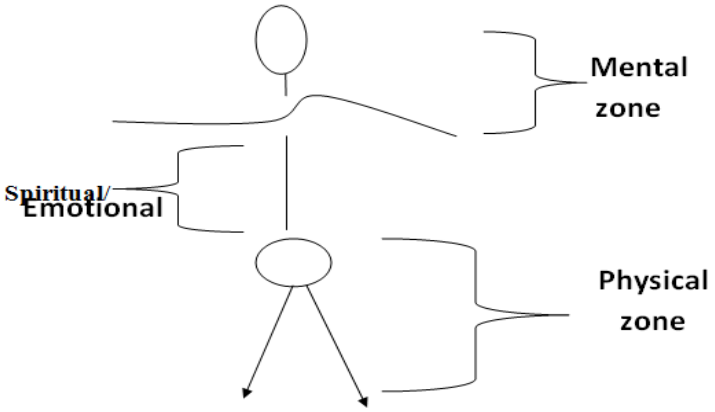
Kinesthetic sense as aspect of dance kinesiology is here considered a rightful requirement in the performance of dance. The dancer's health behaviour requires proper attention to achieve the kinesthetic sense. Ojuade Jeleel again, in an undergraduate class note, states that kinesthetic sense is that which makes it possible for emotions, thought or views as conceived in form of ideas by the dancer to be expressed accurately through dance movement. Hence, it can also be called "movement sense". (Cratty,1972) considers the movement sense as that:

> … including threshold of movement; position judgment, and repositioning judgments; threshold of direction of passively moved limbs; accuracy of direction of passively moved body part of movement of amplitude of passive movements; judgment of speed of movements controlled by experimenter; steadiness of movement; accuracy of the reproduction of muscular tension; accuracy of direction of movements initiated by the subject; and accuracy of speed of movement controlled by the subject (54-56).

Kinesthetic sense is very important to any dancer because it is the source of the dancer's movement, and the articulation of the points listed by Carry above. Thus a dancer's awareness of his or her body anatomy is highly essential.

The dancer's brain and nerves have to be at alert at every point in time, kinesthetic sense (movement sense) sends or transmits signals or impulse (message) to the muscular articulation, body joint, visual and auditory message to the brain that interprets them and put them to work in motion. The message sent informs the dancer of the muscle been used. For example, when a sound is heard, from an instrument, it is the brain that interprets and sends the signal to the part of the body of the dancer that should react or respond using the appropriate gestures, steps and movement. This occurs when tension, balance, sight and sound are interpreted and transformed into movement pattern in space. The entire framework of the dancer's body must be capable of executing various functions as an intricate instrument. The legs and feet and the rest of the body must be able to express the dramatic content of dance in a clear manner. This establishes that the face, neck, arm, shoulders, back truck, hand etc must contribute to the whole and will not only serve as subsidiary component that merely support the movements of the leg and feet e.g. a dancer's expressive face is equally as important as other aspect of his or her body while making efforts to negotiate difficult steps. This is because a dancer has to convey diverse mood to suit particular role hence no part of the body is less important. It also informs the dancer on which part of the body that is not functioning properly and what manner are they functioning for instance in kinesthetic the dancer is solely responsible for his /her mistake(s). A professional dancer must train well to develop the kinesthetic sense. Kinesthetic sense assists to allocate movements to the zones in the body. The human body in kinesthetic understanding is divided into three zones with unique task to perform. In order word, the kinesthetic sense advocates all the three body zones in dance. The movement sense is meant therefore to transmit exactly the engagement of the components of the body being used at the particular moment.

The human body can be divided into 3 body zones in dance, these are; (1) Physical zone - this involves the lower truck and the legs. (2) Spiritual and Emotional zones - involve the torso and the arms. (3) Mental zone- consists of the head and neck.



A graphic illustration of the three body zones

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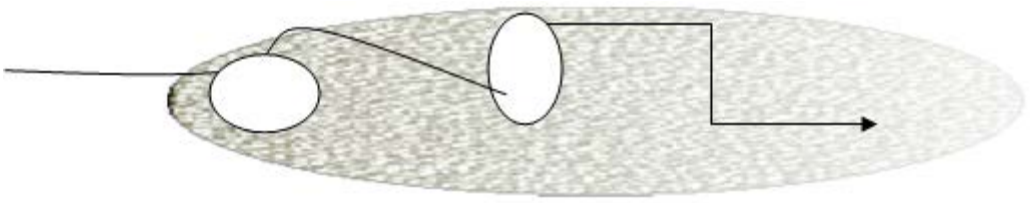
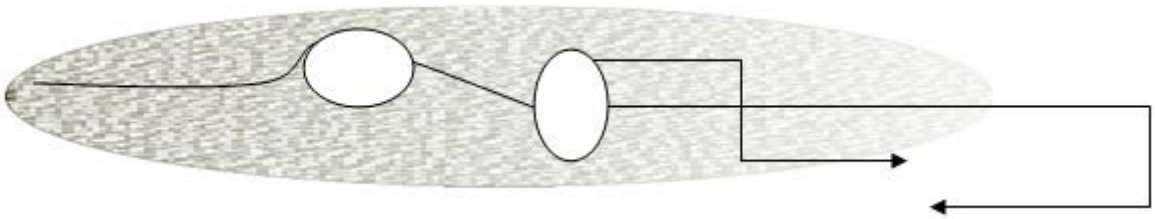
The three body zones work in harmony to generate movement in dance. It suffixes to say that for a single movement to emanate from the dancer, the mental; dealing with the brain and other sensory organs around the head, the spiritual/emotional; with relations to the organs around the torso and, the physical; derivable from the actions around the legs, must unite to transmit expressions as intended by the dancer to the audience. The mental zone aids concentration, and creativity. The spiritual/emotional zone helps the dancer to be dedicated and determined to perform to the satisfaction of, not him/herself alone, but the audience as well. And, the physical zone takes care of stamina, dexterity and space utility.

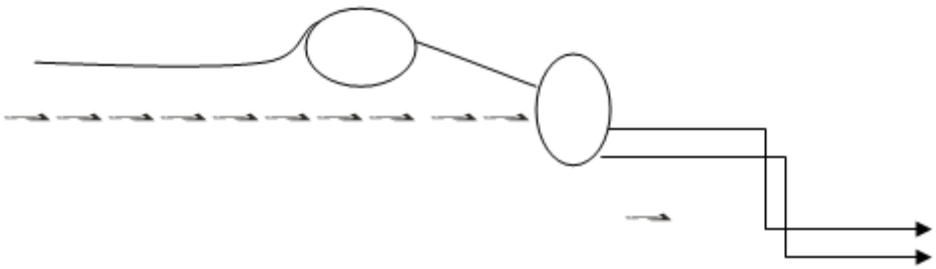
Similarly movement can be divided into 3 great order which are (1) Opposition - in dance it denotes the physical strength and brute force in space. (2) Parallelism- it denotes the physical plane and mental plane for decorative and stylized movement in space. (3) Succession – highest order of movement passing through the body in space. It moves every muscle and joint as it comes in contact with them.



A Graphic Illustration of Body Opposition in Dance



A Graphic Illustration of Body Succession in Dance



A Graphic Illustration of Body Parallelism in Dance

It is observed that no sincere emotion can be express through movement of the body without some forms of succession. To actualize these successfully, the dancer needs to maintain a good and healthy behaviour. Ojuade Jeleel further points out, "when viewing a dance performance we do not actually thinks in terms of bodily zones but they are all part of the secret on why some dancers employ their bodies better than others in dance performances". It is therefore imperative that the dancer takes very good care of the body to maintain a proper physical and emotional health which is desiderata for optimum performance.

IV. The Dancer's apt Health Behaviour

In an attempt to attain skills, perfection and good techniques in dance, the dancer must practice very hard to attain a very high level of communicative body, mental alertness, good musical sense, visual and emotion perception and kinesthetic sense. Dance encourages strength, beauty, healthy living, body carriage and gracefully look and so on. It is beneficial to the dancers body in that it makes room for a wide variety of muscular activities to be achieved thus it strengthened the limbs and helps to beautify the human frame but this cannot be achieved without an extended muscular mobility, which can best be gained through the following enumerated points:

a) Exercise/Gymnastics

Dance exercises or gymnastics are both physically and mentally demanding in other words, ordinary movements are not sufficient. This process begins with warm-up activities which are designed to

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condition the body and mind for the main exercise. They include activities such as simple walking, bending and turning the body in various directions and so on. Exercise is a conscious manipulation of the body to achieve some desirable results as regards to body fitness. Daily perseverance exercise and great deal of physical hard work helps to stimulate the muscle, nerves, heart, joints and all other body organs to more active and yielding to proper body expressions in dance.

Furthermore, the purpose of exercise to dance is to stimulate action of the body cells that are dormant and not regularly brought into action in daily activities. Lack of exercise could lead to the exhibition of weak, jerky and uncoordinated movements which spoils the grace, beauty and aesthetics of a dance. The advantages of exercise, particularly to the muscles, are further enumerated by (Ajiboye, 2004):

a) It increases the strength, endurance, speed and flexibility of the muscles.
b) It increases the amount of connective tissues in the body.
c) It increases the covering of the muscles.
d) It brings about the formation of more capillaries in the body.
e) Exercise increases the thickness of the muscles.
f) Exercises enable muscles have greater endurance.
g) Exercises help the muscles develop more heamoglobin (Red blood cells).
h) Exercises help the muscles of the heart to beat faster and thus help more rapid circulation of the blood (72).

Other gains of exercises on the dancer are; flexibility, stamina, balance, youthful look, agility, better kinesthetic sense and so on.

b) Nutrition

This has to do with food quality. Good nutrition is necessary for good health. Nutrition is a science that links food, medicine and habit with public health. (Uti and Ojeme, 2007) define state that "nutrition is concerned with the study of food and nutrients and an analysis of their qualities and usefulness to the human body" (184). Correct feeding habit is very important in the maintenance of human body in other to maintain fitness. The performance of dance activities like every other athletic activity requires energy (which is the ability to do work) and it is food that is the primary supplier of it. (Uti and Ojeme, 2007) advise that "every human being, particularly sportsmen and women, must obtain the appropriate quantity and quality of food in order to excel in athletic performances" (184) and this applies to the dancer as well. The body is the physical instrument of the dancer; therefore, it must be adequately cared for. There is the need to keep the body in good physical, mental, emotional, and spiritual state in order to facilitate its proper functioning. This the dancer obtains from proper food intake.

Food supply is needed for body growth and metabolism. Human beings need food or regular supply of food, water and air for survival. Energy is also supplied through food. It is the fuel for a dancer's performance in space. They further list out the different kinds of food thus:

1. Carbohydrate – Yam, Cassava, Bread, Rice, Potato, and cereals such as maize, wheat, and millet etc.
2. Proteins – eat, Fish, Egg, Beans, Plantains, and Milk etc.
3. Fats – Egg, Milk, Ice-cream, Butter, Margarine etc.
4. Minerals – Calcium, Bone etc.
5. Vitamins – Oranges, Grapes, Lime, Green vegetable, and Tomato, (Vitamin D from Sun Light) etc.
6. Water

Healthy feeding habit builds a healthy and energetic dancer. Experts however advice that the energy value of food intake by a dancer is very paramount. The suggestion is that those foods with high concentration of carbohydrate that are converted, as it were, through digestion to produce glucose that is aptly needed for energy in dance should be considered. However, care should be taking not to over eat before embarking on a vigorous dance as this may affect the solar-plexus (the source of dance) causing sharp pains around the abdomen.

c) Rest

Rest is a state of quietness and meditation. A dancer needs a large amount of rest to function well as a performance. It is extremely crucial to the dancer and must not be miscomprehended with enjoyment because; as (Ajiboye, 2004) explains "rest helps the muscles and the organs of the body to build up their lost substances." He states further that "the building up of muscles takes place during rest." It is also imperative that the dancer takes a shower to refreshing the muscle, body and the entire system. With this he/she will bounce back fully and ready to perform even better. It is necessary when one is tired, particularly after a long or hot and fast tempo dance is done.

d) Sleep

Sleep is a natural state of life in which the body is put is a very quiet situation and temporarily separated from the happenings in and around but with the body organs functioning though at a slow rhythmic tempo. That explains the reason why it is regarded as the "sister" of death. Just like dance, sleep can take place at any time of the day. It should be regular and adequate enough to refreshing the mind, soul and body. Sleep is the ultimate of rest and relaxation. In the description of (Ajiboye, 2004), "sleep is the only perfect

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system of resting." The effect of sleep on the mental and spiritual well-being of a dancer cannot be quantified. It must be observed to keep the body in balance. Concerted effort should be taking to observe day-time sleep, otherwise known as siestas and also to sleep well and enough at night. Other benefits of sleep according to him are; it prevents fatigue, helps the system to work efficiently, reduces tension, enables the bones to regain their correct length after they have been shortened, it helps to replace worn out cells and so on.

