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Dissident White Writer
Conformity and Contestation

Highlights

Toni Morrison's Beloved
Dramatic World of the Igbo

Discovering Thoughts, Inventing Future

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Awareness on the Ways God Speaks to Man: the Socio-Economic Significance

By Kalu Ebi Uma, Hyacinth Aniagolu & Rose D. Onwusogbulu

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Abstract- The paper focuses on the need for gaining knowledge and understanding on the different ways the owner of life talks to man, and the many benefits associated with it. It is indisputable that God speaks all the time to man, but ignorance has impeded man from proper understanding and effective use of it. Those who have been aware have helped in myriad ways in uplifting humanity. From time immemorial, God has spoken through the light and sound (Holy Spirit), dreams, nudges, intuition, golden tongue wisdom (day dream), man and animals, among others. Eradication of ignorance, many discoveries, advancement in arts, religion, music, poets, sciences and technology bothered on good understanding of God's language and proper appropriation. Increased awareness on these different communication approaches of God, will definitely reposition a lot of things in the development of man and his environment.

Keywords: *awareness, god, man, speaks, socio-economic, significance, ways.*

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Awareness on the Ways God Speaks to Man: the Socio-Economic Significance

Kalu Ebi Uma [α], Hyacinth Aniagolu [σ] & Rose D. Onwusogbulu [ρ]

Abstract- The paper focuses on the need for gaining knowledge and understanding on the different ways the owner of life talks to man, and the many benefits associated with it. It is indisputable that God speaks all the time to man, but ignorance has impeded man from proper understanding and effective use of it. Those who have been aware have helped in myriad ways in uplifting humanity. From time immemorial, God has spoken through the light and sound (Holy Spirit), dreams, nudges, intuition, golden tongue wisdom (day dream), man and animals, among others. Eradication of ignorance, many discoveries, advancement in arts, religion, music, poets, sciences and technology bothered on good understanding of God's language and proper appropriation. Increased awareness on these different communication approaches of God, will definitely reposition a lot of things in the development of man and his environment.

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I. Introduction

From time immemorial, God has always spoken to man in different ways mainly to assist him discover, create, solve problems, improve on his life and environment, among others. Sometimes, man has failed to abide by the directives of God due to ignorance. A good grasp of the various ways the indescribable, formless source of and sustainer of all life communicates is imperative for a better living. Most teachers of truth and divine wisdom have encouraged the awakening of consciousness so as to be able to follow the regular guidance and directives of God for happy living. Those who understand have benefited tremendously and have been able to help humanity advance in various fields such as religion, medicine, science and arts, among others. Just as Klemp (1987) points out that the reason for spiritual enlightenment is not to escape life but to learn how to live it richly and enjoy it. One can be happy even when temporarily deficient of material requisite of well being if one takes and obeys God's words strictly. Man as a spark of God is beyond flesh and blood. Man as an immortal spark of divinity wearing bodies that have spiritual channels through which God constantly speaks to him. As a spiritual entity, he is never left at any point in time without communication with his owner, God. Those who listen and abide by God's words with love in their hearts shall find love wherever they may be. This is because they have come to the level of understanding that you either obey God or suffer the consequences of egocentrism or self assertion. Twitchell (2004) points out that the voice of God speaks to all who listen. It speaks in various ways using animate or inanimate objects and any person who listens, obeys, and gives himself up to God shall be able to acquire whatever is the person's heart desire such as riches, wealth, healing, happiness, enlightenment or understanding of the divine wisdom. This indicates the various socio-economic benefits associated with knowing the ways God speaks and making good use of it in the advancement of one's life.

Most men that have helped in the advancement of humanity have in one way or the other listened and obeyed the voice of God. As the all knowing and lover of all life, God still communicates to man every day. There has never been a time when man does not have the opportunity to avail himself of the regular guidance and directives of the creator. In other words, God speaks regularly to man as we exist because of the love of God. But out of ignorance, many of us usually forget about our divine heritage and main purpose of existence in this world of duality– good and bad, positive negative, and so many enmesh themselves at the extreme negative pole of life and as such unable to see, hear or understand the language of God. Twitchell (2002) points out that God speaks to all, but how many hears His Voice? It comes from inside man informing him the beauty beyond the earth world; it also comes in the wind, the waters of the river, and through the voices of nature and man.

Hebrews 1: 1-2 points out that God spoke to our fathers in different ways through the prophets, has in this last day spoken to us through his great messenger who he has appointed heir of all things. This is interesting if we understand that apart from speaking to us through his prophets, has spoken through some of His messengers, Jesus, Muhammad, Buddha, Krishna, among others who were the matrix for the distribution of the divine spirit.

Economics as a science of choice implies minimization of waste of time and efforts by making good choices. When we stick to our personal choices in

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spite of the options from God, we make serious mistakes, waste precious time and resources, and complain bitterly as if we have been forsaken. This is often because of lack of listening or understanding of ways the owner of life usually speaks. The ignorance of the various ways God talks to us has adversely impacted on our responses at some crucial periods in our lives. It has been pointed out that knowledge is power and exposure to certain knowledge helps us to do it right. Actually, God has no form and being the source of everything and speaks in the most common ways that most times, it seems difficult to comprehend. It becomes imperative to highlight some of the known ways the owner of life communicates to man.

So, in this paper, it is our intention to expose some of the various ways in which the owner of life speaks to man so as to be in the know and reap the benefits associated with this knowledge. The paper is presented in this order: section two dwells on the different ways God speaks, section three focuses on the socio- economic significance, while section four deals with how to be in a position to easily understand God's words and conclusion.

II. The Different Ways God Speaks

Prior to and after the inception of religions, philosophies, metaphysics and other esoteric teachings, God has spoken to man. This is because man is older than religion and a holy child of God, and there is always interaction between man and the immortal creator. Man really is a soul wearing bodies and the coarsest of which is the physical aspect. Klemp (2012) notes succinctly that soul is the true self, the inner, most sacred part of each person. Soul exists before birth and lives after the death of the physical body. As a spark of God, soul can see, know, and perceive all things. It is the creative centre of its own world. This implies that soul or man is beyond what some of us belief it is. The qualities of man as soul are such that an awareness of them puts one in a better position to apprehend and appreciate the flow of communication from the creator.

Klemp further points out that God speaks through the voice of conscience, Holy Scriptures, feelings, and even the positive urgings of other people. Yet there are other ways. God's voice also reaches us through human love, intuition, dreams, the spiritual exercises of ECK (Holy Spirit), or a direct experience with the light and sound of God. Undoubtedly, the owner of life speaks through the Holy Spirit, which is constantly pouring to all life.

Given the above stated, it is our intention to highlight some of the various ways God speaks to man, which includes, among others (i) Holy Spirit (light and sound); (ii) dreams (iii) nudges(iv) intuition(v) golden tongue wisdom (vi) animals and human beings.

From time immemorial, God has spoken to man through the twin aspects of the Holy Spirit. In the Holy Bible, Act of Apostles 2:1-4 gives accounts of how God spoke through the Holy Spirit in the form of tongue of fire (light) and mighty rush of wind (sound) and the Apostles were inspired to do a lot of things. Besides, Saul on his way to Damascus to attack the Apostles of Jesus, had an encounter with the Holy Spirit, in form of light and voice, and because of his negative intention, he had to suffer sight problem for three days, but eventually recovered (Acts 9:1-18). In actual fact, God has spoken and still speaks to man through the twin aspects of Holy Spirit and this gives the greatest wisdom man needs to tackle life challenges. God spoke to Moses through the light and voice in form of the burning bush.

The word of God which is Holy Spirit is ever coming to us in form of light and sound for an impact beyond reason. Twitchell (2003) points out that knowledge of light alone will give knowledge of life, for light is the source of all knowledge, and sound is the spirit, or life itself. This presupposes that if you avail yourself of the opportunity to listen this way God speaks, you equip yourself with wisdom and the ability and capability to withstand life situations. Klemp (1992) posits that the purification by sound and light (Holy Spirit) is the only way for soul to enter the higher kingdom of God. And the sound is of special importance in that it brings spiritual liberation. Man is lifted above the human consciousness into the higher realms of being.

Recently, a friend was seriously searching for an important document required by his superior officer in his office, but could not locate it. He then relaxed and ask God for guidance. So, after a period of time, he decided to leave his office for an errand. On locking his office, God spoke through a flash of light which drew his attention to a point outside his office where he left the document he was searching inside his office. He was so happy and thanked God.

God speaks to man through dreams. In spite of what most people say of dreams, it remains an important way God speaks to man. Encarta Dictionary (2009) sees dream as a sequence of images that appear involuntarily to the mind of somebody who is sleeping, often mixture of real and imaginary characters, places, and events. Klemp (1999) states that our memory of dreams is a glimpse of the full spiritual life that each of us leads beyond the physical. Dreams are important as they are one of the ways God speaks to you (Klemp, 1997). Dream is an experience in the invisible world of God recalled clearly or with distortion. Accounts abound on how people have been guided through messages got from dreams. A typical example is the symbolic futuristic dream of Pharaoh which was properly interpreted by Joseph. This dream of famine compelled Pharaoh to store foods during the bountiful harvest against the periods of lean harvest and was able to save the people of the area from starvation(Genesis

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41: 1-57). Dreams, whether symbolic, past life dreams or any form are ways God communicates to soul.

A woman who accepted marriage with a young man was discouraged and demoralized when she got to know the young man's religious belief. She was in a quandary and despondent situation, so she asked God for guidance and directive. Later, she had a dream of the positive effect of her marrying to the man. Eventually, she jumped into the marriage confidently and concluded that God spoke to her through her dream. Klemp said that dreams touch every level of our life. They may let us glimpse the future, or give suggestions for healing, or share insights into our relationships. Above all, they can and will steer us more directly toward God. From ages, dreams have helped man overcome ignorance of self, reform environment, come up with inventions and escape dangers. Those who have acquired the ability to understand and interpret their dreams can vouch for God's regular communication with man.

It was through dream that the French Tailor, Barthelemy Thimonnier invented sewing machine through getting instruction and guidance. Several years went by and he was not able to conclude his dream project. Consequently, he toyed with the idea of abandoning the project. God spoke again to him through dream state. He was ordered to complete the project within a specified time frame or face untimely death. His obedience gave mankind the sewing machine in 1829 (Encarta, 2009) that revolutionalised clothe production, thereby saving man from undue suffering from the vagaries of harsh weather condition.

In addition, when Europe was faced with the prospect of hunger and starvation, God spoke to Christopher Columbus and directed him to go on a voyage to the New World- America. Throughout the preparation for this journey into the "unknown," through the Atlantic and the Pacific oceans, God guided Columbus. Through the discovery of America, Europe and indeed the entire world gained a new lease of life in many respect and a new chapter of world history was opened.

A nudge is another way God speaks to man. It is a gentle divine touch to move somebody into action. Most times we receive this nudge, but ignore it, and later complain, 'if I had known I would have followed the inner nudge'. A young man shared this experience. He was addressing his community under a big tree as it was the custom of his people at the time, whenever someone passed out from the university. Little did he know that somebody was seriously jealous and planned to harm him mysteriously. In the course of his speech presentation, he had a strong nudge to step forward. He spontaneously stepped out. A big snake landed at the initial point he stood. The important point here is that he followed the gentle divine push by God, and escaped harm.

A man heading to a street in Ogbor hill, Aba in Abia State had a nudge to pass through a filling station instead of the normal street. He obeyed and moved along. When he rejoined the street, he was about 20 feet ahead of others walking along with him. On turning to a crash of a trailer, he saw a grievous and fatal accident that killed somebody, and which he would have been one of the victims if not that he followed his nudge.

Intuition is like a compelling force to take action. It is an insight or perception of what to do that is beyond reasoning or analysis. It is like a still small voice that always tells you what to do to make your life better. When you heed to it, it will be clear to you that the guide is beyond reasoning. A man who opted to write a book, requested for God's guidance and direction. While in a library searching for books, he got an insight beyond reasoning on what to do. He quickly understood that God has spoken. He responded to the insight and was happy in the long-run.

During the World War II must of the actions of Harold Wilson of Britain was guided by intuition and nudges. On one of such occasions, Harold Wilson got inner prompting to leave his back seat and go to the front. Having learnt not to play with his nudges, he immediately ordered his driver to stop. When he was seated in the front seat beside the driver, he ordered the journey to continue. Few minutes afterwards, an enemy plane dropped a bomb that exploded very close to the rear of the car. The impact would have upturned the car with devastating effects. However, his added weight in the front helped to stabilise the car and he remained alive to prosecute the World War II with the other members of the Allied Forces until victory was won against Hitler and his own allies, and to the glory of the whole world.

Golden tongue wisdom or day dream is another way God speaks to us. Klemp (1997) states that the golden tongue wisdom is a blending of inner truths with an outer experience of some kind; some everyday activity that you are doing. It is God giving us spiritual message. This reminds me of a young man's experience. He was in quandary whether to go on an errand to a place before attending evening religious programme. He knew going on that errand first may mean being late or absent from his valued programme. He casually said God help me take decision. Suddenly, a big lorry drove passed him, and he saw an inscription on the vehicle, "Do God things first". He quickly took decision and went to the religious activity. He was happy indeed for learning new things in the programme and eventually attended the errand.

In another occasion, a young lady prepared to check her Joint Admission and Matriculation Examination (JAMB) Result. At the front of the yard, her relation came out of one room wearing a T-shirt bearing, 'not available'. She thought of this information from God, but was anxious to go. On arrival at JAMB office, the

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queue was so long, and after much struggle and time wasted she got in to check her result. She was told that her result was not available. She quickly recalled the message given to her earlier but she could not heed to it, and had to waste useful time. Divine spirit is always telling us how to run our lives better through the inner and outer communication channels, but because we rely so much on the mind and matter, we do analyse and agitate everything coming from divine spirit, and so we miss the guidance from God. Suffice it to mention that everything in life, animate or inanimate, visible or invisible are fabricated with divine spirit and as such the owner of life can use any medium considered apt to communicate to us.

God also speaks to man through man and animals. One unique thing about the owner of life is that IT can use any form of life to give information to man. IT has no barrier in reaching whoever and wherever, IT wishes to reach. Those who keep pets can tell remarkable stories on how messages have been received through the pets. Everything is connected with the divine force called Holy Spirit or God, and as such can be the avenue for remittance of message to man.

A dog's bark is a signal to the owner, a bird's twitter or song could be giving information and a cat's abnormal behaviour can be a way of giving message. So, this means that to really listen to the voice of God, it is necessary, we be on the alert on these various ways divine spirit talks to us. The voice of God speaks to all who listen; it speaks in the whisper of the wind, the roar of the seas, and the voices birds and animals, in all things (Twitchell, 2004).

It is often said that the voice of man is the voice of God. God sometimes talks to us through our loved ones or even a strange person. Many often we reject valuable advice from man due to ignorance. For instance, one day, a father who is a professional driver visited home in the evening. The daughter who was less than four years old was so happy and welcomed him. She told him to take a bath and sleep. The man knew God was speaking through her daughter, but he thought it necessary to go out and do more work. On entering town, he had a problem he least expected. He now recalled what transpired with his daughter, and accepted that he did not take God's directive serious. He learnt his lesson on obeying God or suffer.

From the aforementioned, it is needful that we train ourselves, and be open to get messages from God in any way possible. This means frequent prayer or spiritual exercises to put us in a state to be able to know when God speaks. In other words, there is the need to maintain constant relationship with the divine spirit. We need to have open heart, be flexible, develop inner trust and confidence in the divine teachers of truth who are the matrix by which Holy Spirit reaches us at our various levels of consciousness.

III. The Socio-Economic Significance

God's communication to man has been for a good number of reasons. Its proper, strictly and judiciously appropriation have played unquantifiable role over the years in changing, improving, reforming, transforming and repositioning a lot of things to the benefits of man. Actually, there has never been a time when God left man without counseling, guidance and directive. This is mostly done by the awakened individuals who are instruments and servants of God. This is because as the heirs, holy children, princes, princesses of God, God wants all of us to be useful in the long-run after series of education in the lower worlds were souls exist in various forms. Hence,God devices different approaches to speak with all ITS creatures. Most time, man is unable to catch the message, nevertheless, God usually find a way to make his intentions known to man.

The primitive men were able to face most of their environmental threats and insecurity by implementing the word of God given to them at their own level of understanding. So, they were able to fashion weapons to attack the wild animals, construct bridges, homes and practiced agriculture. The evolution of man's awareness has been a function of his application of messages given through some members of the society who have the ability and capability to grasp the language of God. Emerson, American essayist and poet asserted that each person has the power to transcend the material world and to see and grasp the infinite (Microsoft Encarta, 2009). Those who realise and have this ability easily understand the message and language of God and have been mostly used to reach man.

Undoubtedly, those who have been able to understand the language of God have helped tremendously to improve humanity. Most inventors and reformers were fulfilling the directives of God. Advancement in science and technology, discovery of medication for treatment of certain ailments were because those individuals catch the message given by God. The society is regularly changing because of regular application of messages from God.

Most artists, musicians, poets and writers, among others have listened and tapped from God in different ways. People like Ludwig Van Beethoven, Wolfgang Amadeus Mozart, George Frideric Handel, Michelangelo, Sir Christopher Wren, Pablo Picasso, Leonard da Vinci and poets and writers like William Shakespeare, Emily Dickson, Charles Dickens, Ralph Waldo Emerson, among others have given humanity uplifting presentations from God.