V. Conclusion

Maintaining good health behaviour is a propensity for professionalism. As a result, dancers should eat well and appropriately too. Also the inviolability of strict and dogged compliance to the points enumerated above will facilitate a lengthen life for the dancer and the dance profession. Further still, "You are what you eat" is a regular saying in health circle. Your eating habit, living and work approach, combine to model you a fitted and skillful individual and help to beautify your body frame. It is important that a dancer exercises regularly, maintains good nutrition, rests or relaxes inevitably and sleeps on a regular basis for a prolonged life.

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Instructional Technology in Sanskrit

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Abstract- India is the second largest mobile phone user with over 900 million users in the world. Since India is a country, where most of the students have access to cell phones, instructors should be harnessing this power to enrich language education experience and bring memorable experiences to the Sanskrit language classroom. Sanskrit teaching could be promoted with advanced multimedia and hypermedia. For over a decade, the new media (NMC) has been charting the landscape of emerging technologies in teaching learning and creative inquiry on a global scale. Since Sanskrit is the most suitable language for computer, instructors could use emerging technologies to train the language.

Keywords: instructional technology, sanskrit, education, classroom.

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Instructional Technology in Sanskrit

Remmia Radhakrishnan Sukapurath [α] & William Carmichael [σ]

Abstract- India is the second largest mobile phone user with over 900 million users in the world. Since India is a country, where most of the students have access to cell phones, instructors should be harnessing this power to enrich language education experience and bring memorable experiences to the Sanskrit language classroom. Sanskrit teaching could be promoted with advanced multimedia and hypermedia. For over a decade, the new media (NMC) has been charting the landscape of emerging technologies in teaching learning and creative inquiry on a global scale. Since Sanskrit is the most suitable language for computer, instructors could use emerging technologies to train the language.

Keywords: instructional technology, sanskrit, education, classroom.

I. Introduction

Sanskrit is the oldest and most systematic language in the world.[1] The word 'Sanskritam' meaning 'refined' or 'purified' is the antonym of 'Prakrita' meaning 'natural'.[1] Sanskrit is an ancient and classical language of India in which first ever book of the world, the Rig-Veda was compiled.[2] The Vedas are dated by different scholars from 6500 BC to 1500 BC.[2] Sanskrit language must have evolved to its expressive capability prior to that period. [2] Sanskrit is said to belong to Indo Aryan or Indo Germanic family of languages which includes Greek, Latin and other alike languages.[2]

II. Traditional Teaching Method of Sanskrit

In Vedic period, teacher was designated with utmost; he was regarded as a guardian of sacred knowledge; an exhibitor of divine illumination as well as medium of highest attainment; former sources and philosophical evidences reveal that the method of teaching was well planned and progressive[3-6]. Teacher was accountable for educating the pupil to reach the highest goal of life[4]. His efficacy in teaching was so remarkable that he admitted a student and made him proficient in the subject; by giving complete education and training [5]. Discipline and strictness were maintained during the time of instruction [5-6].

III. Current Teaching Method of Sanskrit

Currently in India, there have been in vogue three principal method of teaching Sanskrit for convenience of understanding. They are;

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a) The Pundit or the Logical Method

This method has the honor of being the oldest of these in as much as it has been vogue since times immemorial [7]. The medium of instruction in the logical method was not always Sanskrit although it might be said with more or less certainly that the higher stage of specialization [7]. The medium is not only teaching but even communication was Sanskrit.

b) The Adult's Method or the Bhandarkar Method

This method might be useful to adult's who can concentrate voluntarily on anything[7].

c) The psychological Method

This method aims at making things easily comprehensible to pupils principally by adapting the teaching to their mental caliber and to their instincts interests because this method is adapted to the common pupils. In this asking pupils to translate sentences into Sanskrit for providing them opportunities to use their newly acquired knowledge some more interesting means are used for the same purposes[7]

IV. Utilization of Instructional Technology in Sanskrit

Very soon the traditional Indian language Sanskrit will be a part of the space, with the USA mulling to use it as computer language at NASA [8]. Rick Briggs in his book "Knowledge Representation in Sanskrit and Artificial Intelligence" explains that, Sanskrit is such a language in which a message can be sent by the computer in the least number of words [9]. The NASA website also confirms its Mission Sanskrit and describes it as the best language for computer[8].

Sanskrit teaching could be promoted with advanced multimedia and hypermedia. For over a decade, the new media (NMC) has been charting the landscape of emerging technologies in teaching learning and creative inquiry on a global scale [9]. The NMC's advisory board includes 750 technology experts and faculty members from colleges and universities in 40 countries, and is supported by the consortium for school Networking (Co SN) and the international society for technology in education (ISTE) 9.

The NMC's latest research efforts, together highlight ten emerging technologies that will impact education over the course of the next five years; Cloud computing, mobile learning, learning analytics, open content, 3D printing, Mooc's, Virtual and Remote laboratories, games and gamification, tablet computing and wearable technology[9].

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Since Sanskrit is the most suitable language for computer, instructors could use emerging technologies to train the language. In India, even in 2015, the teaching of Sanskrit primarily is by the oral method. Even though the Indians are modernized with digital technology, the Sanskrit instructors are not exploiting this digital classroom technology. These results in unproductive students in Sanskrit, who do not have the aptitude to locate themselves with the new competitive world of technology. They do not have a possibility to communicate and collaborate their ideas internationally in Sanskrit. Subjects in Sanskrit like Astrology, Astronomy, Vedic Mathematics and Literature can effortlessly taught with the use of the above mentioned technologies. Very often Sanskrit learning is become dreary and only trying to commit to memory and not change choice of word. Sanskrit has to be pertinent with the help of technologies like mobile learning. "Emerging technologies are applicable to self access of listening and speaking, collaborative writing, reading and language structure, and online instruction". The development and diffusion of software for producing, uploading downloading and playing digital audio files (i.e., podcasts) make the flexible use of a wide range of audio material easier than ever for language learners [10].

Sanskrit students may benefit from cloud computing technology which has a list of advantages- to store content data and applications that would be particularly functional for both students and educators:

Sanskrit has many traditional books which are difficult to access by everyone and most of the Sanskrit books are not available in any website. Once all these valuable documents are made available in Cloud, it automatically saves content, making it impossible to lose or delete any vital material. This means that even if a computer crashes, all documents and content will remain safe, saved and accessible in the cloud[11].

Sanskrit documents vary from hard copy of books to mantra chanting classes, DVD's and photos etc. The cloud allows its users to store almost all types of content and data including music, documents, e-books, applications, photos and much more. The Sanskrit data stored in the cloud can easily be accessed from almost any device including mobile devices such as phones or tablets. Multiple Sanskrit instructors could work and edit documents together at the same time; cloud enables effortless sharing and transmission of ideas [11]. K-12 Sanskrit instructors are able to make ideas for group projects or they will be able to collaborate lesson plans can be optimized for both instructors and students. This will allow the instructor to reflect beyond their syllabus while preparing students for Sanskrit projects and assignments.

In the Indian education system, two of the most recognized board of education that one gets into opt for are CBSE and ICSE[12]. In Sanskrit language study, these two boards are diverse in their syllabus, method of instruction and examination. Through cloud computing instructors will be capable of club together both education system to open up new ideas in Sanskrit for seminar, discussion and debate.

V. Mobile Learning for Sanskrit Language

India is the second largest mobile phone user with over 900 million users in the world[13]. Since India is a country, where most of the students have access to cell phones, instructors should be harnessing this power to enrich language education experience and bring memorable experiences to the Sanskrit language classroom. Sanskrit students could use this m-learning 'notes' feature in mobile to collect everyday language [14]. They could use 'camera' feature of mobile to take pictures of text. Students will be able to record language conversations and text messaging feature to reinforce vocabulary.

VI. Clicker Technology for Sanskrit

Sanskrit is actually a language close to late Vedic and was elegantly described in one of the finest grammars ever produced. (6th-5th century BCE), the Ashtadhyayi (eight chapters) composed by Panini[13]. Starting with about 1700 basic elements like nouns, verbs, vowels, consonants he put them into classes[13]. The construction of sentences, compound nouns etc. is explained as ordered rules operating on underlying structures in a manner similar to modern society[13].

Panini's Ashtadhyayi is complicated to learn by any Sanskrit student. To avoid the dreary in the classroom, the instructor could use Clicker technology. It is a classroom response technology. Using this technology, the instructor could hold the attention of the students and could make the classroom engaged. This technology will help the student to recognize the level of understanding of the subject.

Further educational technologies (Table 1) are also supportive to motivate the students and it will be constructive to teach and study different fields of Sanskrit language.

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Table 1 : Instructional Technology in Sanskrit

Technology	About technology	Application in Sanskrit
Tablet Computing	With their growing number of features like Apps, tablets give traction to other educational technologies—from facilitating the real-time data mining needed to support learning analytics to offering a plethora of game-based learning apps.	Sanskrit books related to Astrology, grammar, Arthasastra, Neetisataka are easily accessible through this.
Mooc's	The learning environment is being delivered through Course Networking, with full translation features, rich media, and social networking tools.	Sanskrit assessments could easily updated and evaluate by this technology. Sanskrit instructors could check the authenticity of the publishments in this site.
Open Content	The use of open content promotes a skill set that is critical in maintaining currency in any area of study—the ability to find, evaluate, and put new information to use.	Sanskrit instructors will be able to create Sanskrit video tutorials for online learners as well as regular students.

VII. Barriers and Opportunities

The barriers of using these technologies could be the lack of knowledge in Sanskrit software's, untrained instructors, non digitalized classrooms and financial issues. However, these could be solved in India rapidly. India Government trying their level best to promote Sanskrit language and its culture. "In order to promote Sanskrit language, the central government has requested all central universities, where the department of Sanskrit does not exist, to explore the possibilities of opening Sanskrit department" Indian education minister said in the Lokh sabha in 2014 [15]

The University Grants Commission provides plan and non plan grants five Sanskrit state universities and two Sanskrit deemed to be universities, she said. Recently, the minister had also announced that the Kendriya vidyalayas could discontinue teaching German as an alternative and replace it with Sanskrit as a third language a decision she said was taken in the " national interest"[15]

VIII. Conclusion

Sanskrit universities, instructors and well wishers of Sanskrit have to work together to bring instructional technology in Sanskrit teaching. This will help to create more job opportunities in the field of Sanskrit. Students will be motivated to learn Sanskrit language. Sanskrit scholars must be aware of the fact that Sanskrit will remain the same or regard as as a dead language if it is not being modernized with moment in time. Sanskrit may be the only one language which is keeping the same traditional teaching methods. Sanskrit scholars should integrate technology with the traditional method. Remember technology is not trying to exterminate the core of the traditional method but building teaching and learning more effective and efficient than the traditional way.

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Orality and Religion: The Ethno-Linguistic and Ritual Content of Ekajuk New Yam Festival

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Abstract- Orality is primordial, transcends all races and permeates all facets of life from birth to maturity and death. Each of these stages of human life and endeavor is prone to composition and delivery of Oral material as well as linguistic manipulation either in celebration of life or in adoration and thankfulness to a deity who superintends over human affairs. Language, in the form of ordinary verbal utterances, signs or gestures, has often lent itself to diverse uses at different levels of interaction or communication in the articulation of messages either in social parlance or in sacrificial and ritual circumstances. The complexity of Oral communication becomes evident when language is viewed in every day social interaction-sociolinguistics- then in stylized forms-ethno-poetics, and in ritual enactments-incantations. This can perhaps explain why Orality or language operates at different levels of complexity. Ekajuk new yam festival provides opportunities in social as well as ritual circumstances for the use of language in both ordinary and stylized forms.

Keywords: festival, orality, ritual, socio-linguistics, cultural integration, communication and ekajuk community.

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Abstract- Orality is primordial, transcends all races and permeates all facets of life from birth to maturity and death. Each of these stages of human life and endeavor is prone to composition and delivery of Oral material as well as linguistic manipulation either in celebration of life or in adoration and thankfulness to a deity who superintends over human affairs. Language, in the form of ordinary verbal utterances, signs or gestures, has often lent itself to diverse uses at different levels of interaction or communication in the articulation of messages either in social parlance or in sacrificial and ritual circumstances. The complexity of Oral communication becomes evident when language is viewed in every day social interaction-sociolinguistics- then in stylized forms-ethno-poetics, and in ritual enactments-incantations. This can perhaps explain why Orality or language operates at different levels of complexity. Ekajuk new yam festival provides opportunities in social as well as ritual circumstances for the use of language in both ordinary and stylized forms. This paper aims at an examination of the ethno-linguistic and ritual potential of the new yam festival in Ekajuk community of Ogoja Local Government Area in Cross River State with a view to ascertaining how language is used at different levels of communication during the entire festival period. It will also portray the cultural value of the festival as a binding force within the community.