Proper societal resources management and allocation efficiency has been achieved through individuals' efforts that were able to gain insights,

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nudges, dreams and intuitions from God. Eradication of ignorance and mental advancement has been under the directives of individuals that obey the guidance of God. Consequently, societal resources have been judiciously applied which have repositioned man from pauper to prince; from living in caves to mansions.

Philosophers like Thales, Plato, Socrates, Pythagoras, Heraclitus, Aristotle among others gave great enlightenment to man. These individuals search for knowledge and divine wisdom in so many ways and then attained a height in terms of mental and spiritual development, and so helped greatly in awakening the consciousness of man. Mental and attitudinal changes of many people come from these great thinkers. Obviously, one of the greatest diseases of man has been ignorance. To assist man, God has used different classes of people to bring better ideas that eventually impacted knowledge and divine wisdom. Decent methods of doing things are acquired from people who are conversant and familiar with the language of God.

Man at present, enjoys easy means of transportation, communication with people all over the world any time and healing from killer illnesses mainly due to advancement brought about by listening to the words of God in any of the ways God speaks. Really, this situation has helped to reshape the destiny of man. It also means that God has made available everything that man needs at any time, but man has to avail himself of the opportunity to appropriate it for a better living.

From the aforementioned, it is unequivocal that man has benefited tremendously from God's communication, and with more awareness on these various ways God speaks, it presupposes that more advancement in science, arts, technology and medicine, among others is guaranteed.

IV. How to be in a Position to Understand God's Words

Actually, many people have not learned thoroughly on how to grasp the language of God. It requires awakening in understanding. It also involves spiritual consciousness, because the way of spirit is beyond mental analysis. In other words, it involves training by a spiritual giant who knows how to bypass the mind. One divine teacher says that the mind is a good servant but a bad master. Relying on the mind for certain information would be contradicted by the ways of spirit because the ways of spirit is not easily comprehended by the approach of the mind.

However, some of the necessary ways we can be able to get God's messages are as follows: (i) Spiritual exercises, which involves singing a sacred word for a period of time and listen. This exercise requires being relaxed and happy before commencement. Klemp (2000) states "Go somewhere quiet. Sit or lie down in comfortable place. Put your attention on your spiritual eye, a point just above and behind your eyebrows. With eyes lightly shut, begin to sing a holy word or phrase, such as HU, God, Holy Spirit, or show me thy way, O Lord." It also needs filing the heart with love.

Maintain constant relationship with the angel of light and sound of God. Daily contact with the divine spirit opens the spiritual faculties for easy reception of God's messages. Sitting quiet and imagining a divine teacher of your choice helps to polarize you with the Holy Spirit. This keeps one at alert and open, and it is easy to see and understand the language of God. It should also be pointed that God can use any avenue considered apt to communicate with people. Openness of heart and flexibility helps greatly to succeed. This is one of the reasons why great teachers have encouraged absolute relaxation even when situation is tough and critical. It is not easy to understand God's directive under tension, obsessive anxiety, anger and other vices.

A follow up to this is self discipline. It is difficult to maintain discipline, but with effort and guidance of divine spirit we develop greater awareness needed to be disciplined. We need to do all we have agreed to do and not to encroach on other peoples' property. Discipline also includes doing spiritual exercises regularly, and engaging in spiritual activities. It also necessitates practicing higher virtues such as love, contentment, forgiveness, humility, detachment and chastity. It is pertinent to recall a divine teacher's statement that spiritual consciousness is attained through the activities of truth in consciousness. Interacting with spiritual teachers helps to reform one's consciousness. Reading uplifting and spiritual books have a role in reforming and refining the individual man.

Finally, being grateful and serving others, which are among the greatest ways to express love and keep oneself open play a significant role. It has been pointed that abundance flourishes in a grateful heart. Serving others means giving of oneself, and when you give without expectation of reward, you are directly or indirectly repositioning yourself for divine spirit to always show you ways to live your life better all the time. One divine teacher says that society advances by peoples' selfless act. Those who have contributed to the uplifting of humanity made great sacrifices and were rewarded with the love of God. Twitchell (2002) notes that all things will gravitate to you if you will let love enter your own hearts without compromise.

V. Conclusion

The paper has shown that a good grasp of the various ways God speaks is a prerequisite to improve individual life and the society. It is obvious that the pattern of engagement by man has eluded him from knowing the way of spirit. But knowledge is never hidden to any man if in his heart he searches for it. The

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individual will be exposed to the position where he can learn better and see clearer. Truly, many people have helped man live a better life owing to good understanding of the language of God. It implies making frantic efforts to grow in awareness since nobody does it for another. This reminds me of a saying that mediocrity is self inflicted and greatness is self bestowed. Aspiration to grasp the language of God places one on the position to have a wider view about life, and be able to distinguish between the way of the mind and the way of the spirit. But spirit is in-charge of everything, and so it is pertinent to rely on it for life sustenance. Twitchell (2004) points out that the true reality in any universe of God is spirit, and whosoever depends on it as the source of his existence and sustenance is indeed a wise man. So, drawing closer to the source of life, Holy Spirit is basically an individual aspiration and not a mass movement.

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Apart and Yet a Part: The Dilemmas of the Dissident White Writer in Apartheid South Africa

By Samya Achiri

Abstract- During apartheid South Africa, it was not strange to witness a writer who belongs to the race of the white oppressor depicting daily prejudices, but to see how much inextricably as a part of the struggle in South Africa this writer regards himself. Yet, questionable during this period is his enormously evasive position since he believed that it was his responsibility to act against the government to get rid of its burdens even though he was everything for both fronts of the struggle, the government and the black majority, but an adherent. Everything seemed to undermine his efforts even the dominant mode of writing. The main concern of this paper is to provide briefly an account of some of the hardships the dissenting white writer faced during apartheid South Africa despite the privileges accorded by his light skin.

Keywords: white writer, apartheid, dilemma, censorship, language, exile, whiteness, readership, alienation, reception.

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Abstract- During apartheid South Africa, it was not strange to witness a writer who belongs to the race of the white oppressor depicting daily prejudices, but to see how much inextricably as a part of the struggle in South Africa this writer regards himself. Yet, questionable during this period is his enormously evasive position since he believed that it was his responsibility to act against the government to get rid of its burdens even though he was everything for both fronts of the struggle, the government and the black majority, but an adherent. Everything seemed to undermine his efforts even the dominant mode of writing. The main concern of this paper is to provide briefly an account of some of the hardships the dissenting white writer faced during apartheid South Africa despite the privileges accorded by his light skin.

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I. Introduction

Without doubt, it is very difficult for any literature to be devoid of the cause of the day and so has been the South African literature. Since its emergence, it has been mainly preoccupied by issues of race and politics. Most, if not all, of the narratives of apartheid, whether directly or indirectly, consciously or unconsciously, did not eschew the injustices of the white regime. Together black and white committed writers had taken on the responsibility of enlightening the South African mind and attacking the colonial interests. They had seen themselves as protesters producing what Paul Williams labelled in his essay "Playing with Words While Africa is Ablaze" as Protest Literature. To the critics of this period (mainly after 1948), it became a deeply-rooted tradition to see the South African writings as an anti-thesis of the government.The myth which holds that the writer is a "prophet and spokesman against political injustices became entrenched as the primary mode of South African writing, both black and white" (Williams, 1997, p. 93).

II. Discussion

The policies of oppression were the driving force behind this movement of committed literature. Aimed at exposing the barbarity of the apartheid system and mobilising the masses to act politically against it, this literature was not left unchecked. A law to circumscribe the freedom of expression was compulsory. A big number of black writers was banned compared to that of their committed white counterparts who found themselves in an uneasily defended situation. Indeed, after the Sharpeville Massacre and the declaration of the state of emergency, and even before this, the writers' freedom was tightened up with the Publications and Entertainments Act of 1963 and the like. All the writings were put under the scrutiny of a board appointed by the government to decide upon their validity. If found offensive to the state and the citizens, the work is immediately banned and never allowed to be reproduced again.

Censorship laws, much as the other laws, were ambiguously issued since the standards of offensiveness were undetermined. A striking example of this would be Nadine Gordimer who had two of her novels banned before the third one, Burger's Daughter, in 1979. Her second novel A world of Strangers was banned for twelve years in South Africa until the banning was lifted in spite of the wave of criticism heaped on the government each time a book was banned. But the international outrage and "the furore caused by the banning of Gordimer's Burger's Daughter [sic] was, if anything, greater", Geoffrey Davis describes (2003, p.119 emphasis added). Outstanding voices represented by the German Nobel prize receiver Heinrich Boll helped with the articles they wrote to embarrass the racist government and to unban the novel after a few months though it is more politically overt than its precedents. What standards the censorship committee adopted to un/ban the work is a worth asking question!

The banning of the publications represents censorship in its narrow sense. In South Africa, everything was censured: the race you belong to, the area you live in, the way you walk through, the school you attend, and even the knowledge you attain. Thus, the 'ideology of the censor' cannot be seen in isolation; it proved a good expedient to help advance the 'ideology of apartheid' whereby a minority aspired to exercise its power over nearly 90% of the whole population. Christopher Merrett (1995) outlines three main reasons behind employing this harsh censorship. First of all, the government's attention was directed towards suppressing any record of its genocidal legislations, for it was under international surveillance (Merrett, 1995, p. 3). Second, the government intended

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to shatter the bridge between the different racial groups including whites by prohibiting any piece that would prompt the exchange of ideas and the circulation of knowledge (ibid). All this to back up one of its falsehoods suggesting that the discrepancies between these people are wider compared to the commonalities. Thus, the whole idea of apartheid would seem to the whole world as appropriate. Cleansing the South African history from the opposition of most of the population to the political system is another reason (ibid). It is clear now why the rulers grappled to put into experiment the long array of censorship laws as well as other inhuman plans.

The well-known Kenyan writer Ngugi Wa Thiong'o has adequately resembled the reason behind exercising such a harsh censorship saying, in his collection of essays Detained: A Writer's Prison Diary (1989), "writers have been held for saying, like the child in the story, that the emperor is naked. Indeed South African writers have been jailed and killed and exiled for this" (191). These –jail, killing and exile– are the guises whereby censorship fundamentally expressed itself and decided about what an entire society would read. Between Acts of segregation and censorship legislations, South Africa's writers' feeling of alienation profoundly affected their writings.

The repressive laws did not act as a hurdle against one or two writers rather against two outstanding black literary movements and a long list of radical white writers, whether directly or indirectly. In 1955, many of the iconic writers in the Drum Magazine silenced by the strict censorship laws had fled the country leading to the fading of the Shopiatown Renaissance which was modelled after the Harlem Renaissance of the 1920's and 1930's by black Americans. The rise of the Staffrider writers in the 1970's was a reaction to the cultural onslaught, if one can say, after the Sharpeville Massacre and the Soweto Uprising. What is common between the activist writers of both movements is they underwent the same fate; if not banned and detained without trial, they were exiled. "Most South African writers […] are now in exile", Ngugi writes, "while those who remained [...] were slowly strangled to death by the racist atmosphere and system of violent repression" (Ngugi, 1981, p. 73). It is this atmosphere that made desperate white writers like Christopher Hope, Dan Jacobson, Daphne Rooke and Jack Cope. They lived outside South Africa in a self-imposed exile most of their lives.

Literature of the 1970's was part and parcel framed by the philosophy of the Black Consciousness Movement. Most of the writers under influence, namely the Staffrider writers, opted for the urgent revival and more importantly the circulation and promotion of the black cultural heritage of South Africa dispersed by the white colonialist discourse especially after the Sharpeville Massacre of 1960. What is in hand, poetry and the folk art in general, should be reappropriated and brought to the center even at the expense of the dominant narratives as a means of resistance. Again the radical white writer had no room in this process of restoration; it was his fate to suffer from the wounds of not belonging to the indigenous majority.

Another prevailing factor that confronted the South African writers, black and white, was the 'language debate' in African literature. In South Africa, the writer's words were a paramount component of the struggle, i.e., language in the African literature in general and the South African literature in particular had "a political function and a task to perform" (Yousaf, 2001, p. x). The duty of the writer thus was to charge the population to rebel against the segregationist system via his writings primarily. Therefore, the writer in apartheid South Africa had occupied an extremely dangerous position. The choice of the language of writing was an unavoidable standard that would determine the success or failure of any writer.

This debate over language use was headed by two outstanding figures in African literature: Ngugi and Achebe. Ngugi, in his collection of essays Decolonising the Mind, insists that African literature cannot be registered in languages other than the African ones, "the languages of the African peasantry and working class" (1994, p.27). English is 'the tool of the oppressor'; by avoiding it, one really partakes in the struggle against the colonizer, and by writing in English, the writer announces his allegiance and submission to the colonizer's tradition. Contrary to Ngugi, Achebe sees English, even though imposed by the colonizer, as an outlet to reach larger audiences. The speech entitled "The African Writer and the English Language" by Achebe in 1964 explicitly unveils his view of language use: "[i]s it right that a man should abandon his mother tongue for some else's? It looks like a dreadful betrayal and produces a guilty feeling. But for me there is no other choice. I have been given the language and I intend to use it" (Achebe qtd. in Ngugi, 1994, p.7). Achebe referred to this kind of language embrace as 'fatalistic logic'.

Ironically, English, generally renowned as the language of the oppressor in Africa, sustained as the language of liberation in South Africa and a tool for the unification of all the races (Zander, 1999, p. 21), for the white regime's wicked process to keep blacks in a state of hibernation away from the fresh movement of nationalism in the continent and throughout much of the world through Bantu Education was unveiled. To writers of the Shopiatown Renaissance, writing in English was perceived as a natural choice away from the historical dialectic (Masilela, p.3). The other literary movement represented by Staffrider writers of the 1970's, in opposition, radically rejected this saga because literature written in English exerted hegemony over indigenous literatures. Unlike the black writers, the

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choice of language to the Afrikaans-speaking writers in particular, and the unorthodox white writers in general, was easier said than done since as Sue Kossew (1996) writes: "the choice of language becomes a significant political act"(19).Three choices, at least, have been available in South Africa: English, one of the indigenous languages, or Afrikaans. To simply decode kossew's statement, taking one of these languages as a medium of expression is an open affiliation with one of the two blocks of struggle in South Africa.

Few engaged white writers took on the responsibility of speaking about the wounds of the nation after the exposure of black writers to all kinds of torment. A lot of them endured what their black counterparts had to endure. Breyten Breytenbach, as an example, was arrested under the charge of high treason after he returned to South Africa in 1975. To these writers, the fetters of the colour line ceased to exist. Even if they were not "actively immersed in politics", they found themselves "suddenly involved in the hot political power struggles of the day" (Ngugi, 1981, p.73). The white writers endeavoured to place the South African literature on an international orbit to strengthen the cause of the indigenous majority depending on their overseas readers.

The work of white writers such as Alan Paton, Nadine Gordimer, André Brink, Breyten Breytenbach and J.M. Coetzee, came to hold a central place in defining an international canon of respectable, morally robust and liberal oppositional literature…Fiction by South African writers has, then, in no small part been constituted from the outside in, shaped by the international audiences upon which it depended as the consequence of its own marginalization from the everyday life and from the political and cultural struggles of the majority of South Africans.(Barnett, 1999, p. 288-9).

Although markedly helped to enrich the literature of the country, the white writer had been regarded as an outsider by both sides of the struggle. Radical black leaders, namely members of the PAC, saw no room for whites in the struggle against apartheid. The relationship between both poles according to them cannot be other than a state of warfare. In his essay "Constructions of Apartheid in the International Reception of the Novels of JM Coetzee", Barnett avers that the white writer could never be a spokesperson of the non-white majority despite his unquestionable role (1999, p.294). Even when taking into consideration the white writer's significant role and the hardships encountered in the country, it was believed that he was not the direct victim of the system given that he was not its eye target. To those who were in charge of events from another side, the white dissenting and non-conformist writer was clearly a traitor of his race and government.

This was the case of a group of dissident Afrikaner writers in the 1960's. The exclusion of the Drum writers from the literary scene paved the way for them to come into dominance. Known as The Sestigers or the 'writers of the sixties', including famous figures like André Brink, Breyten Breytenbach and Etienne leroux, they "wished to rid themselves of authority, to speak in their own authentic voice" (Cope, 1982, p.100). They were essentially concerned with highlighting the essence of Afrikaans literature to bring down the myth dictating the association of this literature with the apartheid ideology. Like the case of most of the white writers with a European origin in South Africa, the Sestigers were confronted with the dilemma of their contradicting culture: neither able to relinquish it nor able to identify with its current situation.

This consciousness of the repressive policies of the Afrikaner government imposed on all the races and their (the Sestigers) attempts to address all this are described by Sue Kossew as 'writing back' to Afrikanerdom (1996, p.6). However, many critics agree that these writers did form a loose association of writers unable to address properly "the urgent societal concerns" created by the apartheid government; hence, it is a sort of "complicity with these conditions" (Herlitzius, 2005, p.115). In fact, despite the highly restrictive laws of censorship, no work by an Afrikaner writer had been banned until André Brink's Looking on Darkness fell victim to the censors in 1974. Margreet de Lange (1997) credits this privilege to the fact of being "more interested in aesthetics than in politics" (36). Preservation of the Afrikaans language and culture made them busy experimenting with the language at the expense of other significant issues and above all apolitical as far as the prevailing orthodoxy of writing was concerned. The Drum writer and the coloured cultural critic Lewis Nkosi did not hesitate to express his harsh viewpoint of the movement:

Despite a massive propaganda campaign which proclaims them to be new leaders of the South African avant-garde, the group of Afrikaans writers known as the 'Sestigers' have remained on the whole curiously irrelevant, even faintly comic.[Their][…] sketches [are] implausible, unreal, even deliberately fraudulent. Where, one wis hes to know, is the sjambok and the gun and the stolen sexual confidence on a private beach night, the whole ghastly comedy of the laboured heart transplants and the accelerating rate of malnutrition and infant morality? (Nkosi, 1981, p. 77-8)

Though the white writer's task of raising the white people's consciousness in the eyes of Gordimer in her "The Essential Gesture" is minor compared to that expected from the black writers (1989, p.287), his sufferings like them could not be minimised. However, there was usually a long list of charges levelled authoritatively against South Africa's white writer by his black counterparts or commonly by the critics of the time without bearing in mind the dilemmas he had been caught in.

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Whites, in general, by living in South Africa were entangled by a thorny question constantly imposed on the self: "what does it mean to be a South African"? (Gordimer,1983, p.117). Actually, the expression 'white African' itself constitutes an 'oxymoron' that had never been absorbed in a context of a racially-torn society. Yet, it was simultaneously difficult to eschew the demands of this turbulent atmosphere, for living in South Africa as a white inflicted two alternatives: whether to live as an oppressor or a supporter. Embracing the first one implies certainly the deprivation of the white man's humanity. The second alternative entails the politicisation of his private life. Both options had been awkward. Thus, the self-imposed exile was a resort for many white writers such as Breyten Breytenbach from the psychological trauma of belonging and other problems spearheaded by censorship.

Most of the Works of the Afrikaner writer J. M. Coetzee, like In the Heart of the Country (1977) and Waiting for the Barbarians (1980), revolve around the psychological impact of colonialism, with the various brands it may take including apartheid, upon all the races especially in South Africa. But his autobiographical novel Boyhood: Scenes from Provincial Life (1997) brings to debate earlier raised questions about his commitment and the self-exile he imposed on himself covered by his ambitions to finish his studies abroad. It delves into Coetzee's early life and gives an insight into the very problem he suffered from, that of identity and belonging. Absorbing his Afrikaner origin in the light of this context was difficult.

Because they speak English at home, because he always comes first in English at school, he thinks of himself as English. Though his surname is Afrikaans, though his father is more Afrikaans than English, though he himself speaks Afrikaans without an English accent, he could not pass for a moment as an Afrikaner. (Coetzee, 1989, p. 124)

Problems of belonging were not limited to South Africa's white writers only. Bessie Head, a coloured South African writer, experienced similar symptoms. Failure to fully locate herself within the Cape Coloured community, her area of residence by law, and her restless search for identity because of her white origins led her to leave South Africa seeking refuge in Botswana.

To put it bluntly, whiteness, as whites believe, precludes the right to live in South Africa as an African. This problem of identity and belonging concerning dissident white writers in particular, Baderoon (2009) suggests, is widened by the label 'Afrikaner', an Afrikaans word meaning African (71). Settlers with a 'white identity' are the only section able to carry this emblem. Hence, the word Afrikaner encompasses within its layers the European identity. An Afrikaner is never an African, and Afrikanerdom equals apartness from the South African landscape. White Writing by Coetzee invests this problem of belonging which can be surpassed, he believes, by establishing a discourse bringing closer Africa and its other. He wonders: "[i]s there a language in which people of European identity, or if not of European identify then of a highly problematical South African-colonial identity, can speak to Africa and be spoken to by Africa?" (Coetzee,1988, p. 8-9). Thus, language, away from being a medium of expression and publication, is a means which can help strengthen one's feelings of belonging as it may just do the opposite.

Since apartheid is morally considered as a sin, the white writers of conscience in South Africa saw themselves as originally sinful by belonging to the race of the white oppressor. This burden was one of the driving factors to act against the racially-based regime. Yet, this gesture had been received by the indigenous masses as an impotent gesture which lacks authenticity. Consequently, white writers are not accepted, in most cases, in this struggle. This gave rise to the dilemma of responsibility: "[t]o whom white South African writers are answerable in their essential gesture" since "only a section of blacks places any demands upon white writers at all" (Gordimer, 1989, p. 293). Why to take action in a society where you are not an integral part of the struggle was thus a haunting question. It had been also very disappointing for many writers to know that they were "writing about and for a society that cannot or will not read" their works (Cowley, 2003, par. 6). Desperately, they had felt writing "endlessly into a vacuum of indifference" (ibid, par.1); emptiness and the sense of estrangement opposed them and not apartheid. As such, to those writers who adopted a radical political posture and chose to morally reject apartheid, living a private life could hardly be achieved. Notwithstanding the ambivalence characteristic of their living in South Africa, they risked their lives for their beliefs.

Among the challenges the dissident white writers had to endure also is readership. They had been seen as privileged in South Africa because of the presence of an overseas audience curious to align itself with white voices from the Dark Continent. Another question subsequently came to the surface: were all the privileges (at least the widespread readership, compared to that of black writers, beyond the borders of South Africa) white writers enjoyed during this period accorded by their racial identity or by their talent? André Brink's reaction and status as a white South African writer known abroad complicated this point. During this era, most of the black writers were not known abroad not only because their primary focus was charging the majority to organize resistance at the expense of "targeting an international audience" but also because of "a well-masked racism of readers abroad, who preferred to read works by white writers with whom they felt they could identify more readily, rather than make

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the effort of coming to terms with a different cultural tradition", Brink acknowledges (1998, p. 16-7).

Novels of this period deal with many pertinent issues to life in South Africa in general including racial problems. Both black and white writers tried to repudiate apartheid policies. As a matter of fact, two resultant categories of literature appeared; each takes as its focal point "one section of the racial spectrum" (Moyana, 1976, p. 87). The majority of white writers concentrated on the salient sacrifices and the life of the empathetic white minority under apartheid while their counterparts did not hesitate to portray what the black nation as a whole endured under the segregationist power that was the order of the day. This is perfectly designated as 'one–eyed literature' by T.T. Moyana in his article "Problems of a Creative Writing in South Africa".

In this phase, any literary work that does not epitomise the historical moment of its production and does not protest the racist regime directly had been viewed as inappropriate. Active writers then were supposed to provide a "detailed exposé" of the miserable life of the majority under the rule of the white minority (Yousaf, 2001, p. x). Thus, to produce art for art's sake was another dilemma. Art for art's sake was perceived as a kind of violation from the mainstream literature and an escape from one's duties as it was the case of the Afrikaner writer J.M. Coetzee. Turned to a site of contention, Njabulo Ndebele invited through his essay "The Rediscovery of the Ordinary" (1986) for the termination of the "spectacular" (149), the mode of writing which champions portraying the horrors of apartheid. For the black writers, at this stage, it became a rampant tradition, as Gordimer contends, to "choose their plots, characters, and literary style", but "their themes choose them" (1970, p. 17 original emphasis). White writers who felt inclined to portray apartheid South Africa were compelled to adopt and restrict themselves with the realistic mode of writing putting higher premium on content rather than form. The realistic mode was pervasively the mode of the mainstream literature. Wilfred Cartey (1969) describes thoroughly the literary scene at the time seeing that works of fiction "need not rely upon the highly imaginative processes for the outward features of South African reality seem in themselves to be fiction" (106).

The idea of strongly linking literature in general and fiction in particular with the socio-historical context of the country through the realistic mode was met by discontent from many writers. In the 1980's, a campaign had been waged against the use of realism attacking its rigidity and prevalence of content over style and speech ornaments. South Africa's other internationally acclaimed dissident writer and second Nobel Prize winner, after Gordimer, J.M. Coetzee who announces the break with the dominant conventions of writing, i.e. realism, joined this campaign. He posits that the South African literature should be pulled out from journalism and history.

[A]novel that operates in terms of its own procedures and issues in its own conclusions, not one that operates in terms of the procedures of history and eventuates in conclusions that are checkable by history (as a child's schoolbook is checkable by a schoolmistress). In particular I mean a novel that evolves its own paradigms and myths, in the process (and here is the point at which true rivalry, even enmity, perhaps enters the pictures) perhaps going so far as to show up the mythic status of history –in other words , demythologizing history […] a novel that is prepared to work itself out outside the terms of class conflict, race conflict, gender conflict or any of the other oppositions out of which history and the historical disciplines erect themselves. (Coetzee, 1988, p.3)

Coetzee is representative of the writers who adopted an indirect allegorical approach. He had been negatively received in South Africa especially during the 1970's and 1980's since the writers were urged to be overtly political in their writings. He had been accused of being too vague and difficult to locate. Nonetheless, the abstractness of his fiction to many international critics is not inept rather it forms the crux of his writings where an amalgam of literary techniques can be found out. The elusiveness of Coetzee's works according to Dominic Head is due to the elusiveness of the writer himself whose life details are even "sparse" (Head, 2009, p. 1).

One of the problematic issues in the white apartheid South African literature, in particular, then is this dilemma of activism vs art. Comparisons between Gordimer and Coetzee often tend to raise this binary into debate. Critics in favour of Coetzee believe that Coetzee's fiction is representative of the South African anti-apartheid concerns without playing down the artistic freedom in favour of the rhetoric of urgency. However, those in favour of Gordimer see that the explicitness of her purpose is the core of her literary enterprise and craftsmanship. Which stance to maintain, style or content, is really a problematic question for many writers and even readers. Commented on the consistent comparison between both writers, Clive Barnett says:

[A] dualism is set up in this sort of evaluation, between the novels which escape the murky traps of a society saturated with political significance, and novels which apparently succeed in rendering political reality but are , by this very same token , condemned to a lesser aesthetic judgment. (1999, p.291)

III. Conclusion

In South Africa, the oppressor did not intend only to confine the non-white majority as socially and economically valueless creatures but as intellectually and culturally as well. Seemingly, the resultant Acts had targeted this majority only; but on the contrary, they

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constituted one of the biggest dilemmas the white writers fought against. Thus, their writings were seriously influenced by these exigencies and had these policies as one of their basic laboratories. Waging a drastic revolt against all the crimes of conscience committed by the apartheid regime was the only way to eradicate it. This is what drew many white writers to change their early liberal attitudes in favour of a more direct political orientation. But in apart and yet a part position, these writers had regrettably found themselves. They had been rather newcomers than people of the land. Censorship, language use, exile and problems of readership are among the long list of predicaments they were set against. To survive, the white writer had to create a world of his own where he can conceive himself as resistant as any other writer.

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The use of Metaphor in Toni Morrison's Beloved

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Abstract- This study exploressome metaphorical uses in Toni Morrison's Beloved. Colors are used very widely because slavery is one of the main themes of the novel and the conflict between white and black skinned people is shown as a main reason of slavery. As a result of that conflict, white and black colors can be seen very frequently. Some of the speeches will be analyzed in which colors are used metaphorically. The use of white color will be explained in deep as it is used regularly by a slave character because this color is the color of the slave owners, hunters and masters. Black color is used mainly for two reasons: to show the insults which were committed towards black people and it is also used to exaggerate the beauty of eyes. Crossing water is also a metaphor and it will be discussed; it will be shown how it is used to show a change in some people's entire life.

Keywords: toni morrison; beloved; metaphor; black; white; crossing water.

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The use of Metaphor in Toni Morrison's Beloved

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Abstract- This study exploressome metaphorical uses in Toni Morrison's Beloved. Colors are used very widely because slavery is one of the main themes of the novel and the conflict between white and black skinned people is shown as a main reason of slavery. As a result of that conflict, white and black colors can be seen very frequently. Some of the speeches will be analyzed in which colors are used metaphorically. The use of white color will be explained in deep as it is used regularly by a slave character because this color is the color of the slave owners, hunters and masters. Black color is used mainly for two reasons: to show the insults which were committed towards black people and it is also used to exaggerate the beauty of eyes. Crossing water is also a metaphor and it will be discussed; it will be shown how it is used to show a change in some people's entire life.

Keywords: toni morrison; beloved; metaphor; black; white; crossing water.

I. Introduction

Beloved is a novel which was written in 1987 by Toni Morison; she started writing it after she read the real story of Margaret Garner (an African American slave who lived in the 19th century). Margaret kills her youngest daughter to protect her from slavery. The novelmainly deals with slavery theme and tries to make the picture of this reality clear as much as possible through the use of different techniques of language. Metaphor is one of the figures of speech that can be realized in the novel which tries to show the bad effects of slavery.

Sethe is the protagonist and a former slave in the novel.She kills her youngest daughter, who is only two years old, to protect her from slavery. Then, she tries to murder her other children at the place where they hid after their escape from the house where they kept as slaves and had a bad experience for a long time: slaves were being insulted and tortured in that house. She fails in killing her other children after people arrive but she already killed the youngest child and they do not allow her to repeat that undesired commitment; after being kept in jail for a short time, she is freed by abolitionists.

The restless spirit of the murdered daughter as a ghost comes back and hunts the house where Sethe and her family liveafter being free for decades. She disturbs the house holds for a long time till she will be ejected from the house by Paul D (Sethe's lover). After that, she returns to the house as a flesh-and-blood girl and asks for the reason of being murdered in the past. The real name of the murdered babe girl is not known but she is called Beloved in the novel.

Baby Suggs, Sethe's mother-in-law, is another characterwho used to be a slave and she experiencedslavery for a long time. She speaks metaphorically in many places in the novel; she tries to show the reasons of slavery through her metaphorical speeches.

As it has been said the theme of slavery is the main theme of the novel and many efforts are spent to make it effective to show the reader how dreadful slavery was. Metaphor is a figure which is frequently used to show the theme or other things which are relevant to it. There are many metaphors in the novel and it is not possible to analyse all of them in this study as the space is limited. However, this article will explore some main metaphorical uses in the novel and the way they are used will be analyzed briefly. The white and black colors, which are used metaphorically, will be explored and explained; crossing water as a metaphor in the novel will also be discussed.

II. Metaphor Theory

Lakoff and Johnson (1980: 5) define metaphor very clearly and say: "understanding and experiencing one kind of thing in terms of another". Regarding their definition, metaphor is referring a target domain to a source domain or expressing something through something else which is normally meant different. Metaphor is usually used to make a target domain easy to understand which might be difficult to be comprehended because of its complexity, and it is referred to a source domain that would be easier to understand or people might be more familiar with that specific source domain. For instance: JULIET IS THE SUN. Juliet is the target domain and the Sun is the source domain. As it is known Sun has very important features like shininess, beauty, necessity and the like. Juliet is referred to the Sun to emphasize her beauty and importance; the use of metaphor here helps to tell people that Juliet has the all the know features of Sun. There will not be a better way to praise her; referring her to such a significant object would be the rightest.

There are three different categories according to the functioning of metaphor: structural, ontological and orientation (Kövecses, 2002).Those metaphors

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which are going to be analyzed in Beloved are orientational metaphors. Lakoff and Johnson (1980: 14) say orientational metaphor "organizes a whole system of concepts with respect to one another" and they say "most of them have to do with spatial orientation: up-down, in-out, front-back, on-off, deep-shallow, central-peripheral". According to their explanation to the function of this type of metaphor, the metaphorical meaning occurs through the opposition of some certain words; for instance, HAPPY IS UP and SAD IS DOWN. The oppositions which may occur are cultural and they would vary from culture to culture; for example, in some cultures the future is in front of us, but it is in back in some other cultures (Lakoff and Johnson, 1980).

III. Metaphors in Beloved

a) *Colors As Metaphors*

There are many colors which are used metaphorically in the novel, but only white and black colors are going to be explored in this study as they are the most important to be analyzed.White and black colorsare used as orientational metaphors because Beloved is a novel which concentrates on slavery and as it is known slavery is the result of the conflict between white and black colors. People are not literally white or black, but these colors are used by human beings to differentiate ethnicities. This differentiation leads to an opposition between both colors and it creates a reason to a conflict which becomes a great tool for the novel.

i. *White Color*

Slavery is the main theme of the novel and it is known that slavery is a conflict between white-skinned and dark-skinnedpeople: black people are commonly enslaved by white people. Colors become a great tool to be used as metaphors in a novel which is mainly dealt with slavery. Baby Suggs (Sethe's mother-in-law) is a character who uses colors metaphorically very frequently because she lived as a slave more than other characters and she experienced slavery for a longer time. That is why she talks about this issue more than others and when she describes slave hunters, she mentions white color metaphorically because slave hunters were white people. It is worth mentioning that white color is mainly used metaphorically because most characters of the novel are black people and they have a conflict with white people as a result of slavery; they express their views about white people through metaphorical expressions.

Baby Suggs does not trust white people even white abolitionists. Baby Suggs says: "there is no bad luck in the world but whitefolks." (Morrison, 2004: 89). The white slave hunters are the target domain and Whitefolks is the source domain. She states her bad experience from slavery through expressing her views about slave owners and hunters. Instead of mentioning them directly, she chooses whitefolks to use because she never met a white skinned person who would be good with her. As a result of her experience, she thinks that all bad deeds are done by white people. A generalized view can be seen here as she generalizes her thoughts about all white people without any exception because of the previous white skinned people who she met.

All Baby Suggs' views towards white skinned people can be accepted because of her experience with them. She used to be a slave since her childhood. After her marriage, she gave birth to eight children who were parted from her after their birth directly; even she did not have a chance to see some of them. All of her children were enslaved and this case was more difficult from being apart from them because she was aware of the situation in which slaves lived in. it was very hard for a mother when she was sure that her children were suffering from hard working and their masters, and she was not able to help them. She says: "Those white things have taken all I had or dreamed" (Morrison, 2004: 89). "White things" is used here metaphorically; she does not say slave owners, hunters or masters. "White things" is the target domain and the source domain is slave owners, hunters or masters. Those people were white skinned people and she mentions them by their color to differentiate them from black skinned people. In this expression, it can be seen that she does not only use a color metaphorically, but she also uses "things" for human beings. It is knownthing is a word which linguistically should be used for inanimate objects: not alive. Human beings are animate (alive) objects and she uses this word to mention them because, according to her, those people have no emotion. Her hate to them makes her to talk about them as emotionless or something not important or inhumane.