Keywords: festival, orality, ritual, socio-linguistics, cultural integration, communication and ekajuk community.

I. Introduction

The mention of Orality and its attendant contextually, which is the centre-piece of Oral Literature calls to mind several connotations and denotations among scholars who are unfamiliar with the discipline of Oral Literature some of which include primitivism or lower mental and cognitive ability, yet Walter Ong (1982) has put forward a rather complex argument about the place of or ature in today's technologically advanced environment. Many Literary and Communication Scholars, among them Isidore Ok pewho (1992), Dell Hymes (1996), Richard Bauman and Charles Briggs (1990), Barre Toelkin (2003), Dennis Tedlock (1993) Jerome Rothenberg (1985), Jan Blommaert (2006) and Ivan Brady (2008) following from this, have equally examined the complexity of oral communication in today's global technologies and have variously seen language not simply as "stable, closed and internally homogenous units", but instead as "repertories or socio-linguistic systems and ways of speaking" peculiar to a people and serving as identity codes for such communities (Blommaert 2006). In the sphere of written African Literature, the concern with Language as a mode of communication of African experience and knowledge systems has been of utmost concern to literary artists and critics for a long time now and has also formed the basis for discourses in International Conferences in several years past. It is still a subject of discourse today as scholars continue to argue about the authenticity or otherwise of literary creations written in foreign languages and said to be articulating African experiences and backgrounds. Adrian Roscoe's and Achebe's positions reflect the polarities of the argument. While Roscoe (1971) asserts

> How can an African, writing in English convey his authentic voice and spirit? Will his immersion in the English language [not] simply mean a further dose of the culture bleaching…? (p.9).

To this Achebe (1975) proffers a response that ….

> the African writer should aim to use the language in a way that brings out his messages best without altering the language to the extent that its value as a medium of
>
> International exchange will be lost. (P.6)

Ngugi Wa' Thiongo's (1984) position seems to be a summation when he posits that:

> The choice of language and the use to which language is put is central to a people's definition of themselves in relation to their cultural and social environment, indeed in relation to their entire universe. Hence language has always been at the heart of the two contending social forces in Africa of the 20th century (p.4)

If the use of a foreign language becomes difficult for the configuration of the African experience of literary creativity and African traditional languages inadequate for international intelligibility, what then is the way forward? Biodun Jeyifo quoting Ngugi after the publication of *Decolonizing the Mind* asserts that

- The revolutionary Kenyan writer, Ngugi Wa Thiongo, announced that from the date of the publication of that book, he was no longer going to write in English; "henceforth, Ngugi declared, "it will be Gikuyu and Swahili all the way". In taking this momentous step, Ngugi argued that [what] he

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called, "European African Literatures" in English, French, Portuguese, were mere offshoots of modern African Literature and not the authentic, valid stuff, which, in Ngugi's opinion, could only be Literatures written in indigenous Literary Languages of Africa."

Ngugi did keep to his words, and, for a while, produced works in Gikuyu and Swahili although the International readership is considerably reduced yet the impact of the works within the region and the environment from which they emanated was more profound and raised the consciousness of the people much more than his works written in English. Surely, this raises the question as to who the African writer's audience really is; Africans or the International community, but this is a major debate beyond the purview of this paper. This is the dilemma of the African writer. From this perspective, the question that we must ask and answer is; what is language? If language can also simply be conceived of as any sign or symbol which appropriately conveys meaning or carries a message that is intelligibly interpreted to enhance communication barring all other ideological and cultural implications, then the aphorism "actions speak louder than words" becomes applicable to the African situation. Further questions that can arise are, why can't the African writer look back and pay more attention to festival enactments and our oral literatures as the best mode of expressing our unique identity? If our desire is to communicate our identity then we must resort to a medium that best articulates and portrays our message most appropriately to the outside world and not depend primarily on writing for the dissemination of information about Africa and African Culture. We cannot shy away from what is uniquely and authentically African and pander to so called modernity or technological advancements which tend to obliterate our cultural values inherent in our festivals. After all Langston Hughes (1926) provided a glowing example in his postulation on African American writing in his *The Negro Artist and the Racial Mountain* . If our bell does not sound loud enough, let us ring it harder. Let us be the lizard that fell from a height and till today keeps nodding "his" head in praise and recognition of himself and his achievement and has surely been noticed by all of us. Let us communicate through our festivals and oral literatures. In a consideration of oral literature and festivals as oral communication, one acknowledges that thought, i.e. ideas and concepts and information exist in the mind and imagination of the speaker who encodes it in a message to a receiver in words and/or symbols. The message is then decoded by the receiver who translates the words or symbols into a concept or information that is understandable by him and others who operate within the same linguistic code. Communication really is simply the flow of or exchange of information among people or groups of people at a given point in time and with the same linguistic tools. In this scenario, the advantage that oral or verbal communication and gesture possesses over written communication is that oral communication is supplemented or complemented by visual aids and other non-verbal elements which aid and vivify the conveyance of meaning. Body language or gestures in oral situations plays a significant role and certainly has a greater and better impact on the listener and therefore results in immediate feedback. THIS IS THE APPEAL OF FESTIVALS as they contain spectacle which enhances vivification of experience as well as other visual accoutrements which aid the conveyance of meaning and elimination of misrepresentation and misinterpretation often associated with African cultural norms and practices. Orality, therefore, allows the oral communicator to express himself more vividly such that even when scholars have argued that not all of oral literature is produced orally and that horn and drum poetry is complex, realized through the medium of the horn and the drum and not uttered verbally, this writer's reaction has always been that the horn is manipulated through the mouth, and the drum with hands to produce sounds which are only meaningful when they approximate to verbal correlates which are linguistically meaningful in a given linguistic context. After all, language is an arbitrary allocation of meaning to sound uttered through the mouth or produced with the horn or the drum. For this reason, African festivals become a better and more forceful language for the impartation of African culture and knowledge systems to the outside world and those who care to study African ways or modes of communication. Festivals provide the canvass for contextual enactment of performances which can be seen as extended forms of theatrical enactments that offer wider opportunities for a rounded analysis or assessment of cultural identity as depicted in the linguistic structures employed during festivals and other such performances. Festivals, therefore, serve as the best avenues, not only for an in-depth view of a community's cultural norms and values but also an insight into how language operates and affects cultural behaviours or vice versa evident in an ethno-poetic, ethno-linguistic and ethnographic analysis of festival contents. J.L. Dohne (1969) therefore observes that

The highest object of language study is to obtain an insight into the characters and thought modes of mankind.

In this context Ekajuk New Yam Festival or any other festival can be seen as a valid expression of the creative imagination as well as a complex assessment of a people's relationship to their environment. Ekajuk New Yam Festival, therefore, enhances an acquaintance with several verbal forms which aid the presentation of a graphic picture of Ekajuk society's ideological and cosmic viewpoint. The New Yam Festival also provides opportunities for the artistic use of language and so

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serves as a manifestation of the ecological environment while portraying the people's conceptual framework of their values and beliefs which are expressed in their language. In Ekajuk New Yam Festival, for instance, the predominant linguistic form seems to be the proverb which offers ample opportunity for an ethno-linguistic analysis that will help to bring out the extent to which language encompasses culture and life experiences of the community. The proverb becomes a veritable linguistic tool for encoding experience and its usefulness as a means for the study of language potentiality or influence on culture is invaluable. Festivals generally and Ekajuk new yam in particular allow for a colourful manipulation of linguistic resources of a community to reflect culture and allow for a wide range of information and ideas to be expressed and digested. They broaden the scope of verbal utterances while vivifying them with gesture and any other forms of embellishment. Language, world view and religion have remained the major means by which cultural experiences are best expressed and these are easily expressed in festivals. The African is known to be very deeply religious and so to the average Ekajuk or Bakor man, cultural practices as are manifest in festivals like the New Yam become the basis for interaction and expression of individuality ad communal integration. Among the Ekajuk, the New Yam Festival and its inherent religious, cultural and linguistic content, serves as a means of reconciliation of individuals, groups and the entire community to their universe and the external world. During this celebration, no one denies anybody food, not even an arch enemy, if he/she is willing to eat the food. The proverb, as a linguistic unit, therefore occupies a distinct place in discourse as a time-tested, complex and pregnant means of encoding ideas and concepts in the community. The proverb "Ntol Kpim ebol bol" literarily means "the new yam has no rotten one; but it is also a figurative way of saying "there is no fright during a new yam festival as no one is expected to harm anybody during this period of rejoicing and plentiful food. Proverbs, along with riddles and witticisms therefore portray artistic skills of orators and other performers in their apt employment for vivification and externalization of Ekajuk cultural norms and ethics.

II. Origin and Relevance of Festivals

The origin of festivals is primordial and transcends human races. Festivals, as we all know, have served humanity from ancient times, as events or ceremonies organized by communities at yearly or other convenient intervals in celebration of unique aspects of their cultural lives usually reflecting the local or even national history and traditions of the inhabitants of the said communities. Festivals serve specific purposes in the communal run of life for example in commemoration and thanksgiving to a deity; celebration of victory in battle or an endowment of say fertile agricultural land which enhances good harvest of particular crops that are then celebrated. Festivals therefore provide a sense of shared identity and authenticate unique aspects of a people's cultural lives. They offer a sense of belonging for social interaction among communities within common geographical locations. They also celebrate unique aspects of life ranging from social entertainment to ritual or religious rites and beliefs. They therefore provide avenues for the enactment of the totality of a community's consciousness of their environment, their origins, habitat, entertainment and cosmic beliefs. Briefly, festivals articulate and celebrate the knowledge systems of a people while projecting identity. Also worthy of note is that festivals provide avenues for interaction between a community and the outside world through attraction of tourists who visit particular communities during festive seasons to participate and learn about other cultures as messages are better comprehended in action during festivals.

Ethno-linguistics as a discipline is concerned with the study of the interrelationship between languages and the cultural behaviour of the people who speak those languages. It is therefore an examination of language as an aspect of culture as well as the influence of language on the cultural behaviour of a people and vice versa. Festivals are therefore, the best avenues to witness this interplay of language and culture. Without any attempt to delve into the intricate development of the discipline of ethno-linguistics, it is, however, pertinent to observe that the disciplines of Oral Literature, ethnography, ethno-linguistics, ethno-poetics, folklore and even psychology are all collaborative disciplines sharing common grounds and dove-tailing in their study of man, his environment and his behaviour culturally, psychically, linguistically and socially. All these fields contribute to the attempt to understand human behaviour in relation to environmental influences and human cognitive capacity. It therefore, seems to this writer, that festivals provide avenues for a composite view of human behaviour from the various perspectives from which these several disciplines have and are still contributing to an understanding of man and his environment. I have, however, chosen to restrict my investigation to the ethno-linguistic and ritual content of Ekajuk New Yam Festival in this bid to discover how language authenticates and validates cultural behaviour and identity in this community. Since through language a community or cultural entity is linked to its social relationships and language as well enhances participation in a variety of social activities that reinforce identity, status and kinship, language can be said to locate a people within their ecological environment as they derive images from this landscape to build up an ideology that best expresses their ethical values and cosmic viewpoint. From this perspective, festivals can be seen to provide ample opportunity for stylistic variations to language used within a cultural context that

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in turn aids the validation of culture. An ethno-linguistic analysis of Ekajuk new yam festival will, therefore, aid an understanding of how language can be manipulated at different levels to project social identities. A socio-linguistic analysis of language can also explicate the relationship between performance context and the attainment of values and aesthetic standards within a given community. We can then extend the analysis of language beyond the ethno-linguistic to the ethno-poetic realm to enhance the portrayal of the artistic and creative uses of language in festival and/or other ceremonial occasions.

In his explication of the discipline of ethno-poetics, Jerome Rothenberg (1993), one of the founding fathers and coiner of the term ethno-poetics in 1968 avers that it is an intense enquiry into the dialectics of poetic development which can be traced to over two hundred years in the different fields of philosophy, anthropology, folklore, psychology and the literary arts but which has shifted grounds from Western or literate traditions to the less developed or "low technology cultures", and to oral and non literate forms of verbal expression. Rothenberg posits that as an aspect of linguistic manipulation, ethno-poetics

> Is clearly linked with impulses…to explore new and alternative forms of poetry and to subvert normative views of traditional values and the claims of "civilization" to hegemony over other forms of culture.

The poetic use of language during festivals like the Ekajuk New Yam Festival and many other festivals that dot the entire gamut of African and Nigerian life offers us this invaluable opportunity to perceive the intricate, creative and complex displays in performance contexts of drama and other cultural activities. Festivals, one observes, offer traditional communities or what Walter Ong (1982) describes as "Primary Oral Cultures", which languages may be in danger of extinction due to lack of documentation and the barrage of modern day technological advancements; the opportunity to put their languages to creative or imaginative use thus helping to stabilize and sustain them. This is desirable particularly when analysis of oral literature and other festival performances tend to focus primarily on "text and function", rather than "contextual explication of function" which should be our major concern in analysis of performances.

Furthermore, apart from serving as a reflection of the historical, cultural, linguistic or religious antecedents of a community, communal festivals can become handy as assertions of political or power structures of communities in relation to the larger national or international communities. Ekajuk New Yam Festival can serve as a means of repositioning Ekajuk language within the ambit of modern global languages in the present milieu of contemporary globalization which Dell Hymes (1998) recognizes when he posits that this kind of linguistic recognition serves as

> Politics of recognition which starts from a restoration of disempowered people as bearers and producers of valuable culture, over which the themselves have control: recognizing one's language, [and] one's specific ways of speaking.

To buttress the capacity of language and linguistic structures in the empowerment of communities in power play politics, Webster and Kroskrity (2013) argue for a refocusing of language documentation to enhance

> tacit forms of power which tries to reposition and restore power and importance to those speakers of language groups who, through consistent marginalization, have tended to be obliterated in terms of the global power play characteristic of the modern literacy dominated world.

Festivals not only bring out the linguistic potentials of a community to lime light, but also reinvigorate societal and communal identity and integration into the modern world of globalization. They become popular holiday fiestas that provide better understanding of other cultures outside our immediate cultures in a more relaxed and entertaining atmosphere.

III. Ekajuk People and the New Yam Festival

For an in-depth study of the Ekajuk people see Majuk (1995) and Ganyi (2009). However, as a brief note on the people, the Ekajuk have been described by "The seed company (2014)", a religious bible translation group of the Lutheran church working around Ogoja and Yala Local Government Areas, as predominantly;

> Subsistence farmers growing yams, groundnuts, cassava, and green leaves; 70 percent nominal Christians (with) a distinct love for music [and] September 15th as the New Yam Festival day.

Specifically Ekajuk people are described by the church people as "having a close connection with the land which their survival in modern Nigeria demands. Yet for their awe and wonder of creation, people feel disconnected and separated from their creator." This description is typical of Western misconception of the African world view and knowledge systems. Contrary to the Church member's observation, Ekajuk people are deeply religious as is evident from the fact that no aspect of their lives is ever carried out or celebrated without rituals or other offerings to a deity or Supreme Being and overseer of their lives and environment. Perhaps Agriculture which is the mainstay of the people deserves mention here as no agricultural activity transpires without appropriate sacrifices ranging from bush clearing to planting and harvesting. All of these are preceded by proper appeasement of their traditional gods who act as intermediaries to "Eshowo", the Supreme God and creator of all things. On the other hand, Ekajuk people equally display a high degree of

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apathy towards Christianity which they see as alien to their culture and which explains the above view of them as being "separated from their Creator." This apathy manifests in the Ekajuk people's attitude towards Christian festivals which is nonchalant while conversely, the new yam festival, funerals and masquerade festivals are highly valued and attract elaborate preparations. The New Yam Festival has gradually assumed centre place in Ekajuk communal life as an avenue for show casing all aspects of Ekajuk culture and religion and the Calendrical reckoning of years. As a festival, the new yam was first collectively celebrated on the 15th of September, 1963. Initially, the new yam was celebrated by individuals whenever their farm produce, particularly yams, were ripe for harvest. The date for the celebration was therefore personal to the individual and his family members and close associates. However, in 1963 the then Clan Head of Ekajuk and member of the Eastern Nigeria House of Assembly, Ntul-Atul Philip Elgam Nakuku, in consultation with all the Clan heads of the other seven Bakor Clans agreed on a specific date, September 15th for a collective celebration of new yam. This became an outstanding festival in all Bakor Clans and since then, has remained the rallying point for all Bakor sons and daughters. The entire Bakor community of which Ekajuk is part thereafter saw the New Yam festival as an avenue for integration and celebration of the fruits of their labour throughout the year. Yam is the king of all crops and the mystical link that connects them to the soil and hence to the unknown force that makes yam and other crops to grow and feed them. They see in yam the mystery of re-incarnation and rejuvenation which is part and parcel of the people's belief in ancestral worship. This, as well, explains their attachment to dirges and funerals as rites of passage to the ethereal world and assurance of re-incarnation. Just as yam re-incarnates every year after death so also do Bakor people hope for and strongly believe in re-incarnation. Yam becomes that symbol of the mystery of re-incarnation. The new yam festival thus becomes a composite of all facets of Ekajuk life within which ceremony creative literature, religious and other cultural activities take place alongside entertainment. Women decorate themselves with new hairstyles and new dance steps are learnt to be enacted on the festival day. Elaborate preparations are made while money is saved towards the festival which money becomes handy for new dresses, purchase of animals and entertainment facilities and purchase of assorted drinks.

IV. The Aesthetic and Ethno-Linguistic Content of the Festival

Aesthetics can be said to be the science that deals with the nature of art, beauty and taste, the creation and appreciation of beauty in artistic productions. Beauty thus becomes an essential ingredient of artistic creations and aesthetic experience, so art aims at absolute beauty without which no art exists. All artistic creations, therefore, aim at the achievement of stylistic excellence in which the artistic objects and/or performances satisfy certain rules or aesthetic standards prescribed by the society within which the objects are created and consumed. Ekajuk new yam festival flourishes as the purveyor of the ethno-linguistic and ritual content of Ekajuk cultural lives and offers us the avenue for analysis of the artistic and aesthetic use of language which authenticates culture and maintains the unique identity of the people. The festival is celebrated on the 15th day of September every year and brings together sons and daughters of Ekajuk extraction and their friends from all works of life and the Diaspora. Since song and dance usher in the festival proper, the month of September is eulogized in a typical new yam festival song which runs thus:

Nyang eshumwubu
Nyang eyebe atang
Ngo nfung nah elku
Ekajuk li ntol kpeh

Translated as

The ninth month (of the year)
The month of happiness
On the 15th day
Ekajuk complete new yam celebrations.

The song is not just a eulogy of the month of September, but also of the new yam itself which arrival marks the end of the period of fasting that ushers in the festival. The song also presages the fact that other sacrifices precede the 15th day which is the culmination of all activities relating to the new yam festival. Minor celebrations include beauty contests, dramatic displays, wrestling and masquerade displays. Songs provide the best poetic structures for a linguistics analysis of society and the Ekajuk new yam festival is replete with songs which portray the environment and worldview of the people. Bassey Inyang, a journalist with the Cross River State Ministry of Information and Social Development sums up the 2013 new yam festival thus

- Given the significance of the new yam festival to the Bakor (Ejagham) people that straddle across Ogoja and Ikom Local Government Areas of Cross River State, to the Quas of Calabar Municipality and other Southern parts of the state, the fanfare which the celebration attracts is usually unprecedented. Middle of September every year, the Bakor ethnic group (of which Ekajuk is one) holds its new yam [festival] to appreciate God for a successful yam harvest for the last farming season. The 2013 edition of the celebration which held last Saturday commenced with majority of the people trooping to their various worship places for thanksgiving for

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their "first yam of the year" harvest. Those who subscribe to traditional religion trooped to their various shrines in the localities, clans and villages that make up the Bakor nation to offer sacrifices and perform other rituals as a form of thanksgiving to the god of harvest of the land. At midday, the elders of the community release "atam" masquerade to display… it was a celebration galore with Rev.

Fr. Eworo who made it to the event from his base in the United States of America (U.S.A). A unique aspect of the festival is that it closes ranks between all categories of people, rich and poor, Christian and atheist, visitor's and indigenes and even perceived enemies are forbidden to deny their antagonists food. Inyang again observes that

- Ordinarily, for the born again Christians, the mingling of a man of God with "unbelievers," in a traditional festival such as the celebration of new yam would be considered satanic and a taboo that should be condemned (but) Eworo, popularly regarded as the "spiritual father" of the Bakor people wined, danced and celebrated the Bakor new yam festival with his people some of whom are arch practitioners of African traditional religion, practiced by their forebears; thus taking to the recorded biblical practice where Jesus Christ dined and wined with sinners such as Matthew the tax collector…

I have quoted copiously from Inyang's record to illustrate what transpires during the festival and so do not need further elaboration as my interest lies instead in the linguistic manipulation and ritual content of the celebration. An in-depth analysis of the celebration shows that the festival translates to a dramatic performance within which language is creatively employed to portray the cultural background of Ekajuk people. Language reflects the ecology, the ethical values and the historical antecedents of the people as are reflected in the ritual content of the festival. Language generally and the different forms of its inflection becomes the means for an understanding of performance context, and folk or traditional narratives that rely on a deep understanding of linguistic structures to emphasize meaning as an effect of performance aesthetics.

Let us therefore commence this exploration with ululations in praise of the new yams and which ululations are employed to welcome women as they arrive home with yam tubers at various points in the evenings on the eve or any day prior to the festival day. Usually people are free to harvest and eat yams once the traditional ritual of feeding the god of harvest is performed. This ritual is performed before planting and again before harvest commences. Children, the major performers on this occasion and any other interested youth, chant, running after the women with the yam tubers

Elu ntol ntol ameh koobah

Sho ka mombeh

Mombeh li kpuul

Translated as

The new yam, **HE** has been brought

To pound for a little rat

The little rat will eat all (of it)

The chant is an archaic poetic rendition of Ekajuk language, short, cryptic and reminiscent of a wide range of Ekajuk linguistic manipulation. The chant speaks volumes of Ekajuk cultural norms and values encapsulated in it. The first sentence, "elu ntol ntol ameh koobah" is a personification of yam. The phrase "ameh koobah" is not used for inanimate objects but for human beings mostly. When used for an object, as in this case, it bestows that object with dignity and the object assumes the power of a human being and is automatically honoured. Thus, during the festival yam is honoured. The new yam is seen as a visitor who has stayed away for a long time and is only now visiting again and would soon go back home. Also "ameh koobah" which means "he/she has been brought denotes an important personality and is consequently employed by women to usher in a new born baby at birth. When the mother and child are being escorted into the homestead from the traditional birth attendants shade, women chant "ameh koobae", which here signifies something precious, something significant. The birth of a human being is as mysterious and as significant as the coming of the new yam hence language here transcends the ordinary everyday use of words. Bringing any other object would simply be expressed as

"yeb koba" meaning "He/she has brought it".

"ameh kooba" is therefore poetic connotes something precious and valuable.

Implicit in this honour bestowed on yam is adoration of the forces behind the transformation of the yam. The mystery behind the transformation of yam from old (planted) to new yam (harvested) is expressed in the adage.

"elu ji li nkpabe nyi shinghe akpabe"

Translated "The new yam is the greatest of mermaids"

This is in reference to the colour of the new yam which is different from the old brownish grey of old yams. The new yam is yellowish brown and signifies the ancestral spirits of the land to whom rituals are offered using red chalk or cam wood and yellow, the traditional colours of the gods of the land. It also captures the awe that accompanies the mystery of incarnation.

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The arrival of the new yam is also subject to praises encapsulated in descriptive epithets rendered by elders who inspect the tubers as they are brought home. Such epithets are poetic and pregnant with meaning. They include among others:

Abaa anneh jiki

He has come to save people

Or abaa njale wuul

He has come to kill hunger

Or agali ayenghe yenghe

Atokor

fere li jo wonor abor

Meaning: too much eating makes one heavy

No eating makes you shiver/weak.

These expressions are heard from elders in many compounds and are perceived to be in praise of new yam which is addressed as a warrior come to free people from hunger and which chants are all rendered in archaic forms of Ekajuk language that add colour and enhance depth of expression. This is where the second part of the dramatic chant becomes relevant.

Sho ka mombeh, mombeh li kpuul

"To pound for a little rat (who) will eat all of it".

The expression diminishes the power and importance of man who is as small and as helpless as a little rat. Man is helpless before hunger but yam is the warrior who defeats hunger. The phrase magnifies the power of yam, its rejuvenative power, its creative and sustaining power as against the diminutive personality of man before hunger. Yam thus becomes a deity to be worshipped by man for its inexplicable essence. Other epithets by which yam is described include:

Ntul ekulugbe	king of the farmstead
Ashap mbame	hard to cultivate
Anob nkpake	joyful to harvest

Again these short, cryptic and archaic phrases equate yam with childbirth or the reproductive process. Farm chores are as hard and sometimes as painful as labour but the final product pleases the mind as much as a baby brings joy to the parents. Yam and man thus symbolize inexplicable nature resplendent in its rejuvenative essence.