Baby Suggs' reason for being against white color is her hate to those white skinned people who were enslaving black people. Her bad experience is a good reason to be against them. As it has been mentioned, she gave birth to eight children who all were enslaved by "white things".She did not see some of her children and even cannot remember everything about others; she says to Sethe: "All I remember is how she loved the burned bottom of bread. Her little hands I wouldn't know em if they slapped me." (Morrison, 2004: 176). She says this statement to Sethe when Sethe complains about Beloved's bad fate and Baby Suggs' tells her to be thankful because her case is worse than Sethe's as Sethe have still three children alive while baby Suggs has no idea about her children.Baby Suggs' most favored son (Halle who isSethe's husband) buys her freedom after hiring himself out for a long time. After being free, Baby Suggs stays alone without any children because her last child, Halle, is captured by his slave owner after a try to escape and nothing is heard about him since his capture. She never hears again about any of her children and that is a very deep grief for

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her. Being made a slave with all family members by white people becomes a good reason for her to deny white color as it is the color of responsible people for their enslavement and fate; she never saw white color as a color of goodness because she just knew people with this color who were enslaving black people. That is the reason for her to use white color in the entire novel as a cause of trouble.

After a very bad experience with white skinned people, Baby Suggs always uses this color as a trouble and talking about it as a disaster or devil. She never uses it in a positive sentence. Morey (1988) analyzes Baby Suggs character and says that she hatedwhite color and even did not desire to hear that word till her death. Other colors were desired and mentioned by her in all aspects of life. Before her death, she was still thinking and talking about colors which she mentioned pink, yellow, green and lavender. She did not mention white as she hated it while this color in Western cultures symbolizes goodness, purity and cleanliness (Ambrose and Harris, 2005). Her color choice shows her strong opinion about white people. Instead of loving the color of purity which is white, she prefers other colors which are symbolizing something else like pink that symbolizes love and fun (ibid). Not remembering hard life in the past and finding peace without white people in her life was Baby Suggs' aim.

White color is harmful for Baby Suggs'. She thinks all of the bad things she experienced were the results of that color. Other colors are harmless for her and she thinks colors do not hurt people except white. She thinks about this color obsessively even when she sleeps. In a conversation between her and another character who is called Stamp Paid (a former black slave), they talk about this issue. Baby Suggs' repeats that white hurts but other colors are harmless:

> Baby Suggs: What I have to do is get in my bed and lay down. I want to fix onsomething
> harmless in this world.
> Stamp Paid: What world you talking about? Ain'tnothing harmless down here.
> Baby Suggs: Yes it is. Blue. That don't hurt nobody. Yellow neither.
> Stamp Paid: You getting in the bed to think about yellow?
> Baby Suggs: I likesyellow.
> Stamp Paid: Then what? When you get through with blue and yellow, then what?
> Baby Suggs: Can't say. It's something can't be planned.
> (Morrison, 2004: 179)

In this conversation blue and yellow colors are used and they are harmless for Baby Suggs as they are not antonyms of black color: it is only white color which is considered as the antonym of black color. She tries to sleep on a bed which those colors are its colors. There is no white color in her bedroom as she says she is going to sleep and there is nothing t to harm there in which she means white color. According to her, these colors do not hurt anybody. They are not like white as it is the color of enemies of black people. White people hurt black people, but it is not the white color which hurts; people with this color enslave black skinned people and deprive them for their own benefits. Here it can be seen that Baby Suggs opposition to white color is a special case because colors are not very important to concern for Stamp Paid even white.

In her character analysis can be seen how a color can lead to a traumatic situation. White color makes her to change all her views towards that specific color which is harmless indeed. A bad experience with something which is holder of this color can make a color harmful. Thus, it is possible to think badly about something which is good but used negatively. For instance, most people do not like guns because it is recognized as a machine to kill innocent people as it is mainly being used to, but it might be a good tool when it is used by someone to be protected from a wild animal. After experience, a specific schema occurs in the mind and it leads someone to be against something which might be good to other people or in some special circumstances. White color is an example; it is a color which is accepted as a symbol of peace and goodness by most people but that way of thinking does not apply to black slave people as their owners and masters commonly were white people.

ii. *black color*

Beloved is a novel which mostly focuses on slavery and it is known that slaves were black skinned people. Black is one of the most used colors; it is used in the novel for two purposes:to describe beautiful eyes, and sometimes by white people, to insult and make slaves invaluable. It is worth mentioning that black is a color which is consideredas acontrary color to white by most human beings (Kotan and Kaya, 2010). Naturally when people think about these colors, the first thing which comes to mind is a conflict between them. Like the conflict between both colors, the same conflict between white skinned and black skinned people comes to mind. In reality, they all are human beings and there are not anydifferences between them buttheir colors. It is not fare to call it a difference among human beings and it is pointless, but there is a reality that it is used to be seen as a difference.

Black is a color which is used by Morrison in some places to emphasis the attraction of eyes. When eyes' color is described and if that color is black, that means the person, who describes them, tries to stress on the beauty of those eyes (ibid):

> "Beloved?" Denver would whisper. "Beloved?" and when the black eyes opened a slice all she could say was "I'm here. I'm still here." (Morrison, 2004: 54)

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The narrator mentions Beloved's eye color to show her beauty and innocence. Most people are attracted by eyes with this color and Morrison tries to make Beloved more lovely and lovable. To do that, she describes her eyes by focusing on her eyes' color which is black.

In the following description, the narrator again mentions Beloved's eye color and she says that her eyes are black and big; black color is again metaphorically used to tell the reader that her eyes are beautiful. The size of her eyes is another element to show their attraction because it is accepted by many people that big black eyes are beautiful and attractive (Kotan and Kaya, 2010):

> Back in the keeping room, Denver was about to sit down when Beloved's eyes flew wide open. Denver felt her heart race. It wasn't that she was looking at that face for the first time with no trace of sleep in it, or that the eyes were big and black. Nor was it that the whites of them were much too white—blue-white. It was that deep down in those big black eyes there was no expression at all. (Morrison, 2004: 55)

The narrator keeps continuing to describe Beloved's eyes through mentioning the color which is black:

"She is the one. She is the one I need. You can go but she is the one I have to have." Her eyes stretched to the limit, black as the all-night sky. (Morrison, 2004: 76)

Here, the attraction and beauty of eyes are described again through mentioning their color which is black. The description is also widened by adding "night sky" which is very beautiful because of its darkness and the stars gleaming in that beautiful darkness.

Black color is used in some places of the novel to mention black people or something which belongs to them. Instead of saying black people, the color of black with another word is used to mention them:

> It was one thing to beat up a ghost, quite another to throw a helpless coloredgirl out in territory infected by the Klan. Desperately thirsty for black blood, without which it could not live, the dragon swam the Ohio at will. (Morrison, 2004: 66)

Here, black blood is used which means black people's life. As it is known blood is red and there is no black colored blood; therefor, black blood is the source domain andit is referred to black people's life (the target domain). If their black blood is taken, their life will be taken. The metaphorical use of black color here can be seen as a mention towards the insults against black people because it is a kind of insult to human beings and their spirit when their life is taken without any reason and legal aspects like being accused in a court for a crime:even though of committing a crime, death punishment is still denied by many people. The word of "thirsty" simply means taking or desiring to get which could be meant taking a life.

The black color is sometimes used in the novel to describe a white skinned person's hate or dislike towards black skinned people by using this color in disgusting and unpleasant sentences:

> Don't up and die on me in the night, you hear? I don't want to see your ugly black face hankering over me. If you do die, just go on off somewhere where I can't see you, hear? (Morrison, 2004: 81)

This statement is told to Sethe by Amy Denver (a young woman who discovers Sethe in the forest). Sethe is pregnant and she tries to hide herself from slave hunters after her escape. It is her time to give birth to her child and she is alone in a forest. At that time, Amy Denver sees her and starts conversing with her. At the beginning, when she sees a black woman, she does not feel any good thing about her and starts insulting her. She says that she does not want to see Sethe's "black ugly face" when she dies. In this speech, black color is used towards insulting a black innocent woman just because she is black and nothing else. Calling someone ugly face would be a general hate, but when black is added to this expression, it becomes racism and rudeness to black skinned people. Black color here is metaphorically used to mention and specify a specific race which is black community. Amy Denver uses this color to show her and white communities hate against innocent black people who have done nothing wrong; their guilt is being naturally black which does not make any difference among human beings. After a very polite response by Sethe to Amy which she moves away as she is asked to do, the young woman (Amy Denver) remembers her humanity and Christianity and feels pity for Sethe. She goes to her and tries to help her; she makes shoes for her from leaves and ropes as her feet are in a very bad situation after walking for a long time in a forest without shoes. Then, she helps her to give birth to her child. In return, for her repentant and good deeds, Sethe names the babe Denver.

Stamp Paid uses black color to specify black people and to show how theyare insulted and treated badly by white skinned people: "Since when a black man come to town have to sleep in a cellar like a dog?" (Morrison, 2004: 186). He tries to show the way that black men are treated by white people as they are forced to stay in improper places which might suiteanimals. In his speech, black color is used to emphasize those black men who are forced by white skinned people to live and stay in inappropriate residences.

Black Color is also used to differentiate a race; in other words, it is used to specify or describe a group of people who are sharing the same culture and fate:

> When warm weather came, Baby Suggs, holy, followed by every black man, woman and child who could make it through (…). (Morrison, 2004: 87)

The narrator differentiates a group of black human beings from white skinned people. Morrison, in this part of the novel, uses black color to identify a group of people by using black color. She does not

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simply say "man, woman and child", perhaps she adds the black color which is referred to black people only in the novel. Here, black color is metaphorically used to describe a specific group of people who are dark skinned and there is not any white skinned person among them.

A race differentiation can also be recognized in the following narration of the narrator as she specifies women by mentioning their color, but did not mention men's and children's colors:

> Whole towns wiped clean of Negroes; eighty-seven lynchings in one year alone in Kentucky; four colored schools burned to the ground; grown men whipped like children; children whipped like adults; black women raped by the crew; property taken, necks broken. (Morrison, 2004: 180)

The narrator mentions raped women, but only black women are stated by specifying "black" color. There is no color used with men, children and adults because these crimes were also committed towards white skinned people in lower rates, but there was only the highest rape crime rate against black women and that is the reason of specifying raped women by mentioning their color. Black color here is metaphorically used to specify and mention those black women who sexually abused and treated badly.

b) Crossing Water As A Metaphor

Crossing water like white and blackcolors, which have been discussed in this study, in the novel is an orientational metaphor because its meaningsare antonymic. In Beloved, crossing water has antonymic meanings: freedom-slavery and civilization-barbarism. It can be seen that those concepts are mostly considered as opposition to each other. These meanings may vary among people. For example, enslaving black people was not considered as a barbarian behavior by white skinned slave owners, it was rather considered as a behavior which was needed to be committed to meet white people's farm or other work requirements.

Water crossings are very common in slave narratives because salves had to cross water when they were transferred from Africa to America for being enslaved and they had to cross the Ohio River when slaves were escaping from slavery to freedom. Crossing water means a transition from a life to a different one. Water crossings are used in slavery novels to show these transitions; they do not mean simple journeys from a place to another one andthey show a change in the entire life of a human being and this change might be positive or negative. Thus, crossing water is used metaphorically in slavery narratives to show the change in slaves' lives. In Beloved, it metaphorically used to show two aspects of life: a journey from slavery to freedom and from civilization to barbarism.

The first one is a transition from being a slave to a free human being. In America, all slaves who tried to escape from slavery had to cross the Ohio River. They had to cross this river to arrive the other parts of the country in which abolitionists lived and black people were treated humanely. Such as all other slaves who escaped from slavery, Sethe had to cross this river with her children and it was the only way for her to get freedom for herself and her children. She crossed this river and could escape from slavery. Her crossing water is a metaphor which means her freedom as she could get her and her children's freedom. They all could escape from their masters and they were no longer a property of a slave owner.

When they got their freedom, they started to feel like human beings. They recognized from that time on that they belonged to themselves as they belonged to their masters before their escape (Erickson, 2009). The change which was led by crossing the Ohio River can be seen when Baby Suggs cross it:

> Something's the matter. What's the matter? . . . suddenly she saw her hands and thought with a clarity as simple as it was dazzling, "These hands belong to me. These myhands." Next she felt a knocking in her chest and discovered something else new: her own heartbeat. Had it been there all along? (Morrison, 2004: 141)

It can be seen how Baby Suggs becomes aware of her body parts; she could not feel them before her freedom because they did not belong to her and because of the bad conditions in which slaves lived in. After crossing the water and becoming free, she becomes aware of her body parts even her heartbeat. Getting freedom is also very important for Sethe because she thinks that she could not love her children as they did not belong to her since they were slaves and served other people: "maybe I couldn't love them proper in Kentucky because they wasn't mine to love" (Morrison, 2004: 162)

Crossing water does not always guarantee freedom in slavery novels. It sometimes means a journey from civilization to barbarism. Black people were also crossed water when they were brought to the United States of America from Africa to be enslaved. They faced many difficulties on that unpleasant voyage. It was a journey towards slavery and they knew this and that is why this crossing water was not a good journey for them. Another thing which made these crossings unpleasant was the way of treatment that black slave people were treated by slave hunters. They were insulted, tortured and sexually abused. When Sethe's mother was enslaved and crossed the water to America, she was branded under the breast for the journeyand raped many times by the crew during the journey. She threw away the child that she gave birth to as a result of those rapes. In this case, crossing water is a change from someone's life that leaves a civilized world. Other slaves were also insulted in different ways like torturing and keeping them in animals' cages. All these deeds

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were done by slave hunters who were white skinned people and they were human beings just like black skinned people. There were not any differences between them but their skin. As a result, crossing water is metaphorically used to show a change from black people's life from a civilized life to a non-civilized one which was caused by white skinned slave hunters.

In all these situations, crossing water was a significant event in slaves' life because it had the power to change their life. They had to cross water even if they did not will to. It might change their life to better or worse but they were obliged to do that journey and their feelings were not important for slave hunters and owners. They crossed water by force when they were enslaved and they also obliged to cross water for the second time to get their freedom. The crossing water is metaphorically used in the novel which means change of life.

III. Conclusion

Beloved is a novel which is well structured By Toni Morrison. Her aim is to show the new generation what happened in the past between white and black skinned people. It can be said she could succeed through her successful novel as it could get many critics and organizations attentions. It could also win many internationally known prizes for the author, but the most important is the author's messages have been delivered. She just tries to show slaves' life and their difficulties, which they faced, to the world. The metaphorical uses in the novel have a main role in the delivery of the author's messages. They are used very cleverly to help the readers to draw a real picture of the situations in which slaves lived in.

There are many colors which are used metaphorically in the novel, but white and black colors are the major ones. They mainly show the conflict between white and black skinned people. These two colors are great tools in the novel to show the conflict because they are considered as antonyms. It is believed and considered by many people that white color is opposite to black color. The same opposition of ethnicitycould be seen between white and black skinned people and it is shown in the novel very clearly through the characters speeches.

Crossing water is another thing which is used metaphorically in Beloved. In the novel, it gives opposite meanings: freedom versus slavery and civilization versus barbarism. It means a change in some people's life from freedom to slavery or civilization to barbarism when they cross the sea from Africa to the United Stated. Crossing the Ohio River means opposite: moving from slavery to freedom.

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Community and the Individual in the Dramatic World of the Igbo: Conformity and Contestation

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Abstract- The Igbo popular maxim, Ohaka (community is supreme), is a product of the people's interacting life and exemplifies their belief in the power of unity that inheres from communal living. However such patriotic value as implied in the aphorism is rift with challenges in modern time and drama as a reflection of the people's interacting life recreates both the challenges and the people's response to them. This paper therefore examines instances of conformity to and divergence from the value of ohaka in selected dramatic literature of the Igbo in order to evaluate its significance in contemporary world. This is done through the analysis of character's response to the issues of ohaka as dramatized in 'Zulu Sofola's Wedlock of the Gods (1972).

Short Biography

Osita Catherine Ezenwanebe Ph. D is an Association Professor of Theatre Arts in the Department of Creative Arts (Theatre Unit), University of Lagos, Nigeria. With a B.A in English Education, two Master of Arts Degrees in English Literature (Drama and Society) and in English Language (Nigerian English), and a Ph. D in English Literature (Drama and Society), Osita teaches dramatic theory and criticism among other courses.

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Abstract- The Igbo popular maxim, Ohaka (community is supreme), is a product of the people's interacting life and exemplifies their belief in the power of unity that inheres from communal living. However such patriotic value as implied in the aphorism is rift with challenges in modern time and drama as a reflection of the people's interacting life recreates both the challenges and the people's response to them. This paper therefore examines instances of conformity to and divergence from the value of ohaka in selected dramatic literature of the Igbo in order to evaluate its significance in contemporary world. This is done through the analysis of character's response to the issues of ohaka as dramatized in 'Zulu Sofola's Wedlock of the Gods (1972).

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I. Introduction

The Igbo is a group of interacting people bound by a common culture. Culture is the product of the people's interacting life which forms the basis for their interconnectedness with one another and their universe. The Igbo community remains an ostensibly functionalist society. Functionalism conceives society as structures of social relationships organized in terms of formal and informal rules that regulate human behavior. Social behavior is structured by certain values and beliefs that inform the social norms of the people. Norms are unwritten codes of conduct that structure social behavior, that is, specific guides to action as how a member of a particular society is expected to behave at particular situations. Norms give rise to social expectations, making social relationship patterned and recurrent[1]. They are products of certain values which define the worth of human actions that provides the overall beliefs about what is good and acceptable or what is bad and unacceptable by the society.