The 15th and 16th September are marked by much eating and drinking but the 15th is also marked by singing, dancing and masquerade displays prominent among which is the "atam", a royal masquerade which performs several functions of entertainment, adjudication and ritual cleansing. Among a plethora of festival songs usually intoned during the dancing by women and youths are such songs as

Warebae nshoor

Warebae nshoor

Nnobor anyi wor bake limi kaare nshoor

Nnobor anyi wor bake limi kaare nneeh

Translated as

We have come papa
We have come mama
What good will you offer us papa
What good will you offer us mama

Or

Efung bi lilah
Efung elgere
Koon nshol ba kaarr go elgere
Koon nshol ba kaarr go elgere
elgerae elgere, Elgerae elgere

Translated as

The day of today
The day of joy
Bring things to us in happiness
Bring food to us in happiness/joy
Happiness! Happiness! Happiness! Happiness.

V. The Ritual Content of the Festival

Ritual, whether traditional or Christian, thrives more on chants and incantations as well as dialogue, all of which are creative forms of language use. They portray the oratorical or artistic skills of artists as performers. In this context, every Ekajuk citizen learns from his ancestral lineage,the prayers of supplication to his family's ancestors. Every family head therefore presents his family to the ancestors on such occasions of festival celebrations like the new yam. This, however, is strongly threatened by the advent of Christianity. Most people now go to the Christian churches to make their offerings. This not with standing, every Ekajuk citizen is strongly bound by ancestral rules governing interaction within the community and is guided by the adjudication of elders within the land. Agricultural activities are, therefore, very strongly subject to ritual performances which are carried out by elders and priests designated for such purposes. No one, Christian, atheist, or traditional religionist disobeys elders in the performance of these duties that make for cohesion and peaceful existence in society. Elders, it is believed are vested with authority by the gods and ancestors to perform these duties. No one is permitted to plant or to harvest yam until the spirit of yam represented by a deity "Nnim" is fed and appeased. To start planting or before new yam is eaten people often ask

Bob kunu elu go nnim-a ?

Meaning – Have the elders or priest placed a yam in the shrine?

Then and only then are people permitted to plant or harvest yams. Anything to the contrary would

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amount to desecration of the earth which is a serious crime requiring heavy cleansing rites or ostracism. The ceremony of placing a yam in the shrine is done by the chief priest of the community in the presence of elders who represent the various units of the Community. No one perceived to be wicked or unclean is allowed entry into the shrines of the Community. The chief priest or any elder chosen to offer prayers of supplication throws up mashed yam and in the process calls on the ancestral spirits of all the wards to come, eat and bless the planting or harvesting as the case may be. Worthy of note is the fact that these supplicators are always accomplished orators or artists, and in most cases singers. In case of the new yam festival the prayers solicit for blessings and peace on the land during the period of the celebrations. Language used here is often elevated and artistic or proverbial. Chants and incantations highlight past ancestral achievements in the land and serve as invitations to the ancestors to come and witness the celebrations. They usually commence with a litany of ancestors namely Egre Akobi, Moshe Egba, Ebak Eri, Morgan Aleshe, Ayop Ekre, Montul Kpimbang etc.

Wukin ero bareh

Meaning – Listen to our supplication.

Alternatively, the supplicatory prayer runs as a short litany of names which is artistically presented with apt descriptions or acknowledgements of what each ancestor stood for or achieved in the Community during his life time e.g.

- Egre Akobi – Mfam Enya
- Moshe Egba – Ntul bim
- Morgan Aleshe – eboblum ebtah
- Ebak Eri – alum go nyor

Translated as

- Egre Akobi – your world
- Moshe egba – our hunt leader
- Morgan Aleshe – the warrior's right hand
- Ebak Eri – speech from your mouth

These are well known ancestors who were great hunters, yam farmers, medicine men, warriors and spokesmen for the community who are all invited to come and listen and participate in the festival. They are then invited to a meal in a language outside the normal run of Ekajuk language e.g.

Egre Akobi	elu ali
Moshe Egba	elu ali, nyam aka
Morgan Aleshe	Enanghe edi
Ebak Eri	Amam awor
Ayop Ekre	Mbaang gbuul

Translated as

Egre akobi	yam you eat
Moshe Egba	yam you eat, meat you provide
Morgan Alesh	cool atmosphere (wedesire)
Ebak Eri	Wine you drink (for our sake)
Ayop Ekre.	No hindrance, a clear road.

This invocatory chant amounts to an inversion of the normal linguistic process as it translates to commands and expectations from the ancestors yet it is reminiscent of Old Ekajuk language employed during the period of inter tribal warfare when people hardly had time for long and elaborate speeches. The short interjectory forms, realized poetically, represent archaic forms of Ekajuk language known as "Nnam ngbor" or "The inner language." Today, these forms are obsolete and only come handy in festival or ritual situations. What obtains today are lengthy expressions which sound banal and unpleasant. The old forms which are usually rendered by an accomplished artist or orator are poetic and aesthetically very pleasant to listen to. Today, Ekajuk people are noted for bravery and stubbornness as P. Amoury Talbot (1912) described them. Also, today the Bakor generally and Ekajuk in particular parade an array of war dances including Ebrimbi, Alashi, Ayita, Agrinya as well as traditional war deities like "Atimbi" and "Afufu" which are recognized and feasted during the new yam festival period.

"Elu ali" is an archaic and inverted form of "li elu" which is the ordinary everyday expression meaning "eat yam" but "elu ali" is more poetic and connotative and incantatory. The same applies to "nyiam aka" instead of "ka nyiam" meaning "provide meat", for the festival and "amam awor" instead of "wor amam" meaning "drink wine". What the artist achieves with "elu ali", "amam awor", nyam aka" is avoidance of direct commands to the ancestors to eat yam or drink wine or provide meat which would be preposterous and confrontational. Language becomes more cryptic and mild, more in the form of a plea than a command.

In addition, the poetry of the prayer rests on the succinct imagery created through the successive mention of all that is desired during the period of the festival namely

Trouble free celebration, fat yam tubers, riches and happiness. which is complemented by appropriate mention of an ancestor to provide the needed commodity. A typical supplicatory prayer by a priest performer would run like

ebrikpabi, ntong shing mbaang	chorus: eh he
eblu tub, ebim kpor	eh he
Anebkal jel abon	eh he etc
Afang yel go mfam	
ntol jol ashol ashol	
enanghe ndi beem	

Translated as

Almighty God, trouble will pass by
Yams (will) grow fat; hunts (will) yield
Women (will) give birth (to children)

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Riches (will) enter the Community
The new yam festival (will) be filled with laughter and joy.
Peace and calm (will) reign.

At this point language becomes incantatory and poetic as well as dialogic particularly as the audience is expected to respond in approbation of the chanter's invocations which are expressive of their collective wishes. This is the voice of the community.

Celebrations like these do not permit elaborate or long speeches in ordinary language. The short pregnant utterances create effect as the chorus responds with "eheheh," "eheheh," "eheheh" after each utterance. The culmination of the festival celebrations is the final cleansing of the Community by atam masquerade late in the evening of the 15th of September. Specifically Atam performs the cleansing ceremony prior to and at the end of the festival. The masquerader does this either by running or walking briskly at dusk through the entire Community, placing his club on every roof top and chanting incantations silently in thanksgiving to the gods of the land for a successful new yam festival. All these are irrespective of whatever Christian Church ceremonies or prayers that precede or end the festival. For the role of atam masquerade in Bakor Community see Ganyi (2013). This aspect of the celebration is often missed by visitors who may have left to their various destinations or gone to sleep and sometimes the cleansing is performed at night.

VI. Conclusion

Festivals, we all know, bring people of the same or different cultures together to interact using language as the basis for this interaction. For this reason, festivals can offer opportunities for us to focus attention on the poetics of language use that will portray the artful qualities of linguistic manipulation in the traditional contexts of the festivals. In festivals we can view and analyze contextual and situational variables that affect or even enhance language use particularly when it relates to choices of linguistic systems or narrative traditions that aim to articulate cultural values of a particular Community. As Dell Hymes (1996) succinctly observes

> Narratives answer to two elementary
> functions of language … Presentational
> as well as propositional, deleting
> presentational aspects from the record
> means the loss of the narrative
> (behavioural and cultural) aspects of the texts.

Perhaps an ethno-poetics approach to festival contents as carriers of the performance aesthetics and creative use of language in contextual situations will yield better results in our attempts to diagnose how language carries the thought modes and ideological bent of the Communities that use a particular language. After all Kenneth Sherwood argues that ethno-poetics

> enriches our understanding of traditional poetries in formal, philosophical and spiritual terms (and) alters received ideas about the Western Canon and literary form thereby enlarging the domain of poetry.

Ekajuk new yam festival provides this opportunity for an intensive and in-depth analysis of language use in all facets of Ekajuk life and which will enhance the celebration, not only of Ekajuk culture and values but also the bond of unity that binds the Ekajuk people to their immediate Bakor brothers and the larger Ejagham nation through language and culture. The new yam festival and the atam masquerade are to the Ekajuk people and their Bakor brothers what "Mgbe" is to the Ejagham nation or "Ekpe" to other cultures, who have adulterated "Mgbe" to "mkpe" or "Ekpe" as the case may be. It is a re-enactment of the bond of unity existing among the people and a reminder of their culture, ethics and knowledge systems celebrated on the same day by all the clans that constitute the Bakor union namely; Nkim, Nkum and Ekajuk in Ogoja and Nnam, Abaniyom, Nde, Ntaa and Nselle in Ikom Local Government Areas of Cross River State respectively.

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Mongo Beti and Liberty: A Study of His and Other Names in his Fiction

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Abstract- The primary concern of this paper is to argue that Mongo Beti is very political in his search for liberty in the choice of his pseudonyms, the names of some of his major characters and, consequently, his fiction.

Before he discovered the hypocrisy in the practice of assimilation, Alexandre Biyidi Awala did not see himself as different from the real Frenchman. When the dawn of realization came, withdrawal syndrome showed. Thus, the French intellectual still lurking in the Cameroonian Biyidi, informed him to adopt a pseudo-identity to be able to express his disgust with a system that enslaved him for a long time. This search for a second, concealed personality yielded a set of symbolically charged names: Eza Boto means "the alienated people" or people without any "authenticity or autonomy". Mongo Beti, "the son of soil, the child of Beti land. These names tell us what Biyidi thinks of the system he represents in his fiction.

Keywords: *mongo beti, liberty, names, fiction.*

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Mongo Beti and Liberty: A Study of His and Other Names in his Fiction

Henry K. Jick [α] & Andrew Tata Ngeh [σ]

Abstract- The primary concern of this paper is to argue that Mongo Beti is very political in his search for liberty in the choice of his pseudonyms, the names of some of his major characters and, consequently, his fiction.

Before he discovered the hypocrisy in the practice of assimilation, Alexandre Biyidi Awala did not see himself as different from the real Frenchman. When the dawn of realization came, withdrawal syndrome showed. Thus, the French intellectual still lurking in the Cameroonian Biyidi, informed him to adopt a pseudo-identity to be able to express his disgust with a system that enslaved him for a long time. This search for a second, concealed personality yielded a set of symbolically charged names: Eza Boto means "the alienated people" or people without any "authenticity or autonomy". Mongo Beti, "the son of soil, the child of Beti land. These names tell us what Biyidi thinks of the system he represents in his fiction.

This view is highlighted in this paper by examining Beti's fiction, paying particular attention to the symbolic significance of the names of some of his major characters. This is done with a view to corroborating Es'Kia Mphahlele's contention in his *The African Image* that every creative writer must be committed to something beyond his art, to a statement of value not purely aesthetic, but to a criticism of life geared towards liberating a people (VI). This paper therefore, opines that literature, in its critical realist tradition, contributes immensely to the freedom (liberty) of man.

Keywords: mongo beti, liberty, names, fiction.