From the functionalist perspective, roles are assigned to individuals and such roles are governed by norms with a consequent social expectation. According to Haralambos et al, "Roles are formal or informal social positions with expectations of certain types of behaivours"[2] Hence a society is seen as consisting of structures, the sum total of normative behavior, and the social relationships which are governed by norms [3].The different parts of the society are interrelated. Each performs a specific function not just for its survival as a separate institution but most importantly for the system as a whole. None of the institutions can thrive on its own but in dynamic relation with other parts that make up the society. The functionalists see society as a system whose interconnected parts are sustained by value consensus. Hence, for a society to survive there should be a certain minimal level of integration through social consensus expressed in certain various parts of the society. This is necessary as they believed that a certain degree of social order and stability is crucial for the survival of social systems and this they believe is made possible through shared value consensus which is capable of integrating the various part of society, providing the basis of social unity or social solidarity[4] .While the functionalist's view of society emphasis social function, order and progress; conflict perspectives highlight the fundamental difference and inequalities that are part and parcel of common and persistent feature of societies – which eventually lead to a change in the basic structure of society. Both Marxists and Feminists for example see society as divided by different racial, class, economic and gender interests resulting in conflicts of interest and crisis – which may not be easily

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[1] Michael Haralambos, Martin Holborn, and Robin Heald , Sociology: Themes and Perspectives 7th Ed. (Hammersmith, London: Harper Collins, 2008): 8.
[2] Haralambos, HolbornandHeald, Sociology: Themes and Perspectives, 8.
[3] Haralambos, Holborn and Heald, Sociology: Themes and Perspectives, 8
[4] Haralambos, Holborn and Heald, Sociology: Themes and Perspectives, 9.

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resolved. The Igbo community as a functional society thrives in social relationship and interaction of its members. The sociologist, Phil Bartle, in his article "What is Community" opines that community does not refer only to the its members, that is, the people that made up the community. He sees community as a social construct which exists beyond its members – "a set of interactions, human behaviours that have meaning and expectation, between its members… not just action but actions based on shared expectations, values, beliefs and meaning between individual"[5] Bartle therefore, defines a community as "a pattern of human social interaction where those involved share in common certain values, norm, aspiration and interest"[6]. Despite the impact of colonial and neo-colonial experiences, the bulk of social life among the Igbo as with the many countries of African remains predominantly functional. The view of C. S. Momoh (2000) and Hountondji (1996) that that the critical and scientific attitude did not have a strong foothold in traditional societies all over the world[7]may be considered true to some extent with regard to the Igbo community. For despite the deleterious nature of colonialism to superimpose western individualistic culture on the Igbo, the general way of life is still in touch with its traditional roots.

The way of life of the Igbo is predominantly communal, being marked by a unique culture which binds the people together with a common identity. Igbo culture is a common heritage, not just the physical or intellectual property of the individual. At the turn of modern period in Great Britain, Raymond Williams, one of the greatest critics of British culture, fought to rescue the concept of culture from the capitalist domination of an elite few. Prior to Raymond William's cultural criticism, T.S Eliot and other Nineteenth century Victorian elites arrogate culture to the intellectual and artistic domain of the upper class, claiming that the Working Class has no culture because they lack the learned manners that denote intricate etiquette. Williams insists that "The body of intellectual and imaginative work which each generation receives as its traditional culture is always and necessarily, something more than the product of a single class"[8] Williams maintains that culture is the root of every community and is therefore a common heritage, a shared life and a common product of the people. A theory of culture, Raymond Williams says, is "A theory of relations between elements in a whole way of life"[9] Williams insists that, despite the conditions of a new industrialized modern life in Britain, culture is still a by-product of people's interacting life, and that is what is obtainable in Igbo community today. In line with Raymond Williams' argument,M. A. On wuejeogwu, in writing about Igbo Civilization, posits that despite the incidents of Western modernity on Igbo traditional life, the Igbo still "share a common culture, basic culture centered around a common language, common institutions, common religions and cosmological beliefs" [10] Igbo world view hinges on a cyclical paradigm, a continuum of the reality of beings, seen and unseen, referred to by Animal u as "the heavens above, the earth below it and the underworld beneath the earth" [11] or "the Physical, the spiritual and the abstract" as D.I Nwoga calls it. The continuum is exemplified in certain realities, which includes the eternal cycle of seasons, and names like Nnamdi and others which signifier the communion with the ancestors (Eternal Returns). The Igbo belief in the connectedness of the heaven (enu), the abode of the Supreme Being; the earth[12] (uwa), the abode of the living, and the underworld (okpuluuwa), the above of the ancestors inform Igbo culturalnorms – written and unwritten laws that are practical guides to action. Igbo world view is deeply religious, with a belief in the ancestors (Eternal Returns) that seal the cyclical conception of existence, an eternal communion of the spiritual and the secular world. In writing about traditional Igbo society, Isichei, Elizabeth notes that "To the Igbo, the Secular and the Sacred, the natural and the supernatural, are a continuum".[13]Igbo morality, ethics and justice, predicated by the cyclical world-view, are expressed in the belief in and the practice of omenala, what Anele refers to as "the existential glue that binds the member of different Igbo communities together and provides a coherent philosophical framework which guides both the theoretical and practical activities of Ndiigbo".[14] omenala (what obtains in the land) is the summation of the complex system of beliefs, habits, values, normal, customs and traditions of the Igbo. It refers also to natural occurrence in the physical world, that is, the natural order of things as governed by the spirits that oversee the universe. Any contradiction in the natural law as enshrined in omenalais seen as abominable and attracts severe curse or the anger of the gods as well as

[5] Phil Bartle, "what is community? A Sociological Perspective",Web. 1).
[6] Phil Bartle, "What is community?", 1
[7] In Douglas Anele, "Traditional Igbo Morality and the Challenge of Good Leadership in Contemporary Nigeria: A Philosophical Reflection". Ihafa: A Journal of African Studies 5.4 (2012): 27.
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communal stigma. Despite the impact of industrialized modern world, many Igbo believe in and uphold omenalaas one of the means of avoiding social anarchy.

Igbo ethics places a high premium on life (ndu). Specifically, good life (nduoma) is highly valued and welcome among the people while bad life (nduojoo) is rejected as an unwholesome way of life. "Good" (oma) or "goodness" (mma) is an ideal expected from every member of the society. Oma conveys the idea of goodness and acceptability to an item it is attached – "Good God" (Chioma), "Goodness that exists" (Mmadi), "good Journey"(Ijeoma) etc. Good life is quantified not only by material possessions but most importantly by non-material possessions which include moral conduct, values, beliefs, quality of relationships and the individual's responsibilities toward preserving the cosmic order of beings. Above all, intelligence and sound reasoning (akon'uche) are indispensable for living within omenala.

Both Igbo world view and moral system prioritize communal existence. Although Igbo pragmatism welcomes individual hard work, exploits and achievements which is rewarded with titles and positions of honor, yet the life of the community is priced over and above that of the individual. The life of the community is regarded as more important because the individual, according to Ekei, "belongs to the group and his or her very survival depends on conditions which only the group can guarantee"[15]. It is the community that gives the individual his or her identity. Hence, as Enekwe rightly observes "Although Igbo individualism is highly developed, it does not negate the concept of "communal humanism"[16] For, according to Mbiti, in African Religious Philosophy, "To be Human is to belong to the whole community and to do so involves participating in the beliefs, ceremonies, rituals, and festivals of that community" [17]. Ohaka (community is supreme) is therefore founded on the communal ideal of traditional Igbo morality, and is supported by aphorisms like "Igwebuike"(Multitude is strength).The concept, however, is being challenged in modern life because of fundamental inequalities.

The functionalist' sopinion that inequality and social stratification are derived from value consensus, and hence, are just, right and proper because they are expressions of shared values is becoming more and more unpopular and interrogated in contemporary Igbo society. For example, Parson argues that stratification systems like power and prestige differentials are based on value consensus and are therefore legitimate authority since theyare generally accepted as just and proper by members of society as a whole because "those in positions of authority use their power to pursue collective goals which derive from society's central values"[18].Following Parson's argument, functionalists see power and prestige differential as essential for the coordination and integration of a specialized division of laboras something functional, that which benefits all the members of a society.

Contrary to the above view points, conflict theories as exemplified in Marxism and feminism reject the paternalistic gesture of functionalism and contend the assumption that inequality is legitimate and that it is based on a value consensus for the benefit of every member of society. They rather uncover the inhumanity and selfishness at the root of economic, color and gender differentials and insist on the rights of the individual. In like manner the functionalist view of traditional Igbo community is being activity interrogated following the fragrant abuse of power and privileges by people in positions of authority. Certain members of the community see themselves as victims of some other member predators, producing a lot of tension in the society. The essential traits of Igbo culture today, Onuora Enekwe itemized as lack of centralization, egalitarianism and individualism[19] are becoming popular and exhibited in a way that threaten communal existence.

The dramatic literature of the Igbo embodies the conflict between communality and individuality in modern Igbo society. It encompasses the traditional, colonial, neo-colonial and post-colonial Igbo life with all the conflicts and crisis of change that characterizes it. Igbo society, like all other societies is dynamic. Drama, as the most immediate of all the literary arts, responds spontaneously to observed changes and imbalance in the society. Igbo playwrights follow events as they unfold in the society, capturing them, recreating them and shaping the feature as they explore and criticize present realities to set the basis for the future. Much of the dramatic world of the Igbo seeks to preserve the basic fabric of the society while criticizing and interrogating injustice and inhumanity. However, most of the playwrights share the conviction of Enekwe that much of Igbo artistic activities ensure the communal sense[20] and that "one of the functions of Igbo art is to moderate the individualism and egalitarianism and exploit them for the purpose of communal solidarity and identification" [21] The play under study, Wedlock of the Gods ripples with issues of conformity to and contestation of 'Ohaka (community is supreme). It is the

[15] Chukwuma J. Ekei, Justice in Communalism: A Foundation of Ethics in African Philosophy, (Lagos: Realm Communication Ltd, 2001), in Douglas Anele, "Traditional Igbo Morality", 32).
[16] OnuoraOssieEnekwe, Igbo Masks: The Oneness of Ritual and Theatre. (Lagos: Nigeria Magazine, 1987): 48.
[17] John S. Mbiti, African Religious [sic] and philosophy (New York: Praeger Publisher, 1969): 2.
[18] In Michael Haralambos, Martin Holborn and Robin Heald, Sociology: Themes and Perspectives, 21.
[19] OnuoraOssieEnekwe, The Igbo Masks, 49.
[20] OnuoraOssieEnekwe, The Igbo Masks, 49.
Onuora OssieEnekwe, The Igbo Masks, 49.

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task of the researcher to explore the basis and nature of the conformity and contestation in order to assiststem the tide of change sweeping through contemporary Igbo society for the sake of common good. The perspective for analysis is therefore sociological. Conforming and contending characters are placed within the culture of the society in which their social action originates and exists for proper understanding. According to Haralambosand Holborn, "To be sociological, a work must look beyond the individual to understand human behavior"[22]. The Method of analysis employed in this work is what the American sociologist, Wright C. Mills refers to as "Sociological Imagination": "The ability to study the structure of society at the same time as individual's lives" [23].

II. The Strength of Conformity in Wedlock of the Gods (1972)

The conformity in Chukwuzulu Sofola's play, Wedlock of the Gods (1972) recreates the strength of a community to redeem itself. The dramatic world of the play is a traditional Igbo community, largely uncontaminated with the western culture ushered in by colonialism. It is a world inhabited by humansand spiritual forces in active interaction. The dramatic action centerson a young widow, Ugwoma, who is performing a three – month mourning and widowhood rites in honor of her late husband, Adigwu, a man she never loved. Before the expiration of the mourning rites, Ugwomais found to be pregnant for another man, Uloko; the love of her heart with whom she had agreed to spend her life as his wife before she was force to marry Adigwu. A taboo is committed, an offence that threatens the life of the community and all that it stands for. The rest of the play is the attempts by the community to redeem itself from the threats of the defiance byindividuality. The world of the play is one where humans are in boundless interaction with spiritual forces. Ugwoma's taboo is therefore not only against the community but against the gods of the land who watch over the actions of men. It isa world of suspicion that believes in the potency of the powers of traditional and spiritual forces. Adigwu's mother suspects that his son's death is not ordinary: "Adigwu died of a swollen stomach. A man who dies like or a pregnant woman did not die a natural death. Somebody killed him"[24]. It is a world of shared morality informed by value consensus that demands conformity; a social structure where the different social institutions like family, religion etc are expected to play their role for common good. It is a traditional Igbo community without a visible presence of external, western life.

The action of the play is between the community and the individual, and it is fought in two levels, the physical and the metaphysical levels. The physical action is fought between the young lovers (Ugwoma and Uloko), on one side, and Odibei, Ugwoma's mother in-law who is bent on avenging her son's death, on the other. The spiritual and metaphysical battle is between communal interconnectivity and continuity one one hand, and the rights of the individual on the other. It involves God (Chukwu) in Heaven, the humans and the deities (alusi) in the physical world and the spirit of the dead in the underworld represented by the wandering spirit of the dead Adigwu, roaming to reenter the physical world. In this existential battle for authorityand relevance, Ugwoma and her lover Uloko, having committed a taboo, are pitched against not only the community but also the spirits (alusi) that oversee human affairs in the physical world. These spirits are the different deities that guard omenala and ensure its compliance. But Odibei, the mother of Ugwoma's late husband,Adigwu, is still in active communion with the community, the spirits in the physical world (alusi),Chukwu (God) in heaven and the spirit of her dead son roaming the underworld. Odibei therefore fights with formidable forces on her side and hence, stands firm and strong through to victory despite the aspersions cast on her actions as evil and wicked. It is the deities that infuse potency in the concoction with which she brings Ugwoma down to her tragic end. The young lovers, by committing a sin against omenela, cut themselves off from the only powers available to safe them and turn themselves into outcasts.It is therefore a battle fought on unequal ground.

The characters can be divided into two, withUgwoma and her lover, Uloko, on the side of individuality, and the other characters – Anwasia, Ugwoma's friends; Ugwoma's mother, Nneka; Odibei, Ugwoma's mother in-law, Ugwoma's family and other members of the community on the side of community and its conformism. Ugwomo and Uloko stand alone when they committed a taboo; and worse still, remain stubborn and unrepentant. The tradition of the land is that Ugwomo, as a widow, mourns her husband for three solitary months, sleeping in the ashes by the fireside. At which period, she is considered unclean until she is purified after the mourning rites. She is therefore not supposed to let any man in until after three months when she will be handed over to her dead husband's brother to produce children for his late brother. Ogoliexplains theomenala to her son, Uloko when she said:"A woman who loses her husband must not be visited by any other man until she has been cleansed. Any action against this is an abomination, and our gods

[22] Michael Haralambos, Martin Holborn and Robin Heald, Sociology: Themes and Perspectives, 2.
[23] Wright C. Mils, The Sociological Imagination (New York: Oxford University Press, 1959), in Michael, Haralambos, Martin Holborn, and Robin Heald, Sociology : Themes and Perspectives, 17.
[24] ZuluSofola, Wedlock of the Gods, (London: Evans Brothers limited, 1972): 6.

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deal very severely with such offenders"[25].Ugwomaand Uloko areaware of this custom having been socialized in to the culture of their people.Ugwoma has started observing the traditional custom when it is noticed that she is one month pregnant for Uloko, her lover.

Ugwoma justifies her action by listening not to her parents or all others who symbolize community, but to her inside – her yearning and aspiration for freedom from social conformity. She never loves Adigwu. She was tied and wiped all through the way to a man she hates so that her parents could get the money needed badly for the treatment of her dying brother. Prior to the forced marriage, she has agreed to marry Uloko though he is not as rich as Adigwu. Hence, the three years of her marriage with Adigwu was like being in chain. She therefore sees Adigwu's death as God's intervention – a means to her freedom, and both lovers never wanted to miss the opportunity of getting married a second time. The lover's helpless anxiety is heightened by the tradition of transferring Ugwoma to Adigwu's brother, and that means an eternal bondage. They decide to assert their rights as individuals from the suffocating conformism of communal living. Ugwoma explains this pain to Anwasia, her friend, who vilifies her for her pregnancy: "You do not understand how my heart beats". She says to her, "Because you were not tied like a goat and wiped along the road to a man you hated, you are not able to understand what my heart tells me"[26]. As far as the two lovers,Uloko and Ugwoma, are concerned, Ugwoma's marriage to another man, Adigwu, never existed; it is null and void. In her social, physical life, she is married to Adigwu but her inner life, mental and psychological self belongs to Uloko. The Modernist's psychological theory of drama which locates truth in the subconscious supports Ugwoma's choice of inner truth or reality so also does interaction sperspective on society which posits that the meaning of an action depends on the interpretation given to it by the actors or performers of the action. Hence, Haralambos et al write that "An understanding of action requires an interpretation of the meanings that the actors give to their activities"[27]. Unfortunately, the young lover's psychological truth fails to establish its worth in an overwhelming functionalist society. Also their interactionist module is abhorred by other characters whose loyalty to the community is proverbial. Therefore, Uloko and Ugwoma stand alone, unsupported by parents, friends and families.