I. Introduction

A writer responds, with his total personality, to a social environment which changes all the time. Being a kind of sensitive needle, he registers, with varying degrees of accuracy and success, the conflicts and tensions in his changing society. (Ngugi Wa Thiong'o 47)

Mongo Beti's literary works are the products of his responses to his social environment. That environment, as the world well knows, is Cameroon. Literature offers a reconstruction of a people's collective experiences expressed in carefully selected words so as to entertain, instruct and move its readers. The novel, a genre of literature, offers such a reconstruction through a story with human characters by means of incidents, setting and dialogue. By means of such a reconstruction, a novel like any other work of literature, through its educative role, may seek to bring about social change. This paper argues that African literature came into being because of dramatic political, social and cultural transformation on the African continent. Consequently, it is a political literature since it is a product of colonialism. As such, it has a social function, a function embraced by many African writers who have become committed to their societies. While adducing evidence from Beti's works to show that he is political in the choice of his pseudonyms and his fiction, this paper argues that literature can play an important role in effecting change or in a struggle for lib

If Mongo Beti criticises the socio-political issues that he focuses on, it is because he intends to contribute to the struggle to liberate Cameroon in particular and Africa in general, from the grip of Western imperialism and the African stooges, who are constantly supported by their Western masters. We contend in this paper that good African literature must have a worthy purpose or moral obligation to a people. In other words, the writer is supposed to perform functions in his society. Ngugi Wa Thiong'o in his own pronouncements observed:

I believe that African intellectuals must align themselves with the struggle of the African masses for a meaningful national ideal. For we must strive for a form of social organisation that will free the manacled spirit and energy of our people so we can build a new country, and sing a new song…(50)

Many African writers of fiction are committed to their societies and are engaged in the struggle for change or to liberate their people. Their struggle for change is in line with what Inih Akpan Ebong means when he argues that by the very nature of his calling, the writer is primarily a revolutionary and that his principal objective is not so much to inform, educate and entertain as it is to change the society (72). Ebong's opinion therefore, reiterates the social function that Es'kia Mphahlele means when he submits that the value of fiction lies in the meaning or significance it has for a people at a particular time in history (269). On his part, Ernst Fischer, in *The Necessity of Art*, stresses the role of literature when he opines that "Art is necessary in that man should be able to change the world. But art is also necessary by virtue of the magic inherent in it" (14). The world in our case is Cameroon in particular and other African states in general. By "inherent magic", Fischer is referring to the second function of literature – its aesthetic value. But while this second function may inhere in every work of art, it definitely does not

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constitute the most important element in all art. It is also in line with Fischer's argument that T.S. Eliot approves Virgil's opinion that the "greatness" of literature cannot be determined solely by literary standards (42). If the greatness of literature is not determined solely by literary standards, then the meaning and significance of literature must be very important. In as much as this paper, inter alia stresses the functional aspect of literature, it does not in any sense suggest that the literary finesse of this literature should be sacrificed.

Frank Raymond Leavis in *The Common Pursuit* asserts that thinking about political and social matters ought to be done by minds of some real literary education, and done in an intellectual climate informed by a vital culture (193). He goes further to contend that literature will "yield to the sociologist…what it has to give only if it is approached as literature" (193). Since this critic uses poetry to substantiate his argument, he further reiterates that he is not thinking merely of poetry… "but if one were enumerating the more obvious kinds of gains literature has to offer the sociologist, prose fiction, it is plain would figure very largely" (193). Hence, the relevance of the works under reference in this paper. However, it is important to caution that such prose fiction should not be regarded as social treaties or political pamphlets but as literature. That is why Frank Raymond Leavis goes ahead in his argument to emphasize that the works should not only be what have been "printed and preserved" but must be something "whose subtlety of language and complexity of organizations can be appropriately and appreciatively evaluated" (193). Henry Jick has observed elsewhere (1996) that Beti is conscious of his working tools – literary finesse which make his works to be considered as high art.

II. Theoretical Framework

Mongo Beti's fiction in its socio-political context will yield to the sociologist or anyone else, a better understanding of the Cameroonian society at the given time portrayed in his writings. It is these critics' contention that, to fully evaluate any literature, the content, narrative structure, as well as character and linguistic format must all be studied. In other words, form and content must not be separated if the greatness of any work of art must be assessed. Es'kia Mphahlele reiterates this point when he submits that the argument as to whether a work "is" or a work "means" is fruitless because a work of art both "is' and "means". Mphahlele wonders how one can judge a work "separately from the ideology that makes it" (83). However, we must caution here that the fact that a work of art both "is" and "means" does not mean, in any case, that these two are both one and the same thing. The "is" exists for the "means". In other words, form exists for content. The writer, therefore, should have several options of form each time he wants to express something. This choice will depend on the writer's ability and his purpose as well as the factors and forces within which he operates. Consequently, the social and political issues of Beti's society affect his purpose of writing.

Another important criterion for appreciating any political literature is the external factor. This factor helps to highlight the major preoccupations of this paper. The importance of the social background as a formative stylistic factor cannot be despised in the criticism of African literature in particular. The French policy of assimilation, for instance, influenced Beti's choice of pen names as well as his writing to a large extent. Before he discovered the hypocricy in the practice of assimilation, Alexandre Biyidi Awala did not see himself as different from the real Frenchman. When he finally realized that he was not a true Frenchman in his black skin as the policy had made him to believe, the French intellectual still lurking in the Cameroonian Biyidi, informed him to adopt a pseudo-identity to be able to express his disgust with a system that enslaved him for a long time.

III. Textual Analysis

This search for a second, concealed personality yielded a set of symbolically charged names: "Eza Boto", in Ewondo language, the first pseudonym he used literally means "people who are alienated, without authenticity or autonomy". He used this name in his short novels *Sans Haine Sans Amour (Without Hatred Without Love*) (1953) and *Ville Cruelle (Cruel City)* (1954). "Mongo Beti", which Alexandre Biyidi Awala has permanently adopted, etmologically means, "Child of the Swamps", literally, "Son of the Soil" that is of the Beti people, by extension, an "African Child". That is why he has to drop the French name 'Alexandre' which makes the Biyidi Awala, an alienated Cameroonian in particular and an Africa in general.

There is a change from the detachment implied in the first pseudonym. In essence, these names are political and tell us what Biyidi thinks of the system he presents in his fiction. Mongo Beti in all his fiction is committed to the liberation of his Cameroonian society from the grip of French imperialism and his attempt through names and his fiction to project his chosen values has always escaped the Euro-centric critic or the unperceptive African mind.

The subtlety of his satire in his pre-independence novels in particular, gives room for deliberate misreading of his works by most critics especially those of Euro-centric views. The issue of misreading his works is also compounded by the fact that he has a philosophical focus; something full of elements of the existentialist philosophy. We must observe here that the ability to laugh at oneself when one ought to cry has elements of the existentialist

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concept of freedom in bondage, or liberty as used in the title of this paper, which, in essence says that when one has realized one's liberty in one's own way, then one is free no matter what someone else thinks or says. Such an attitude would usually arise from a deep and remote sense of loss of helplessness which is, in fact, part of the body of recurring existentialist themes such as guilt, alienation, despair and death. These themes are, indeed, strongly felt in Beti's choice of names and his pre-independence novels in particular. It is because of guilt that the novelist under reference, drops Alexandrè Biyidi Awala when he discovers that he is an alienated African. He does not know the French culture as well as his supposed traditional culture. Consequently, he chooses to be called Eza Boto. His first novelette, *Ville Cruelle* presents an analysis of the conflicting forces, social and political which determine the quality of the pre-independence Cameroon life. Gerald H. Storzer strongly believes that because of colonialism, the Beti protagonist represents a complex web of "paradoxical acts based upon mutually exclusive systems of values". He goes further to argue that each of these systems offers the protagonist a set of abstract rules by which to guide his behavior, yet each proves to be inadequate, "leading only to the feelings of disorientation and alienation" (93). This is exactly what one finds in the Beti pre-independence protagonist.

After all, his names mean "alienated people". *Ville Cruelle* brings out traditional values in a communal African society. To illustrate these points, Beti in *Ville Cruelle* presents Tanga North, a city noted for drunkenness, gambling, prostitution, crime delinquency as opposed to the peaceful Bamila village. Despair is also seen in the alienated people. Banda's success in having a wife for free and 10.000 frs (ten thousand francs) with which to begin a living is not a result of hard work or his endeavour but a product of fate. Consequently, the Arican in the new society has just to resign himself to fate if he must have the courage to live on in such a society. The clash of Western and African values leads Banda to total isolation from all cultural institutions. That is why in spite of the fact that the situation in the town of Tanga could not avail any means for him to improve upon himself, he finds it difficult to return to the traditional environment of his village and decides to venture further into the "cruel" hands of the new Urban Africa, Fort-Nègrè.

The spirit of alienation continues in Biyidi and he decides to change his pen-name from Eza Boto to Mongo Beti. But the initial years of his writing with this new name do not correspond with the meaning of the name, "the son of the soil". He still feels alienated and that is why his protagonists in his pre-independence novels are equally alienated. Denis in *The Poor Christ of Bomba,* and Medza in *Mission to Kala* are good examples to support this argument. At the end of *The Poor Christ of Bomba*, Denis now, a boy waits for a letter from his adopted father. As an adult, Denis still finds it difficult to remain at home. His regular journeys with the missionary had not given him the opportunity to do well in school and, therefore, he is not educationally prepared for any better job. At the end, the boy abandons both the Christian and traditional values for the material. This leaves him alienated from both cultures. Though Beti does not literally state this in the novel, the readers feel that the answer is "blowing in the wind".

In *Mission to Kala*, Medza'a half-education, pretentious nature and his complete ignorance of his traditional culture make him alienated in his very society, and therefore, he finds it impossible to contribute to the development of this society. Even though Medza'a only source of pride is European education, he does not stop from condemning it when an occasion comes up. The nature of the questions asked him at the first of the extramural sessions that the Kalans organize, suggests that Mongo Beti intended to bring out the inadequacy of the kind of education to which young boys like Medza had been exposed. Beti's voice seems to be heard saying that education that does not recognize the people's culture and tradition is bound to be irrelevant to their development and total emancipation. Each time Medza meets the native people, he is embarrassed. The intelligent and perceptive Kalans are able to prod his weaknesses and illogicalities with what Medza himself calls a "needle-sharp clarity". He is honest to confess; "but once again life had caught me on the wrong foot; every question took me completely by surprise" (81). He is, therefore not ashamed to observe that his education has not prepared him adequately to face the challenges of real life. The relevance of Medza'a education is put into question, by a woman:

> *You'll live in homes with a garden all round them, and hedge to fence them off from each other. You'll sit around in the evening smoking cigarettes and reading newspapers. You'll drink your water from a tap … You'll speak nothing but their language… Where do we come into all this? (82)*

By asking about the relevance of Medza's education to the people and the country as a whole, the woman helps to sharpen Medza's ideas about the future. This brings out the visionary role of the writer, who tries to portray what his society is supposed to be in the future. When Beti is presenting alienated lead-characters in his major pre-independence novels, it is not because the pseudonym used at the particular time is "Eza Boto". But this presentation was envisaged in his pre-independence novels by the spirit of the first pseudonym, Eza Boto – "Alienated people".

In his attempt to show the irrelevance of Western education, Beti criticizes Medza's use of textbook clichés in *Mission to Kala*. By so doing, the novelist is laughing at the boy's lack of originality and

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his uncritical assimilation of foreign education. Medza for instance, makes reference to Greek mythology about Helen of Troy:

> *It was at this stage in the proceedings, before I had even had time to get my personal emotions quietened down a little – let alone sorted out that my Helen, the real object of my mission, for whom I had been prepared to fight the second Troy before the walls of Kala appeared on the stage. (143)*

This style of constantly referring to historical figures/names, incidents and ancient folklore is one of Mongo Beti's strengths as a writer but a beautiful satire of French or Western education policy. Beti in essence, seems to be saying that this system of education prepares the African only to give parodies of Western clichés and knowledge without any attempt to make him original or prepare him for the reality of African life. Consequently, he ends up being alienated. This message is very political.

Apart from the existentialist philosophy which informs the political choice of Alexandrè Biyidi's pseudonyms and his works, negritude is another influencing philosophy. The influence of negritude which preaches non-violence is glaringly found in Beti's pre-independence novels. We are not however, suggesting in this paper that Beti is a negritude writer. But then, negritude could be interpreted as a silent and harmless revolution which could only be given birth to by an effective assimilation philosophy. Mongo Beti is a good example of this assimilation experiment in Africa. If Beti decides to drop his names Alexandrè Biyidi Awala, that remind him of the assimilation policy, it is because he wishes to cast away his bogus skin and thus acquire liberty but not by praising the past in spite of its virtues as presented in *The Poor Christ of Bomba, Mission to Kala* and K*ing Lazarus*.

It would have been very profitable to give an extensive demonstration of how the above mentioned philosophies have led to a misunderstanding of Beti's early fiction, but this cannot be conveniently done in such a paper due to the constraint of space. Suffice it to stress here that the names 'Eza Boto' and 'Mongo Beti' are both political and, therefore, contribute to the highly political tones of his fiction. Eustace Palmer, the voice of the Euro-centric "expert" on African literature, fails to see this politics in Beti's names and his *Mission to Kala* in particular. To Palmer,

> *Mission to Kala is neither an attack on education nor on Western civilization; rather it is a brilliant satire directed at all those half-baked young men who feel that a partial exposure to western ways makes them superior to their countrymen who will still live the tribal life. Mongo Beti subjects Jean-Marie's personal weaknesses – his condescension, arrogance, and stupidity – to rigorous criticism by means of his comic art (154).*

Eustace Palmer's summary is apt, but reveals what he does not mean to say. It reveals an acceptance on his part that Medza's education is inadequate; that his exposure to the West, that is his assimilation is incomplete. And Beti is conscious of this predicament. That is why Medza summarises his (and his people's) dilemma in one of his musings, in fact, the very last paragraph of the novel.