For Anwasia,Ugwoma's explanationis unacceptable; she explains:

You were forced to marry Adigwu, we all know that, but this pregnancy is not a good thing… it is not a sign of good sense to look dry-eyed and clear-faced after such a forbidden act. No matter how much a woman loves a man, the gods forbid what you have done[28].

Anwasia bases her argument on omenala (the way things are done in the community) and value consensus which binds people and all things together in a community. An Igbo adage has that "Aha ahapuomenalamebeomenenu" (You don't thrust aside the way things are done in the land and adopt the way things are done in the height).In his essay on traditional Igbo Morality, Anele Douglas pointsout the role of akonauche(intelligence and good sense of reasoning) in achieving nduoma(good life), which includes the individual's responsibility in preserving the kinship ties that bind individual to the community and the community with cosmic and spiritual forces. Anwasia argues that her friend's action does not typify nduoma (good life) because it lacks akon'uche (intelligence and good sense of reasoning), and must surely awaken not only communal stigma but the anger of the gods. Anwasia reiterates that "Never has it been heard that only a month after a man's death, his wife is already pregnant for another man"[29]. Despite the indictment, Ugwoma remains undaunted and unrepentant: "It is one who never loved who thinks that way", she retorts …"let the moon turn into blood; let the rain become fire, 'Ogwoma loves and Ogwoma will do it again!"[30]. Even Ugwoma's parents do not support her action. Her mother, Nneka, reminds her of the punishment for violating such taboo; "…a swelling of the body with water leaking from everywhere… Nobody will agree to treat you for fear they might also catch your curse… even after death, no forest will accept your body"[31].Yet not even the gravity of the curse could shake Ugwoma. She insists on the sanctity of her action – her determination to assert her right and freed herself from the dictates of a conforming society.

Similarly, Uloko's maleness does not ameliorate the gravity of his abominable act of impregnating a widow in mourning. His mother, Ogoli, vilifies him for his stubbornness that landed him in violating a taboo: "You have planted a foul seed in the womb of a woman in mourning. You planted a poisonous snake in the womb that has not been purified. You have touched what belongs to a man whose spirit is still finding its way back to the world of the gods"[32].Uloko is more resolute and defiant than Ugwoma. He holds onto his personal conviction of the need to defend his right. He has waited for those three years to have Ugwoma back and when the death of Adigwuseems to place her back in his

[25] Sofola, Wedlock of the Gods, 36.
[26] Sofala, Wedlock of the Gods, 9.
[27] Michael Haralambos, Martin Holborn, and Robin Heald, Sociology: Themes and Perspectives, 12.
[28] Sofola, Wedlock of the Gods, 9.
[29] Sofola, Wedlock of the Gods, 8.
[30] Sofola, Wedlock of the Gods, 10.
[31] Sofola, Wedlock of the Gods, 819 – 20.
[32] Sofola, Wedlock of the Gods, 42.

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arms, he determines never to give way again. "I planted my son [not a snake] in Ogwoma's womb and I don't regret it. I don't regret it at all"[33],he explains to his mother.

The young lovers blame their parents for thwarting their love for each other. Ugwoma insists that her parents should not have forced her to marry a man she hates. She said to her mother: "You knew about me and Uloko. You could have given me away to him and received whatever money he could bring. But no, you were hungry for money because you had never seen money before. Now you tell me that you cannot walk on the road for shame"[34]. Similarly, Uloko blames his mother for her inaction at the time Ugwoma was being taken away from her. It is a war of treading blames at which no party is ready to bulge. Nneka, Ugwoma's mother justifies her action by invoking the communal value consensus which justifies power and authority differentials as functional tools for social harmony. One of such legitimate authority is parental control of their children. Nneka invokes it to justify their action of giving their daughter in marriage to a man of their choice. She asserts: "Did we do anything that the land forbids? Is it not as others give their daughters away to husbands that we gave you away to one? [35].. She even indicts Ugwoma of being uncharitable and inconsiderate, taking into cognizance of the factors that necessitated her marriage to Adigwu, which is to raise the money needed to save her brother's life."Any good daughter with a dying brother would have told her parents to give her away to a husband and use her bride wealth to cure her brother… we did the best the poor parents of a dying son could have done and all we now get from you is shame and disgrace"[36] .Anwasia reminds Ugboma that: "Our people say that a man's daughter is a source of wealth to him. You should have been happy that your money saved the life of your own brother"[37].

It is a game of circular reasoning in which each party sticks to its gun. The community, lying claims on tradition and customs that privilege communal life, the individuality clinging to the power of the self to assert its uniqueness. Anwasia, her friend and a powerful voice for the community, explains the general conformity to the custom: "it is a common thing that when a man dies his brother takes his wife and makes her his wife. This is what our people do. Everyone knows that"[38].

III. The Individual and the Tragedy of Contestation in Wedlock of the Gods

The playwright's methods resolve the conflict in the play as the tragedy of individuality and the triumph of the community. The playwright's style is a testimony of her sympathy with the community and its demand for conformism. One of such outstanding techniques is the setting, Sofola's choice of a purely traditional society. The Igbo community she dramatizes is one uncontaminated by foreign ideology or culture. It is therefore expected that socialization would have molded people into the culture of the society. According to Ralph Linton, "The culture of a society is the way of life of its members, the collection of ideas and habits which they learn, share and transmit from generation to generation"[39] Socialization is that processby which the young learn the culture of the people, and it is what is learnt that is shared, preserved and transmitted. Cultural deviance is least expected in such a traditional society. Hence, Ugwoma'sand Uloko's deviance in the dramatic world of the play, is seen as unnatural and strange; and hence, generates communal sentiment and anger of the gods. It is the social context that heightens the impact of the young lover's action. Both the mother of Ugwoma and Uloko complain of the impact of stigmatization arising from their children's' action. As prominent proverb Igbo proverb has it that:, "When a brother is dancing badly in the presence of observers, his relatives scratch their own eyes for shame". The young lover's contestation of a generally accepted customary practice brings down curse not only upon them but also on their families and the community at large. Nneka, Ugwoman' smother, complains bitterly: "I cannot walk on the road; I cannot go to the market without hearing whispers; I cannot swallow food without being choked. …I cannot walk on the road for shame"[40]. Sofola dramatizes the fact that reckless individuality cannot thrive in a traditional setting that does not yet encounter an alternative way of life. Because of the strong communal ties in such society, the community is not exonerated from the consequences of violating an abomination. Chigozie Nnabuihe, an Igbo scholar, teacher and cultural analyst, is right when he writes that: "It is strong belief among the Igbo that any person who violates the cultural norms of the people incurs the wrath of the deities… such contravention could cause a plague either on the offender in particular or the entire people in general" [41]. What Ugwoma and her love did amounts to what Nnabuihe calls "a crime against societal norm"[42].

[33] Sofola, Wedlock of the Gods, 43.
[34] Sofola, Wedlock of the Gods, 19.
[35] Sofola, Wedlock of the Gods, 18.
[36] Sofola, Wedlock of the Gods, 18.
[37] Sofola, Wedlock of the Gods, 9.
[38] (Sofola, Wedlock of the Gods,p. 21).

[39] Linton Ralph, "Present World Conditions in Cultural Perspectives", in R. Linton (Ed.).The Science of Man in World Crisis (New York: Columbia University Press, 1945, in Haralambos, Holborn and Heald, Sociology: Themes and Perspectives, 664.
[40] Sofola, Wedlock of the Gods, 39, 18.
[41] Chigozie BrightNnabuihe, "On the relativity of Belief, Culture and Anti-culture: A case Study of the Igbo Society", in Udezuluigbo: A Festchrift in Honour of Sam Uzochukwu, edited by Iwulkwubuzo, ChinyereOhiri-Aniche, and Chigozie Nnabuihe, (Lagos: Green Oliver Publishers, 2008): 386.
[42] Chigozie Bright Nnabuihe, "On the relativity of Belief, Culture and Anti-culture", 387.

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Characterization is another powerful technique used by Sofola to castigate individualism and exalt conformism. The characters can be divided into two: the conformists,who are omenani loyalists, include all other characters except Ugwoma and her lover Uloko, and those who contest aspects ofomenani, the social deviants areUgwoma and Uloko. While the loyalists are equipped with material and non-material values to achieve nduoma(good life), the deviants lack both and are therefore doomed to nduojoo (bad life).

Ugwuoma's character is flawed from the onset of the action. She displays lack of akon'uche(reasoning and good sense). She is portrayed as being naivesentimental. She plays down the gravity of her abominable act with Uloko and believes that her God will save her, the same God (Chukwu) that she has offended. She insists she has done nothing wrong. Anwasia tries to talk sense into her. "Don't you see anything wrong in a woman being pregnant for another man while she is stilling mourning for her dead husband? Please act with good sense"[43]. Sofola deliberately makes Uloko foolish, naive and senseless, thereby justifying his tragic end. He is a represented as a man whose action stems from emotionalism. When, for example, Odibei, Ugwoma's mother in-law apprehends him romancing a mourning widow in her late husband's room and orders him to leave, Uloko's reply, "I will not leave this house until Ugwoma goes home with me"[44] showsUloko has lost all sense of shamein complete defiance to social norm. While Ugwoma plans for elopement to evade the punishment due to their violating a taboo, Uloko encourages her to "Forget the world. You are in my arms"[45]; but it is impossible for them to forget the inclusive, communal world of traditional Igbo society. Imo AbangEmenyi rightly observes that Sofola locates their assertion within tradition because it is the basis for group experience[46]. By castigating Ugwoma and Uloko through characterization, Sofola discredits their kind of non-inclusive, individualistic love, making the audience dissociate themselves from the young lovers. Their self-willed individualism is seen as a threat to communal life.

Sofola also castigates Ugwoma's family as a failed institution for bringing forth such a non-conformist individual. Ugwoma is represented as a problem child from a cursed family. In the meeting of the Onowu family summoned by Ibekwe,Ogwoma's father, the family members blameUgwoma and her family for the calamity hanging in the air because of Ogwoma's abominable act. Ike, Ugwoma's uncle, claims that "Ogwoma has been a problem to my brother from birth" and since she has decided to be a turn in her parents' flesh, "there is always a husband to lead her to"[47]. Okolie on his own part vilifies Ibekwe, Ugwoma's father, for failing to lean on his people for financial help to treat his ailing son, instead of giving Ugwoma away to a man she hates: "It is true that a man's daughter is his source of wealth, but never have our people supported such action when there is anotherway to solve the problem"[48] .Worse still, he alleges that Ogwoma is a spoilt child because his father failed to give her proper home training. "Ibekwe," he says, "let Ogwoma do anything she wanted to do. No hand ever dared strike Ogwoma"[49].Ogwoma therefore lacks home training, for "A child with proper home training does not receive men while the spirit of her dead husband wanders in the bush"[50].Okolie counters Ibekwe's claim of lack of cooperation from the family by insinuating a generational curse: "We [members of Olowu family] are not going to scratch ourselves blind because of one man's family. Ogwoma might have tried very hard to make herself different from your rotten family, but her family blood leaked out, and it is now smelling"[51].The love between Ugwoma and Uloko can hardly be true love because it is stems from a rotten root (their family).

Sofola also castigates their love as a product of youthful exuberance and reckless impatience. Udo, a close friend of Uloko's father, tries to talk good sense into Uloko's head as he blames him for his rash and hasty action: "A woman mourns her husband for three months. Ogwoma has completed two; couldn't you have waited for the remaining one month?"[52] Anwasia confronts Ugwoma with similar question which pegs her action as wrongly timed when she asked Ugwoma: "Couldn't you have waited for the three months of mourning to pass before letting him in?"[53] Hence by making the lovers rash and impatient, Sofola subtly condemns the kind of love they express to each other as transience and sentimental. The researcher rejects, therefore, Daniel-Inim's assertion that Sofolaexplores the theme of deep love… in Wedlock of the Gods. In her own words: "Sofola explores the theme of deep love which admits no family or social barriers. This love is embedded in the relationship between Ogwoma and Uloko. Theirs is the love that holds in contempt the

[43] Sofola, Wedlock of the Gods, 8, 10.
[44] Sofola, Wedlock of the Gods, 15
[45] Sofola, Wedlock of the Gods, 13
[46] James Adeola, In their Own Voice.(London: James Curry, 1990): 143. Also qtd. InEmenyi,ImohAbang, "Between Aidoo's Feminism and Sofola De – Womanisation: Issues and Perspectives in African Gender Discourse", in The Creative Artist: A Journal of Theatre and Media Studies, 2.1. (2008): 75
[47] Sofola, Wedlock of the Gods, 26, 28.
[48] Sofola, Wedlock of the Gods, 28.
[49] Sofola, Wedlock of the Gods, 27.
[50] Sofola, Wedlock of the Gods, 23.
[51] Sofola, Wedlock of the Gods, 31.
[52] Sofola, Wedlock of the Gods, 36.
[53] Sofola, Wedlock of the Gods, 8.

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norms and taboos of their community"[54]. A love that holds its own people's norms in contempt cannot bea deep one; it is at best a romantic love which is artificial and fades easily, unable to stand the test of time, or at worst a fatalistic love doomed to end up in tragedy. An exclusive individualistic love can rarely thrive in a community ruled by communitarian spirit. Among Africans and the Igbo society in particular the assertion of Newell S. Booth holds sway; that "Man finds his fulfillment not as a separate individual but as a participant in a family and in a community"[55]. Hence, to opine that Sofola in Wedlock of the Gods is on the side of women or individualism is a misunderstanding of the intricate dramatic techniques which determines the real meaning of a play. As Mark Schorer says, technique is the key to discovering the meaning of art.[56] Such interpretation of Sofola's play is an attempt to decipher feminist meaning from a wholly sociological work.

Conclusion

The socio-political context of Sofola'sWedlock of the Gods determines the resolution of the play. The playbelongs to the firstgeneration of Nigerian plays written to deconstruct the Eurocentric, imperialist ideology imposed on Africans through colonial experience. The Igbo, like other Nigerian communities are suspicious of some aspectsof western culture that contaminates traditional African way of life. Contemporary African society and Ndiigbo in particular see western individualism as a negation of African communal life. As the foremost Nigerian female playwright, writing at a time of cultural assertion aimed at redeeming the dignity of African culture, Sofola upholds the community over the rights of the individual. Plays like Soyinka's The Lion and the Jewel (1963), J.P Clark's Song of a Goat(1964)and Another Raft (1964) and Amaata Aidoo's Anowa(1970)are examples of Nigerian and African plays, which like Sofola's Wedlock of the Gods (1972), dramatize the supremacy of African culture to which the Igbo belongs. Sofola's primary concern in the play is to recreate the tragedy which ensues from man's attempt to disrupt the concept of life as a cyclical and eternal communion of the living, the dead and the unborn. This is the African conception of tragedy recreated in Soyinka's Death and the King's Horseman (1975) when Elesin Oba delays to die and convey the spirit of the late Oba to the world of the ancestors, thereby threatening the ties that bind the universe of the African world. Elesin's Praise-Singer laments the impending calamity: "There is only one world to the spirit of our race. If that world leaves its course and smashes on boulders of the great void, whose world will give us shelter?"[57] The first generation of Nigerian playwrights uses their plays to preserve the cultural tradition.

Ugwoma and Uloko are tragic characters. By choosing to ignore the norms of their community, they opt to stand alone. "Our people say that the man who ignores his family is the one who stands alone in the rain"[58], says Ata, referring to the separatist attitude of not only Uloko and Ugwoma, but above all, that of Ugwoma's father, Ibekwe, who unilaterally decides to give away Ugwoma to a man she hates so as to raise money to heal his dying son, instead of consulting with his extended family. Ugwoma too, by her violation of a taboo, has equally pitched a tent against her people and must stand alone in the rain.

Modern Nigeria drama and the drama of the Igbo in particular interrogate a culture that disregards the rights of the individual. The African experience of modernity through colonial experience alters the basic nature of society with the introduction of an alternative way of way of life. Colonialism exacerbates and infuses inhumanity in the power differentials in traditional Igbo society, making change inevitable. Playwrights challenge the inequalities that are characteristics of modern Igbo society, especially those of class and gender. The exclusion of women from post-independence Nigerian literary and intellectual discourses necessitates counter hegemonic narratives capable of situating women in their rightful positions in the new society. In her study of the new women literature Omolola Ladele observes that: "The context of the implicit demoralization of women from the matrix of nascent nationhood or the proprietorial subsumation of all other voices within…masculinist episteme is particularly repressive for African women" [59]

Igbo female playwrights respond to the subjugation of women by creating powerful, morally sound and assertive women capable of challenging social and gender inequality with the bounds of the bounds of cultural norms. In Shadows on Arrival (2012), Ezenwanebe endows the female protagonist, Egoyibo, with acceptable personal, spiritual and communal powers which enables her not only to contend but also change some retrogressive customs. Unlike Sofola who sets her play in traditional Igbo community, the dramatic

[54] Daniel – Inim, Praise C. "Theatre as a weapon for women's Rights and National Reforms: A Comparative Study of Some of the Plays of Zulu Sofola and Tess Onwueme", in Theatre and Minority Rights: Perspective on the Niger Delta, Edited by Asagba, Austin Ovigue (Ibadan: Kraft Books Ltd, (2010): 166.

[55] Booth, Newells, "An Approach to African Religion", in African Religion: A Symposium, edited by Booth, Newell S. (new York: NOK Publishers, (1977): 7

[56] Schorer, Mark, "Techniques as Discovery", in 20th Century Literary Criticism: A Reader (London: Longman, 1972: 386.

[57] Wole Soyinka, Death and the King's Horseman, (London: Eyre Methuen Ltd, 1975): 11.

[58] Sofola, Wedlock of the Gods, 25.