> *The more I think about it, the more certain I am that it is I who owe him a debt of gratitude for sending me on a journey which enabled me to discover many truths. Not the least among these was the discovery-made by the contact with the country folk of Kala, those quintessential caricatures of the "colonized" African – that the tragedy which our nation is suffering today is that of man left to his devices in the world which does not belong to him, which he has not made and does not understand. (181)*

If we were to accept Palmer's plea for an "aesthetic distance" between Beti and Medza, there will be no adequate explanation for such mature probing thoughts. The highlight of Medza's discovery is that their whole nation is suffering an ideological tragedy (for it could not be any other tragedy in the context which has been thrust upon it by France). The result of French policy of assimilation was half-baked black "Frenchman" (Beti inclusive) whose intellectual development and philosophical outlook on life were fashioned inevitably by, and according to French ideals. Perhaps there are no elements of Beti in Medza as Palmer would have us believe, but there is no clear reason why Beti cannot in all sincerity laugh at himself and his type, or any good reason why he must be distanced from Medza. But it is in conformity with Euro-centric criticism to say that Beti is not Medza. But it must be remembered likewise that Biyidi is not Beti. The distance between Beti and Medza cannot be wide because Beti wants to save his hero. When Medza does eventually come to self-realization, he assumes, just like Beti, the status of a spokesman than a mere victim. Beti can be said to stand solidly behind his "victim" character through whom he condemns French imperialism in Cameroon.

When Mongo Beti criticizes certain aspects of African tradition, he uses Medza. It is Medza who lampoons the inordinate acquisition of wives by the chief of Kala. He refers to the chief as "the old swine". He expresses his disgust when a girl of less than sixteen is led in marriage to a polygamous chief. Beti is aware that polygamy is legitimate in traditional society, what he condemns outright is the tendency not to respect the human value of women. Most of the women in Beti's pre-independence novels are virtually very passive and used just like objects for exploitation, sexual and economical. Therefore, the love of Beti's chiefs to acquire wives without the women's consent is castigated as a perversion of the African traditional

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society. Apart from their annihilation of female dignity, the chiefs abuse the tradition they are supposed to uphold and collaborate with the colonialists to oppress the people. The chiefs in *Mission to Kala* and *King Lazarus* are the main focus of Beti's criticism of traditional values. These chiefs virtually work against the development of the country and the total emancipation (liberty) of mankind. Towards the end of Medza's stay in Kala, he consummates sexual initiation by rejecting the "urban" charm of Eliza for the "rural" freshness of Edima. Consequently, we may make bold to state here that the use of these two names are very symbolic; Eliza for Western civilization and Edima for traditionalism. This particular experience of Medza comes with mixed blessings because Edima is the daughter of the very chief of Kala, whom Medza describes as an "old swine" and one of the people's oppressors. Therefore, the sexual act between him and Edima may not truly represent a perfect symbolic initiation into traditional rural purity. In fact, it substantiates Beti's contention that such purity no longer exists.

Beti's attack and criticism of the perverted African institution of traditional chieftaincies are carried even fiercely in *King Lazarus.* Chief Esomba Mendouga uses his twenty-three wives as "play things in his hands". Many of his subjects call him "the old swine". He oppresses the youths and women in particular. In fact, he embodies the vices that Beti identifies in the African elders and chiefs. Since his wives are very passive, they do not protest for their rights. It is only Makrita, the first wife, and the only woman in Beti's pre-independence novels, who stands up and fights for her rights. The elders and chiefs feel that a woman's opinion should never be sought. That is how they get their wives. That is equally how Medza's father probably married Edima to Medza's brother. Mongo Beti shows his readers that African youth and the women are the victims deprived of their rights and liberty by the stupidity of their elders and chiefs.

It is in recognition of this stupidity and collaboration of the elders and chiefs with the colonialists, that Beti portrays the main African heroes in his pre-independence works in the condition in which they are: Banda in *Ville Cruelle*, succeeds not because of his produce but due to the hand of fate. He does not find it easy to return to his traditional African society but ventures further to Fort-Negrè, an unknown city to him. Denis in The *Poor Christ of Bomba*, is handed over to Father Drumont by his father who has seen the Christian missionary as an opening for him to be relieved of his paternal responsibility. On his part, Jean-Marie Medza in *Mission to Kala* is sent to school at a very early age by his father with the desire to see him accumulate many certificates as possible. He is alienated from his traditional culture and finally, like the other lead-characters in the other novels, does not succeed in finding a place either in the traditional society or the Western. Once more, the informing spirit of Beti's first pseudonym, Eza Boto – "alienated people" is emphasized here.

All these vices militate against the emancipation and liberty of the youths. By such a presentation, Beti is out to educate the masses to stand up and fight for their rights. Through the educative role of literature, this paper opines that literature can effectively contribute to liberty in Cameroon.

Names are very important in understanding Beti's politics in his fiction. Names in literature, in general, effectively situate works of art in particular geographical environments. Apart from the white characters in Beti's fiction, the names of majority of his protagonists are essentially of Beti origin. Banda, Medza, Zambo, Edima, Esomba, Mendouga, Amougou, Mor-Zamba, Abena, Mbarga Onana just to name a few are good examples. When Beti gives some of these African characters Christian names, it is because he partly intends to expose the theme of alienation that his first pseudonym, Eza Boto, symbolizes. Jean-Marie Medza is a good example of this class, who possesses some western values. Chief Essomba Mendouga abandones the culture of the people that he is supposed to uphold and protect when he becomes a Christian and takes the name Lazarus. Chief Essomba Mendouga was during the advent of Christianity, used to the joys of polygamy and kept strictly to tribal ethics.

It is through a system of mutual acceptance that the king assures the political stability of the Essazam people and guarantees the safety of his subjects. As soon as the chief becomes a Christian and takes the name, Lazarus, he invites the wrath of all tradition-conscious persons in his kingdom. The chief, however, seems to have no sense of consistency. He falls back upon polygamy and as soon as he falls sick again, he pretends to go back to Catholicism and to send away his wives. In bringing out the clash of culture seen through the actions and reactions of Essomba Mendouga, Mongo Beti is in essence, criticizing the Cameroonian society at the time of his writing. The clash that leads to the civil war highlighted in *King Lazarus* is detrimental to the development of the society. There can be no development in any society without peace. This seems to be the main message Beti is stressing here.

Zacharia, an African character, with a western name plays a significant role in Beti's *The Poor Christ of Bomba*. He may be likened to the African seer who does not naively accept Christianity totally and neglect his own background. He is conscious of the fact that the two cultures must recognize the existence of the other. Mongo Beti seems to have given him a Christian name and even put him in the novel to play two main roles. First, to check Denis's naivety and Father Drumont's illusion about his mission in Bomba. Secondly, to act as the spokesman for the radical African point of view. It is he who makes readers realize that he knows his people

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very well and is equally proud of them. Shortly before they leave for the tour, he warns the Father that his years of neglect will not have changed the people of Kala one bit and he is later proved correct. Father Drumont makes a speech to the people and refers himself as "their good shepherd and they were his lamb" (25). It is Zacharia who gives a very cruel parody of the speech. He claims that the sentiments expressed by the Father are "utterly ridiculous" and contends that Drumont's use of a different cultural reference makes it incomprehensible to the people. One cannot understand what is "meant by a good shepherd, since we have no shepherds in this country (25). This aspect of Zacharia'a parody highlights the blunders that can result from ignorance of a people's cultural patterns which consequently, results in clash of cultures if one must be imposed on the other without any such considerations. Zacharia's point above, definitely receives Beti's approval as he further reiterates the idea in the father's conversation with Mr. Vidal, the French Colonial Officer in order to enable the African pass across his message to the father. It is, therefore, no doubt that Beti gives the African only a Christian name, Zacharia. Father Drumont seems to always listen to Zacharia in spite of his rudeness to him because he is conscious of the fact that the cook knows him too well. When Denis runs to Zacharia with complaints about the wickedness of the Talans, he retorts angrily: "What does it matter to them, all your confession and communion, God knows what? They are busy with something else, my little Father. Money, money … that's the great thing in life, man …" (19). Zacharia therefore, has quickly realized that these people are very smart and have recognized the importance of money in modern life and are chasing it no less eagerly than the priests themselves in particular and the colonial masters in general. After all, the catechist has reveled the thoughts of the people to the priest, "they say all of you are after money" (20). The Father is shocked but cannot do anything to change the people's point of view. When Father Drumont destroys the people's musical instruments because they are dancing on the first Friday, it is again through Zacharia that the readers seem to hear Beti's view being expressed. Zacharia continues to whistle the popular tune that was played on the xylophones before Drumont destroyed them (53). Mildred Mortimer thinks that through Zacharia, Beti is sending a "subversive message clear to the reader, if not to the priest' traditions live on in spite of many angry missionary's violence against a few sticks of wood" (49).

The last scenes of the novel show Zacharia, Father Drumont's African favourite, intending to marry Catherine and as a result becoming a polygamist. The father, who at the beginning of the story had advised his Christians against associating with polygamous members of their family, advises Clementine to stay with her husband, Zacharia but the "faithful" Christian refuses. At this particular juncture, one finds it difficult to understand the Father and the mission for which he came to Africa. However, one may contend that by this misunderstanding of the Father and his religion, Beti intends to show that the African culture is more important to the Africans than the imported religion. From the foregoing discussion, we can submit that Alexandrè Biyidi Awala, during his earlier years of using Mongo Beti, did not really show himself as a child of the land as the name supposes but brought out alienation as portrayed in his first pseudonym, Eza Boto. It is in the second part of his writing, the post-independence era, that he asserts, indeed that he is the "son of the soil". This is probably because most African states had gained independence by this time.

Main basse sur le Cameroun (1972) which broke Beti's fourteen years of silence since the publication of *King Lazarus* in 1958, acts as a pointer in his new literary perspective. The new perspective is the author's indictment of local post-independence politics. Andrè Ntonfo has stated that all the events that constitute Beti's political writings centre around.

> *Deux figures historiques antagonistes dont l'une, Ruben Um Nyobè, est nommemant designée, tandis que l'autre, Amadou Ahidjo porte l'identié fictive de Baba Toura la Bituré. (46)*

In effect, Andrè Ntonfo is saying that Beti's (main) political novels are constructed around two historical characters, Ruben Um Nyobè who bears his real names and Amadou Ahidjo, whose fictional name is Baba Toura the Biture. Consequently, we make bold to submit here that Beti's pen names and the names of these characters control the politics in his post-independence novels in particular. The role played by Ruben in shaping the political history of Cameroon is well-highlighted in *Main basse sur le Cameroun*. It is in this text that Beti first presents the reader with the image of an independent African state where scenes of human cruelty, misery and ignorance debunk the pre-independence romantic vision of liberty, equally and fraternity. It is because *Main basse sur le Cameroun* was proscribed shortly after its publication that Beti decided to present the fictional replica of the text. *Remember Ruben*, consequently, was written to satisfy this goal. The author himself acknowledges this:

> *… J'ai voulou mettre sur une forme romaneques toutes les idées que j'avias mises sous une forme d'essai, pamphlete dans main basse sur le Cameroun… Par consequent, il est certain que dans ces deux livres et dans la suite d'ailleurs, je témoigne sur la vérité de décolonisation au Cameroun et en Afrique … (Biakolo 101 – 03)*

Beti contends in this passage that though Cameroon is independent, it is yet to be decolonized. This accounts for his political inclination. Though Ruben is a historical figure in *Remember Ruben*, he plays only

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a very limited role in the novel. Instead, Beti makes Mor-Zamba and Abena to embody Ruben's revolutionary spirit. Ruben is almost completely absent from the first part of the novel that bears his name, even his name, apart from the title, only appears once in the eighty eight pages of the first part. The reader searches more and more, whom he should remember. Charley-Gabriel Mbock submits that each reader goes on searching his own Ruben – at least those who have not heard of him. But in order that the reader should have some information on the political history of Cameroon, his imagination projects beyond the simple description of an individual and he grows enthusiastic about an epoch, a region (116) (our translation). Consequently, a name in literature can mean much in controlling the plot of the work and highlighting the major pre-occupation of the author. Ruben in Beti's works means revolution – a total struggle or fight for a people's liberty. The title of *Remember Ruben* reminds the readers of the revolutionary spirit and combative nature of Ruben Um Nyobe, first leader of the U.P.C. political party that fought for the independence of Cameroon and who was killed on the 18th September, 1958.

Beti's major imaginary characters in *Remember Ruben* are Mor-Zamba and Abena. These are the characters who defy the tyranny of the system which Ruben had fought against to no avail. These two characters are very symbolic in the novel. Mor-Zamba in Beti language means "man of god" or "Providential man". By giving his character such a name, Beti partly wants to bring out the importance of fate or the role of destiny in any liberation struggle or any meaningful change in a society. The first part of *Remember Ruben* titled "Everything for a wife nothing for a gun" expresses the same dichotomy that one finds between Mor-Zamba and Abena. Mor-Zamba is in search of the past (represented by the women), that is, the symbol of his origin, whereas Abena is determined to move into the future. This part of the novel echoes Mor-Zamba'a attempt at getting into traditional life. Abena tries but to use the "gun" to free himself from the tyranny of the system which also represents the past. The disturbing question Mor-Zamba and Abena have to solve is whether one of them should stay in the village in order to cleanse it of its decadence or should go in conquest of new territories. A solution to this problem is finally found. Mor-Zamba learns of his past. Time to him has been found. This is very important because it was the absence of the knowledge of his past life at the beginning of the story at Ekoumdoum that led to his solitude and secluded life. This discovery can find meaning in Alexandrè Biyidi's pen names, first Eza-Boto – that makes Biyidi to be alienated and Mongo Beti that makes him to assert that he is the "child of Beti land". Abena can be likened in this novel to the one deprived of his past. Twenty years of separation between Abena and Mor-Zamba represent the most alienated colonial period experienced by Cameroonians. When Beti creates his heroes in two faces, the idea he seems to have is that the nation is constituted by the tribe (traditional village and the individual). The nation, therefore, can only advance if the past is recognized. However, it is worth noting that Beti does not mean here that the past must be set up as a model to be followed, but should be a source of inspiration towards which Modern Africa must turn. That is why Alexandrè Biyidi Awala becomes Mongo Beti, while Mor-Zamba, after having discovered his past, returns to Ekoumdoum and inherits power as the legitimate chief who is supposed to cleanse the village of its decadence.

In spite of the fact that Abena is to replace Ruben after his death as the leader of the U.P.C. political party, he could not liberate him physically from his enemies. It is Mor-Zamba (Providential man) in the Beti language and an illiterate, who is politically and socially naïve, who enjoys the honour of liberating Ruben from the police. It is in this way that the role of destiny as his name stands for, is made significant in the novel.

In *Perpetua and the Habit of Unhappiness*, Mongo Beti also uses names to send his high and explosive political message to the readers. Through Essola's quest for the cause of Perpetua's death, one discovers that the search is in essence to discover why there is, in effect, not much difference between the former colonial rule and the new rule established by the Cameroonians themselves. From Essola's investigations, one discovers the societal ills that Beti criticizes. The three main pests in the society, dictatorship, alcoholism and the French language hinder any meaningful development and liberty in the Cameroonian society. The investigation over, Essola, who represents an oppressed Cameroonian, summarily kills his drunken brother, Martin, whose complicity in the inhuman marriage of Perpetua, he takes for granted. It is an intentional act that Beti gives Essola's brother, Martin, a Christian name and presents him as a drunkard, symbolizing one of the pests in the society. He equally symbolizes the difficulty in establishing a solid base for tomorrow's nation against the despotism and greed of the neo-colonial elite. Perpetua is seen in the novel as a victim of her mother – a devouring mother and her brother, Martin.

Perpetua and her mother are also symbolically portrayed. In this way, they effectively convey Beti's high political message. Perpetua's name and symbolic character stand high as far as Beti's political image is concerned. She is first a clearly defined personality before his symbolic role. She represents absolute silence in Beti's novels. The silence of Perpetua is that of the Cameroonian nation that sees itself exploited by even her citizens and the mother (France). Her death in pregnancy constitutes a condemnation of the soul destroying materialism to which she is being sacrificed.

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In general, Perpetua's tragic fate represents the rape of Africa in the traditional, political, social and economic spheres. On the symbolic significance of the girl in the novel, Mongo Beti has pointed out that a sort of fatality aborts all the liberation efforts of Perpetua. In his 1979 interview with Anthony Biakolo which we have translated into English, Beti had this to say:

> *I think the name Perpetua itself contains no doubt something of fatality, of continuity in the feminine condition as well as in the African situation. The two conditions are similar: a sort of fatality aborts all liberation efforts of Perpetua and of women in general. The character goes back to square one in a kind of vicious circle. It is this kind of despondency that I wanted to depict in the word Perpetua and the character's own life. (Biakolo 103-04)*

We insist here that a name in literature can carry very high political message. This is exactly what we see in the name Perpetua and Beti's contention in the quoted passage bring out the kind of loss of hope that characterizes most African countries in their attempt to liberate themselves from traditional and imperialistic obstacles to progress. Symbolically, this stands for all the difficulties all African countries face in the liberation struggles. Perpetua is very optimistic until her death that she will one day be liberated. The consolation seems to be a political message that Beti is giving Cameroonians (humanity in general) that they will one day be liberated. Here, Beti seems to be saying that time and patience are necessary conditions in the Cameroonian politics. This fact can also be corroborated by using *Remember Ruben*. In spite of all the difficulties in establishing a truly democratic society in this novel, the future is not bleak. That is why at the end of the novel no one is left in doubt as to the intention of Mongo Beti in echoing the militant struggles of Ruben Um Nyobè:

> *Africa has been in chains, so to speak, from eternity, whenever we liberate her will be soon enough. Our struggle will be long, very long… Many years from now in the course of which thousands of our people, women and children among them, will probably die, there will be people, to smile at the memory of these preliminary stirring, as one does in thinking of innocent games of childhood. (252)*

From this contention, we opine that Mongo Beti is concerned and determined to see Africa liberated from forms of domination as he is angry with Africa's exploitation. This can be explained by the attention that the author pays to everything affecting the fate of Ruben and his followers. The name, Ruben therefore, means much as far as Mongo Beti's post-independence fiction is concerned. His choice of pseudonyms, names of some of his protagonists and the symbolic manner of presenting some of his characters, inform these critics to contend that Beti's post-independence works could be said to constitute a plea for political pluralism, tolerance, civil liberties and individual rights. At the end of reading *Remember Ruben* and *Perpetua and the Habit of unhappiness*, the question, what is in the names, 'Ruben' and 'Perpetua' would have been answered.

IV. Conclusion

This paper argues that true education is liberatory, not inhibitory. It is in Kala that Medza in *Mission to Kala* receives all the education that makes him a man; that brings about his freedom which he has long cherished but had been unable to assert because of his upbringing. To prove Beti's point, it is important that Medza leaves for Kala with preconceptions which he changes with the dawn of true education. This is exactly what obtains when Alexandre Biyidi Awala decides to drop his real name for Eza Boto.

In this respect, we submit that *Mission to Kala* is a parody of the white man's "mission to Africa". On the symbolic level, Medza parodies the colonial adventure. "An easy adventure" he says, among comparatively simple people, "is the secret wish and aim of every adventurer" (16). That Medza's mission is a parody of French mission in Africa finds illustration in the conquistador image and ambition with which Beti invests his hero. Pizarro, the Spanish adventurer, whom Medza begins to compare himself with (Medzarro) is a typical colonial figure in European history. He was an imperialist who conquered Peru in the 16th century. The French in Africa would not escape Pizarro's fate, Beti seems to say. Medza is both a typical example of the product of the colonial system (before the mission) and a weapon against it (during and after the mission). His short-coming, in as much as Beti does not show that they stem from innate disposition or tendency, must be taken as short-comings of the system.

As part of the conclusion of this paper, we should reiterate the role of literature in society. It was Frantz Fanon, one of the twentieth century's greatest black political thinkers , who said, "each generation must out of relative obscurity, discover its mission, fulfill it or betray it" (176). This statement is applicable to the pioneering generation of African writers to which Mongo Beti belongs. He draws his inspiration from the Cameroonian society through problems and people. Each period in Beti's writing has its own peculiar values and problems: that is from pre-independence optimism to post-independence social and political disillusionment to the present economic mismanagement and political abuse. This paper has demonstrated that the writer has a social function or a moral obligation. That is why it upholds some critics' view on the role of the writer in his society. According to Wole Soyinka "The artist has always functioned in African society as the record of mores and experiences of his society and as the voice of vision in his own time"

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(142). This view tallies with ours and it brings out the significance of history as vision in the creation of a work of art. On his part, Es'kia Mphahlele stresses the central political idea of writing:

> *Every writer is committed to something beyond his art, to a statement of criticism of life…the writer, a freeman addressing freeman has only one subject – freedom (VII)*

Mongo Beti has been shown in this paper as one who is willing to contribute to the freedom or liberty of mankind. Consequently, we assert in this essay that Cameroon literature, in its critical realist tradition, contributes immensely to freedom or liberty in Cameroon.

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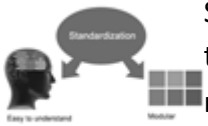

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Note :

"

- In future, if the board feels the necessity to change any board member, the same can be done with the consent of the chairperson along with anyone board member without our approval.
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"

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2. Ethical Guidelines,

3. Submission of Manuscripts,

4. Manuscript's Category,

5. Structure and Format of Manuscript,

6. After Acceptance.

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Mistakes to evade

- Insertion a title at the foot of a page with the subsequent text on the next page
- Separating a table/chart or figure - impound each figure/table to a single page
- Submitting a manuscript with pages out of sequence

In every sections of your document

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· Keep on paying attention on the research topic of the paper

· Use paragraphs to split each significant point (excluding for the abstract)

· Align the primary line of each section

· Present your points in sound order

· Use present tense to report well accepted

· Use past tense to describe specific results

· Shun familiar wording, don't address the reviewer directly, and don't use slang, slang language, or superlatives

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Abstract:

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An abstract is a brief distinct paragraph summary of finished work or work in development. In a minute or less a reviewer can be taught the foundation behind the study, common approach to the problem, relevant results, and significant conclusions or new questions.

Write your summary when your paper is completed because how can you write the summary of anything which is not yet written? Wealth of terminology is very essential in abstract. Yet, use comprehensive sentences and do not let go readability for briefness. You can maintain it succinct by phrasing sentences so that they provide more than lone rationale. The author can at this moment go straight to shortening the outcome. Sum up the study, with the subsequent elements in any summary. Try to maintain the initial two items to no more than one ruling each.

- Reason of the study - theory, overall issue, purpose
- Fundamental goal
- To the point depiction of the research
- Consequences, including definite statistics - if the consequences are quantitative in nature, account quantitative data; results of any numerical analysis should be reported
- Significant conclusions or questions that track from the research(es)

Approach:

- Single section, and succinct
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- Center on shortening results - bound background information to a verdict or two, if completely necessary
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- Present a justification. Status your particular theory (es) or aim(s), and describe the logic that led you to choose them.
- Very for a short time explain the tentative propose and how it skilled the declared objectives.

Approach:

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- Explain materials individually only if the study is so complex that it saves liberty this way.
- Embrace particular materials, and any tools or provisions that are not frequently found in laboratories.
- Do not take in frequently found.
- If use of a definite type of tools.
- Materials may be reported in a part section or else they may be recognized along with your measures.

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- Report the method (not particulars of each process that engaged the same methodology)
- Describe the method entirely
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- Simplify - details how procedures were completed not how they were exclusively performed on a particular day.
- If well known procedures were used, account the procedure by name, possibly with reference, and that's all.

Approach:

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What to keep away from

- Resources and methods are not a set of information.
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Results:

The principle of a results segment is to present and demonstrate your conclusion. Create this part a entirely objective details of the outcome, and save all understanding for the discussion.

The page length of this segment is set by the sum and types of data to be reported. Carry on to be to the point, by means of statistics and tables, if suitable, to present consequences most efficiently.You must obviously differentiate material that would usually be incorporated in a study editorial from any unprocessed data or additional appendix matter that would not be available. In fact, such matter should not be submitted at all except requested by the instructor.



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Content

- Sum up your conclusion in text and demonstrate them, if suitable, with figures and tables.
- In manuscript, explain each of your consequences, point the reader to remarks that are most appropriate.
- Present a background, such as by describing the question that was addressed by creation an exacting study.
- Explain results of control experiments and comprise remarks that are not accessible in a prescribed figure or table, if appropriate.
- Examine your data, then prepare the analyzed (transformed) data in the form of a figure (graph), table, or in manuscript form.

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- Do not present the similar data more than once.
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- Never confuse figures with tables - there is a difference.

Approach

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- Give details all of your remarks as much as possible, focus on mechanisms.
- Make a decision if the tentative design sufficiently addressed the theory, and whether or not it was correctly restricted.
- Try to present substitute explanations if sensible alternatives be present.
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- Recommendations for detailed papers will offer supplementary suggestions.

Approach:

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Methods and Procedures	Clear and to the point with well arranged paragraph, precision and accuracy of facts and figures, well organized subheads	Difficult to comprehend with embarrassed text, too much explanation but completed	Incorrect and unorganized structure with hazy meaning
Result	Well organized, Clear and specific, Correct units with precision, correct data, well structuring of paragraph, no grammar and spelling mistake	Complete and embarrassed text, difficult to comprehend	Irregular format with wrong facts and figures
Discussion	Well organized, meaningful specification, sound conclusion, logical and concise explanation, highly structured paragraph reference cited	Wordy, unclear conclusion, spurious	Conclusion is not cited, unorganized, difficult to comprehend
References	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring

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