[59] OmololaLadele, "Deconstructing Masculities, Feminist Reconstruction: A Reading of AkachiAdimora- Ezeigbo's The Last of the Strong Ones, in ntrventions: International Journal of Postcolonial Studies, 12.3 (2010): 463, DOI: 10.1080/1369801X.2010.516103.

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world of Ezenwanebe's play is evident of modern influences which the protagonist employs to her advantage. However, modern Igbo women playwrights seek for change within the context of Igbo culture. It is the same kind of separatist radical feminist ideal of western women that necessitated the emergence of womanism as an alternative, familial, liberating module for oppressed African women. Africans and Ndiigbo in particular are averse to any ideology aimed at destroying the African cyclical cosmology which they see as the unique identity African world. Instead of aversion to family life and exclusion of the male gender from female's life, Igbo women artists and activists join other black women to advance complementary in social relationship based on equal opportunity, justice and equity for social re-orientation and transformation. Africans and Ndiigbo must work hard to evolve and maintain a unique, desirable identity capable of checkmating the automatisation of human action and robotisation of social relationship in a technologized, postmodern world. Every Igbo should fight for the dignity of the human person but in a way that ensures that, "At best, individualism derives from the community, serves it, and generally acknowledges social responsibility…[that] individual dualism and communalism are both mediated for the good of the society"[60]

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[60] Emekwe, OnuoraOssie, Igbo Masks, p. 49.

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Photography as a Transformative Aesthetic Experience for Rural Seniors

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Abstract- This paper discusses a transformative aesthetic experience project that was carried out as one potential way to approach some of the new issues that arise with an aging population. It explores how contemporary community-based art practices may help seniorsliving in rural areas adopt a positive and active approach toward life. Such activities may serve an important role in the curriculum of senior centers in the future.

Keywords: adult education, rural senior activity, art education, transformative learning, aesthetic experience.

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Photography as a Transformative Aesthetic Experience for Rural Seniors

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Abstract- This paper discusses a transformative aesthetic experience project that was carried out as one potential way to approach some of the new issues that arise with an aging population. It explores how contemporary community-based art practices may help seniors living in rural areas adopt a positive and active approach toward life. Such activities may serve an important role in the curriculum of senior centers in the future.

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I. Introduction

All around the world, the population of seniors is increasing. According to the statistics on aging as reported by the U.S. Department of Health and Human Services, the population of seniors (i.e., 65 years or older) was 39.6 million in 2009, which constituted nearly 13 percent of the total U.S. population (U.S. Department of Health and Human Services, 2013). In addition, the U.S. is projected to have 72.1 million seniors by 2030, which is more than twice the number of American seniors in 2000.

An aging population is an issue that pertains to many countries around the world, and is not limited to the United States. According to Donna Butts(2012), Executive Director of Generations United, this is a particularly salient issue in several Asian countries, as a result of the fast rise in life expectancy and the sharp fall in the overall fertility rate. Though there are differences in trends among the various Asian countries, three countries in particular—South Korea, Singapore, and China—are facing a rapid rate of aging accompanied by an extremely low birth rate. When examining the South Korean case in particular, we see that seniors constituted 11 percent of the South Korean population in 2000, and the fast pace of aging suggests that 14.3 percent of the population will be over 65 years old by 2018 (Statistics Korea, 2010). As such, as the country continues to age, a variety of new issues are being brought to the surface.

This paper discusses a transformative aesthetic experience project that was carried out as one potential way to approach some of the new issues that arise with an aging population. It explores how contemporary toward life. Such activities may serve an important role in the curriculum of senior centers in the future.

Adult learning is a complex process during which a person's beliefs and actions transform based on new personal experiences. The process occurs over a prolonged time period and is not a brief one. According to Mezirow (1991, 1996), this is referred to as a process of transformative learning, the goal of which is to arrive at "a more inclusive, discriminatory, and integrative perspective" (1996, p. 167).

The power of transformative learning may be even greater if it occurs through direct aesthetic experiences like seniors taking photographs. Dewey (1945) argues in favor of the importance of experiential learning, and suggests that, unlike the traditional philosophy of the past that there is a strict distinction between everyday experiences and aesthetic experiences, one should seek to live life at the intersection of everyday experiences and aesthetic experiences. His ideas for the unity of life and art education present an opportunity to expand the horizons of post-modernism contemporary education in a variety of directions. In particular, Dewey (1934) suggests that aesthetic experiences are some of the most important experiences, which are comprised of intellectual, emotional, and practical experiences. These are arguably the most important elements of any educational experience. Furthermore, several scholars of art education and philosophy also highlight the importance of aesthetic experiences in terms of both cognitive development and affective and imaginative development (Broudy, 1987; Efland, 2002; Eisner, 2002; Gardner, 1983, 1990; Kokkos, 2011; Perkins, 1994).

As such, aesthetic experiences are not merely simple artistic activities. Instead, they are capable of making an active and vibrant human being by cultivating creativity. This may enable humans to better contribute to public life and society. For these reasons, the author conducted a transformative aesthetic experience project rooted in contemporary community-based art practices.

II. Statement of Purpose & Research Questions

The goal of this study was to investigate and critically observe the views of the elders on the transformative learning process, and to explore the effects of contemporary community-based art practices

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on seniors of the age 65 or above. In addition, it sought to examine the process through which seniors engage in aesthetic experiences and transformative learning, and how this affects their self-esteem and attitude toward life in general.

The following questions guided this study:

- As a contemporary community-based art practice, what role does the arts activity of group photography have on seniors' attitude toward life? Does this extend as an opportunity for transformative learning?
- Over the course of the two years during which this project was conducted, has there been a measurable change in the emotional stability, confidence, self-esteem, self-actualization, and general experiences among the participating seniors?
- Can the program that was developed through this project be utilized as an educational tool at the local senior center?
- Does the program that was developed through this project have a positive or negative impact on the way younger adults or families think of seniors?
- What kinds of learning opportunities did the participants have through this project?

III. Research Methodology

This research draws upon a variety of data collected through combining two research methods called qualitative examination and quantitative investigation. The data were collected using double reflexiveness methods, unstructured and formal and informal interviews, and three survey administrations.

To examine how transformative aesthetic learning can be delivered through an arts activity, I conducted a series of case studies based on the theoretical frameworks of Stake's case study (1995) and Moustakas's case study in phenomenology (1994). I used this series of phenomenological case studies to gain a deeper understanding of the issues that relate to this research topic. This methodology also allowed me to effectively investigate and explain the issues concerning senior citizens, societal phenomena, transformative learning process, seniors' psychological changes about themselves, and more.

Data were collected continuously over the period of two years, while seniors participated in different types of activities. I incorporated data on the seniors' discussions while they were taking photos and participating in exhibits. I also gathered data over the course of a month during which I asked seniors a variety of structured and unstructured questions, to which they were free to respond in an open-ended way. The seniors' works and the documentation of their experiences vis-à-vis the integrated project, the aesthetics of the projects, and their reactions to social issues became rich data sources for this research. Feedback from the senior center employees, neighbors, town hall employees, and family members on the seniors' artworks and photography were also valuable sources of data.

For the qualitative data analysis, I used NUD-IST (non-numerical unstructured data indexing, searching, and theorizing) as described in Richards & Richards (1994). Also, following Delament's (2002) structure, I coded and indexed the data by hand. In addition, I utilized SPSS to conduct the quantitative analysis.

IV. Selection of Participants

In selecting participants for phase 1 of the project, I prioritized areas within South Korea with a high proportion of senior citizens. According to the figures reported by the Korean Statistical Information Service, Goheung County in Jeollanam-do Province had a high percentage of senior citizens in 2011, and as of 2013, it has the highest percentage of senior citizens at 33.8 percent (Statistics Korea, 2013). For this reason, I selected Goheung County of Jeollanam-do Province as my research site, which is located in the southernmost area of the South Korean peninsula and is surrounded by ocean on three sides. Thirteen senior citizens from the Goheung senior center who were interested in studying photography formed the Goheung photography group. These participants ranged in age from 72 years old to 83 years old. Twelve participants were male and one participant was female.

The author served as the instructor of the photography group. For the past two years, every summer and winter vacation, I conducted weekly lessons at the Goheung senior center. While I was in the US during the academic year, I utilized a distance learning system using online technologies, such as blogs, YouTube, and email. In addition, Shin Myungsoon, vice principal of Songwon Elementary School, served as a research associate for the project. Doctoral student Cho Younghee also conducted the lessons during the last few months of the project. In-person lessons were conducted mostly at the Goheung senior center, and a few were conducted off-site.

V. Photography as a Tool for Transformative Learning

Gene D. Cohen (2005) explains that there is a need for more research into the psychological growth and development that takes place during the second half of one's life. Furthermore, he argues that there is a need to better understand how positive changes may occur during the second half of one's life, and how it may be possible to improve one's creative expression during this time. With this in mind, this project seeks to examine how seniors may acquire new skills and new

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opportunity through an artistic genre such as photography. What kind of an impact may this have on the rest of their lives? In what follows, I describe how the project was conducted over the course of two years.

VI. Project Process

a) Week 1: No knowledge of how to turn on or off the camera

Because most of the participating seniors, all of whom lived in a village setting, did not own a camera, the first class was conducted using borrowed cameras. Most seniors reported having never laid hands on a digital camera before this occasion. Without a question, they were not familiar with how to turn the camera on or off, and they had no sense of where to locate the viewfinder or how to take a photograph. We began with a lesson on how to turn the camera on or off. Next, the seniors learned how to contain the target object within the viewfinder. As the youngest participant was 72 years old, many lessons had to be repeated, and the environment was quite chaotic. Although there were only thirteen students with one instructor and two associate instructors, the classroom environment was cluttered and there was genuine concern regarding whether it would even be a fruitful exercise to continue teaching photography to these participating seniors.

b) Weeks 2-8: Gradual progression from an attitude of impossibility to interest

During weeks 2 through 5, participants conveyed a feeling of frustration with regards to the learning. However, during weeks 6 through 8, they began to demonstrate more interest and enthusiasm in learning photography. When reflecting on the first 8 weeks of lessons altogether, it was apparent that even those who were struggling the most at the beginning were gradually learning how to handle the camera. Each participant exhibited an increasing level of interest in how to take photographs. Over the course of the 8 weeks, there were fewer instances of participants asking irrelevant questions and taking the lesson off-topic. Several participants also acquired their own cameras. Every week when we projected the participants' photographs on to the large screen in the classroom, participants became more engaged in discussion and critique sessions.

c) Instructor's departure to the US

At the end of the summer holidays when I (the primary instructor who was volunteering her time for free) had to return to the US, we were faced with a problem of not being able to find an instructor who could take over and continue the lessons. Because Goheung County is a rural environment that is situated far from any cities, there was nobody in the vicinity who had studied photography. Furthermore, there was nobody willing to take on this role in a volunteer capacity. The senior center stated that it could neither hire a photography teacher, nor could it continue the photography class, citing budgetary limitations.

d) Demonstration of eagerness to learn and continue the photography class

At this point, many of the seniors who had acquired a taste for photography stated their strong desires to continue the photography group lessons. Their dedication to the photography course was so strong that they would find their way to the senior center, despite their advanced age, even in the middle of a tropical storm. Not a single participant skipped the weekly homework assignments, further demonstrating their sincere interest and commitment. One participant in particular went to great lengths to attend the course. From his home, which is located on a small island, he took a boat to the nearest port, transferred to a city bus to reach the bus terminal, and then transferred again to a shuttle bus connecting the bus terminal to the senior center.

Even during the harvest when they are swamped with work, the participants made time to complete their photography homework assignments. For example, one participant always carried his camera around with him on the tractor and took photographs during the day. This kind of passion and dedication was not even imaginable at the beginning of the project.

e) Weeks 9-35: Distance learning

Due to the seniors' passion and dedication, I decided to continue teaching the course in any way possible. The only feasible idea was to use email and a group blog to carry out an online education model. To begin, we created a group blog where participants could upload their photos (http://sajinteam.blogs pot.kr). While I was back in the US during the academic semester, I continued assigning a weekly topic via email. The participants took topic-relevant photographs during the week and uploaded the four best ones to the group blog, entitled the "Goheung Photography Group Blog." Afterwards, I sent an email with my comments about each photo the entire group of participants. In this weekly email, I also shared links of photographers' works from around the world. The participants were able to use the computers at the senior center to view and learn from these professional works.

In addition, while I was in the US, Ms. Shin visited the participants at the senior center once a month and conducted a discussion session. This helped keep the photography group together and active over an extended period of time.

f) Weeks 36-40: In-person classes during the winter vacation period

Weeks 41-81: Online sessions and in-person sessions in iterations

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When I returned to Korea during the winter vacation period and then again during the subsequent summer vacation period, I continued conducting in-person classes with the participants at the Goheung senior center. By the time 18 months had passed since the beginning of this project, these senior citizens became quite advanced in their photography skills. At this point, it was possible for them to take meaningful photos in ways that they intended. The seniors not only became active participants in the learning process, but they also reflected upon themselves and their learning (Freire and Shor, 1987). Several participants voiced their feelings of greater self-confidence and pride in their works. They also expressed their desires to continue to improve their photography skills. In addition, they began to engage in reflection and critique to try to identify their weaknesses and continue to learn. This was consistent with Mezirow's (2000) characterization of the path to transformative learning.

g) Photo exhibit

As a reward for everyone's hard work and great effort, we collectively decided to hold a photo exhibit. As an unfunded project, the challenge was to find a way to host a simple and inexpensive yet meaningful exhibit. I personally designed the invitations, which were printed at no cost at the Goheung Culture & Arts Center. We used frames that were being discarded from the school to showcase the photographs. Kim Joongil from the Goheung Cultural Arts Center designed the banner for the exhibit. The Goheung Photography Team Exhibit was held at the Goheung Culture & Arts Center in South Korea from August 20 through September 3, 2012. It showcased 50 photographs.

The opening reception was an intergenerational occasion. The event brought together not only the senior citizens who participated in the project but also their children, grandchildren, and relatives—many of whom lived far away—and their friends and neighbors from Goheung. It was truly a special occasion. More than anything, the proud sentiments of the seniors were palpable and it was evident from their families' remarks that their self esteem had improved over the course of the project. Rather than thinking of themselves as old and useless senior citizens, they now identified as the cool grandparent who knows how to take photographs and upload them to a blog. Many grandchildren stated that they could not express in words how excited they were to have a grandparent whose works were being featured in an exhibit.

This project was a vehicle for social change and helped the participating seniors gain new perceptions, engage in critical thinking, and develop their creativity. Furthermore, its publicity in the local news incited new interest in developing programs for the elderly and their continued learning. Several discussions were initiated about the importance of long-term programs for senior citizens and various ways to engage scholars and artists as volunteers as well. According to Eisner (1972), these types of arts activities may help seniors rediscover meaning and develop their minds about the world. Expanding aesthetic experiences may help individuals overcome the dehumanizing tendencies of modern society. Furthermore, it may help individuals develop the ability to solve various problems that arise in a rapidly changing society.

VII. Discussion

Freire (1970) argues that it is important to have a strong foundation about how to leverage aesthetic experiences to inform the transformative learning process. The seniors who participated in this project were able to gain aesthetic experiences by viewing, experiencing, and reflecting upon their surroundings through the medium of photography. For them, this became and enriched their transformative learning process. As Mezirow (1990, 2007) emphasized, for the seniors to participate in the project more effectively, it is important for them to engage in critical discourse about self-awareness, understanding emotions, and self-control.

It is evident from the interviews with the participants and their survey responses that the project brought about a transformative change in the way they thought of themselves vis-à-vis the broader society. Chu Chungno, a member of the photography group, said the following: "I now view everything in my surrounding with a new perspective. Whenever I go out, I bring my camera with me. Even though I am 83 years old, since all my neighborhood friends congratulate me and encourage me after seeing my works at the photo exhibit, I feel like I have even more energy than a young man. I now have the courage to try new things again. I realized that age is not a problem." Chu's reflection suggests that photography has the power to change the way one sees objects and scenarios, both literally and metaphorically replacing one lens with another (Cranton, 2009).

As a result of the project, the participants now see different aspects of the world with greater interest and curiosity using an artistic tool. Through this different lens, it is one's hope that they will be able to realize a greater richness of life. Another member, Kim Oksun, said: "Now, I no longer worry about living the rest of my life without anything to do, much less anything useful to do. From now on, I can take photographs. Every day I think about all the nice activities I can do for the rest of my life. Every morning I wonder what kinds of photographs I will take today, and it gives me energy to start the day." This illustrates that aesthetic experiences can help develop a greater imagination for those engaged in the process of learning (Dewey, 1958).

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According to another member of the photography group, Kim Jungsuk:"If it weren't for this photography group, how would I know what a blog is, or what it means to save a file on a USB? Learning about technological things makes me happy because it's like I'm young again. These days, my grandchildren are actually willing to include me in their conversations." Especially at a time when segregation by age is becoming a social issue, and furthers negative stereotypes about each other, finding a way to become integrated into the conversations of a younger generation is a significant accomplishment. This may help mitigate the weakening of social support networks within the family, which is a concerning phenomenon of the present day (Thang, 2011).

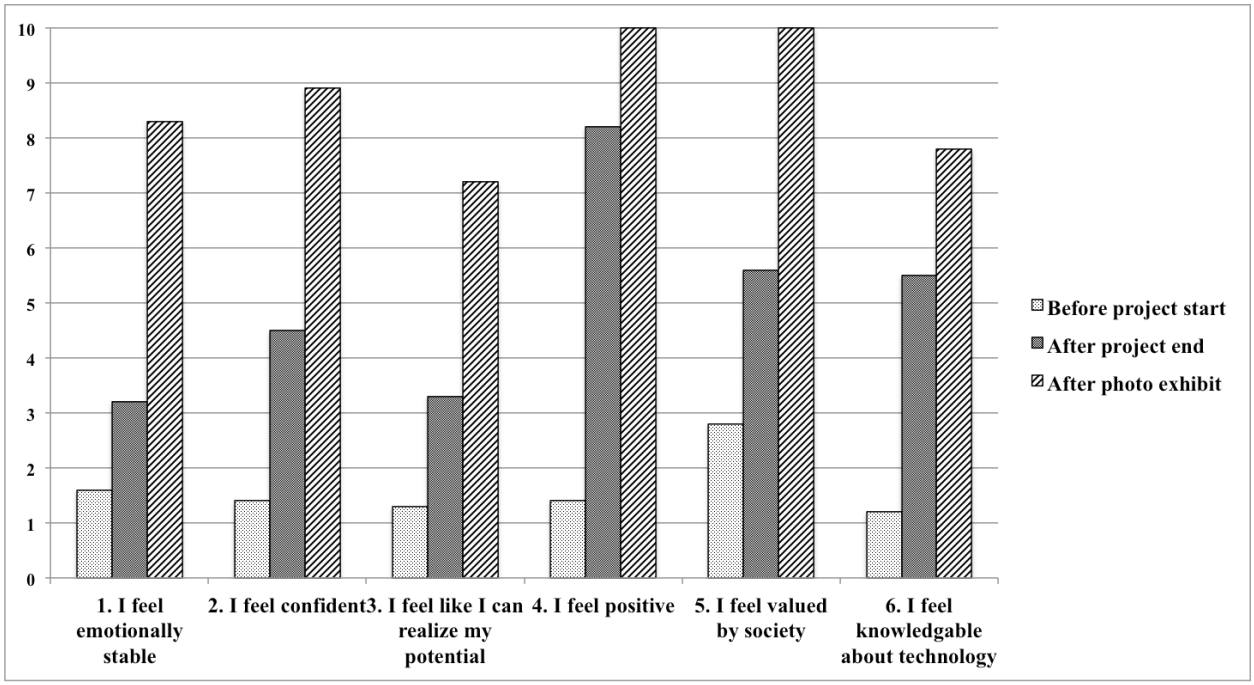
According to photography group member Lee Hyungjong:"Until now, I always just expected someone else to take a photograph for me. I still can't believe that I am the one who can take photographs. It's amazing to me that I can view a photograph that I took on a big TV monitor by connecting some cables. Whenever my children and my grandchildren visit my home, we all sit around the TV in the livingroom and I show them the photographs that I've been taking. We've become a closer family. I feel like I am more respected." This is an example of seniors critically reflecting upon the transformation of their reality and life (Freire and Shor, 1987). Photography group member Lee Yungdoo said: "For the rest of my life, I won't stop taking photos. I'm starting a better life, the second part of my life. Now I don't feel old. I want to live a nice life, part 2, while I take nice photographs. Every time I look into the viewfinder of the camera, it's like I am looking into my life." This suggests that "transformative learning can be both cognitive and imaginative,…collaborative and individually based,…and include…psychology alongside a more proactive reflective approach" (Cranton, 2009, p.458).

According to Dewey (1958), aesthetic elements are present in people's everyday lives in subtle ways, and these influence the psychology of humans at a deeper level. This typically goes unnoticed because it occurs at a subconscious level; even when one is conscious about it, it typically does not receive much attention. Through this project, the participating senior citizens had the opportunity to have an aesthetic experience in a thoughtful way.

Another member of the photography group, Lee Gyeha, shared: "Since I've been taking photographs, I've started seeing the world around me differently. I feel like I myself have been changing too. Now I don't take everything at face value—whether it's people, objects, or situations. I try harder to see what's behind the surface, and I realize I need to put in effort to get there. I've changed in the way I view things. Since I've been looking at the world through the camera's lens, I feel like I've become a more objective person." Efforts to see others' cultures and perspectives more objectively are necessary elements for seniors to engage with society as a central member rather than being isolated from society.

These participants' reflections are examples of transformative learning, as described by Cranton and Wright (2008). They demonstrate the critical self-reflection in which the seniors have engaged in order to adopt a more open perspective in viewing themselves and the world around them (Cranton and Wright, 2008).

Figure 1: Change in Participants' Attitudes



Note: N = 13. Responses were on a scale from 0 to 10, with 0 being Strong Disagree and 10 being Strong Agree. Reported values represent means across all respondents.

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To examine the change in participants' attitudes, I conducted a survey before the beginning of the project, at the end of the project, and after the exhibit. The survey results illustrate that there was an improvement in participants' emotional stability, confidence, and self-esteem (Figure 1). Moreover, they were more motivated to realize their potential. Many were happy about having found something that they could continue to do as a hobby. They were also less likely to think that seniors were a useless burden to society. Instead, they felt that their children and the younger generation genuinely respected and recognized their contributions. It was evident that there were significant changes in attitudes among the participants, and that the project contributed to a positive experience for them. The aesthetic experiences gained from this project helped the senior citizen participants develop a new repertoire of feelings and ideas that contributed to their transformative learning (Broudy, 1987).

VIII. Conclusion

This project helped the participating seniors adopt a more positive attitude toward life. It also encouraged them to be more active participants in society. Furthermore, it was a transformative learning experience that provided them a variety of learning opportunities. As a result, it helped the participating seniors improve their emotional stability, confidence, and self-esteem, and it helped them realize their full potential.

Through this two-year project, the seniors interacted with their families, friends, and neighbors with photography as a novel medium. This helped the participants move away from the view that seniors are useless people with nothing productive to do. Instead, they gradually adopted a more positive outlook on life.

To provide opportunities for transformative learning, senior centers and other social institutions should plan and execute longer-term projects rather than focusing only on short-term programming. It is likely that this project would not have had the impact it had on seniors' confidence and self-esteem had it been conducted over a short period of time.

This contemporary community-based art practice was able to offer a transformative aesthetic experience to senior citizens of a rural community. As such, it may be possible for projects with a focus on transformative aesthetic experiences to contribute not only to individual growth and development but also to the growth and development of society. The hope is that this may help bring about a more abundant life for all.

IX. Acknowledgments

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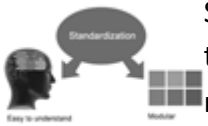

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20. Use good quality grammar: Always use a good quality grammar and use words that will throw positive impact on evaluator. Use of good quality grammar does not mean to use tough words, that for each word the evaluator has to go through dictionary. Do not start sentence with a conjunction. Do not fragment sentences. Eliminate one-word sentences. Ignore passive voice. Do not ever use a big word when a diminutive one would suffice. Verbs have to be in agreement with their subjects. Prepositions are not expressions to finish sentences with. It is incorrect to ever divide an infinitive. Avoid clichés like the disease. Also, always shun irritating alliteration. Use language that is simple and straight forward. put together a neat summary.

21. Arrangement of information: Each section of the main body should start with an opening sentence and there should be a changeover at the end of the section. Give only valid and powerful arguments to your topic. You may also maintain your arguments with records.

22. Never start in last minute: Always start at right time and give enough time to research work. Leaving everything to the last minute will degrade your paper and spoil your work.

23. Multitasking in research is not good: Doing several things at the same time proves bad habit in case of research activity. Research is an area, where everything has a particular time slot. Divide your research work in parts and do particular part in particular time slot.

24. Never copy others' work: Never copy others' work and give it your name because if evaluator has seen it anywhere you will be in trouble.

25. Take proper rest and food: No matter how many hours you spend for your research activity, if you are not taking care of your health then all your efforts will be in vain. For a quality research, study is must, and this can be done by taking proper rest and food.

26. Go for seminars: Attend seminars if the topic is relevant to your research area. Utilize all your resources.

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27. Refresh your mind after intervals: Try to give rest to your mind by listening to soft music or by sleeping in intervals. This will also improve your memory.

28. Make colleagues: Always try to make colleagues. No matter how sharper or intelligent you are, if you make colleagues you can have several ideas, which will be helpful for your research.

29. Think technically: Always think technically. If anything happens, then search its reasons, its benefits, and demerits.

30. Think and then print: When you will go to print your paper, notice that tables are not be split, headings are not detached from their descriptions, and page sequence is maintained.

31. Adding unnecessary information: Do not add unnecessary information, like, I have used MS Excel to draw graph. Do not add irrelevant and inappropriate material. These all will create superfluous. Foreign terminology and phrases are not apropos. One should NEVER take a broad view. Analogy in script is like feathers on a snake. Not at all use a large word when a very small one would be sufficient. Use words properly, regardless of how others use them. Remove quotations. Puns are for kids, not grunt readers. Amplification is a billion times of inferior quality than sarcasm.

32. Never oversimplify everything: To add material in your research paper, never go for oversimplification. This will definitely irritate the evaluator. Be more or less specific. Also too, by no means, ever use rhythmic redundancies. Contractions aren't essential and shouldn't be there used. Comparisons are as terrible as clichés. Give up ampersands and abbreviations, and so on. Remove commas, that are, not necessary. Parenthetical words however should be together with this in commas. Understatement is all the time the complete best way to put onward earth-shaking thoughts. Give a detailed literary review.

33. Report concluded results: Use concluded results. From raw data, filter the results and then conclude your studies based on measurements and observations taken. Significant figures and appropriate number of decimal places should be used. Parenthetical remarks are prohibitive. Proofread carefully at final stage. In the end give outline to your arguments. Spot out perspectives of further study of this subject. Justify your conclusion by at the bottom of them with sufficient justifications and examples.

34. After conclusion: Once you have concluded your research, the next most important step is to present your findings. Presentation is extremely important as it is the definite medium though which your research is going to be in print to the rest of the crowd. Care should be taken to categorize your thoughts well and present them in a logical and neat manner. A good quality research paper format is essential because it serves to highlight your research paper and bring to light all necessary aspects in your research.

Informal Guidelines of Research Paper Writing

Key points to remember:

- Submit all work in its final form.
- Write your paper in the form, which is presented in the guidelines using the template.
- Please note the criterion for grading the final paper by peer-reviewers.

Final Points:

A purpose of organizing a research paper is to let people to interpret your effort selectively. The journal requires the following sections, submitted in the order listed, each section to start on a new page.

The introduction will be compiled from reference matter and will reflect the design processes or outline of basis that direct you to make study. As you will carry out the process of study, the method and process section will be constructed as like that. The result segment will show related statistics in nearly sequential order and will direct the reviewers next to the similar intellectual paths throughout the data that you took to carry out your study. The discussion section will provide understanding of the data and projections as to the implication of the results. The use of good quality references all through the paper will give the effort trustworthiness by representing an alertness of prior workings.

Writing a research paper is not an easy job no matter how trouble-free the actual research or concept. Practice, excellent preparation, and controlled record keeping are the only means to make straightforward the progression.

General style:

Specific editorial column necessities for compliance of a manuscript will always take over from directions in these general guidelines.

To make a paper clear

· Adhere to recommended page limits

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

· Use standard writing style including articles ("a", "the," etc.)

· 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

· Shun use of extra pictures - include only those figures essential to presenting results

Title Page:

Choose a revealing title. It should be short. It should not have non-standard acronyms or abbreviations. It should not exceed two printed lines. It should include the name(s) and address (es) of all authors.

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Abstract:

The summary should be two hundred words or less. It should briefly and clearly explain the key findings reported in the manuscript--must have precise statistics. It should not have abnormal acronyms or abbreviations. It should be logical in itself. Shun citing references at this point.

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
- As a outline of job done, it is always written in past tense
- A conceptual should situate on its own, and not submit to any other part of the paper such as a form or table
- Center on shortening results - bound background information to a verdict or two, if completely necessary
- What you account in an conceptual must be regular with what you reported in the manuscript
- Exact spelling, clearness of sentences and phrases, and appropriate reporting of quantities (proper units, important statistics) are just as significant in an abstract as they are anywhere else

Introduction:

The **Introduction** should "introduce" the manuscript. The reviewer should be presented with sufficient background information to be capable to comprehend and calculate the purpose of your study without having to submit to other works. The basis for the study should be offered. Give most important references but shun difficult to make a comprehensive appraisal of the topic. In the introduction, describe the problem visibly. If the problem is not acknowledged in a logical, reasonable way, the reviewer will have no attention in your result. Speak in common terms about techniques used to explain the problem, if needed, but do not present any particulars about the protocols here. Following approach can create a valuable beginning:

- Explain the value (significance) of the study
- Shield the model - why did you employ this particular system or method? What is its compensation? You strength remark on its appropriateness from a abstract point of vision as well as point out sensible reasons for using it.
- 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:

- Use past tense except for when referring to recognized facts. After all, the manuscript will be submitted after the entire job is done.
- Sort out your thoughts; manufacture one key point with every section. If you make the four points listed above, you will need a least of four paragraphs.

- Present surroundings information only as desirable in order hold up a situation. The reviewer does not desire to read the whole thing you know about a topic.
- Shape the theory/purpose specifically - do not take a broad view.
- As always, give awareness to spelling, simplicity and correctness of sentences and phrases.

Procedures (Methods and Materials):

This part is supposed to be the easiest to carve if you have good skills. A sound written Procedures segment allows a capable scientist to replacement your results. Present precise information about your supplies. The suppliers and clarity of reagents can be helpful bits of information. Present methods in sequential order but linked methodologies can be grouped as a segment. Be concise when relating the protocols. Attempt for the least amount of information that would permit another capable scientist to spare your outcome but be cautious that vital information is integrated. The use of subheadings is suggested and ought to be synchronized with the results section. When a technique is used that has been well described in another object, mention the specific item describing a way but draw the basic principle while stating the situation. The purpose is to text all particular resources and broad procedures, so that another person may use some or all of the methods in one more study or referee the scientific value of your work. It is not to be a step by step report of the whole thing you did, nor is a methods section a set of orders.

Materials:

- 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.

Methods:

- Report the method (not particulars of each process that engaged the same methodology)
- Describe the method entirely
- To be succinct, present methods under headings dedicated to specific dealings or groups of measures
- 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:

- It is embarrassed or not possible to use vigorous voice when documenting methods with no using first person, which would focus the reviewer's interest on the researcher rather than the job. As a result when script up the methods most authors use third person passive voice.
- Use standard style in this and in every other part of the paper - avoid familiar lists, and use full sentences.

What to keep away from

- Resources and methods are not a set of information.
- Skip all descriptive information and surroundings - save it for the argument.
- Leave out information that is immaterial to a third party.

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.

What to stay away from

- Do not discuss or infer your outcome, report surroundings information, or try to explain anything.
- Not at all, take in raw data or intermediate calculations in a research manuscript.
- Do not present the similar data more than once.
- Manuscript should complement any figures or tables, not duplicate the identical information.
- Never confuse figures with tables - there is a difference.

Approach

- As forever, use past tense when you submit to your results, and put the whole thing in a reasonable order.
- Put figures and tables, appropriately numbered, in order at the end of the report
- If you desire, you may place your figures and tables properly within the text of your results part.

Figures and tables

- If you put figures and tables at the end of the details, make certain that they are visibly distinguished from any attach appendix materials, such as raw facts
- Despite of position, each figure must be numbered one after the other and complete with subtitle
- In spite of position, each table must be titled, numbered one after the other and complete with heading
- All figure and table must be adequately complete that it could situate on its own, divide from text

Discussion:

The Discussion is expected the trickiest segment to write and describe. A lot of papers submitted for journal are discarded based on problems with the Discussion. There is no head of state for how long a argument should be. Position your understanding of the outcome visibly to lead the reviewer through your conclusions, and then finish the paper with a summing up of the implication of the study. The purpose here is to offer an understanding of your results and hold up for all of your conclusions, using facts from your research and generally accepted information, if suitable. The implication of result should be visibly described. Infer your data in the conversation in suitable depth. This means that when you clarify an observable fact you must explain mechanisms that may account for the observation. If your results vary from your prospect, make clear why that may have happened. If your results agree, then explain the theory that the proof supported. It is never suitable to just state that the data approved with prospect, and let it drop at that.

- Make a decision if each premise is supported, discarded, or if you cannot make a conclusion with assurance. Do not just dismiss a study or part of a study as "uncertain."
- Research papers are not acknowledged if the work is imperfect. Draw what conclusions you can based upon the results that you have, and take care of the study as a finished work
- You may propose future guidelines, such as how the experiment might be personalized to accomplish a new idea.
- 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.
- One research will not counter an overall question, so maintain the large picture in mind, where do you go next? The best studies unlock new avenues of study. What questions remain?
- Recommendations for detailed papers will offer supplementary suggestions.

Approach:

- When you refer to information, differentiate data generated by your own studies from available information
- Submit to work done by specific persons (including you) in past tense.
- Submit to generally acknowledged facts and main beliefs in present tense.

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- Do not give permission to anyone else to "PROOFREAD" your manuscript.

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- To guard yourself and others from possible illegal use please do not permit anyone right to use to your paper and files.

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Topics	Grades		
	A-B	**C-D**	**E-F**
Abstract	Clear and concise with appropriate content, Correct format. 200 words or below	Unclear summary and no specific data, Incorrect form Above 200 words	No specific data with ambiguous information Above 250 words
Introduction	Containing all background details with clear goal and appropriate details, flow specification, no grammar and spelling mistake, well organized sentence and paragraph, reference cited	Unclear and confusing data, appropriate format, grammar and spelling errors with unorganized matter	Out of place depth and content, hazy format
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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