



African Humanity





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African Humanity

Creativity, Identity and Personhood

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Series Editor's Preface

The *Carolina Academic Press African World Series*, inaugurated in 2010, offers significant new works in the field of African and Black World studies. The series provides scholarly and educational texts that can serve both as reference works and as readers in college classes.

Studies in the series are anchored in the existing humanistic and the social scientific traditions. Their goal, however, is the identification and elaboration of the strategic place of Africa and its Diaspora in a shifting global world. More specifically, the studies will address gaps and larger needs in the developing scholarship on Africa and the Black World.

The series intends to fill gaps in areas such as African politics, history, law, religion, culture, sociology, literature, philosophy, visual arts, art history, geography, language, health, and social welfare. Given the complex nature of Africa and its Diaspora, and the constantly shifting perspectives prompted by globalization, the series also meets a vital need for scholarship connecting knowledge with events and practices. Reflecting the fact that life in Africa continues to change, especially in the political arena, the series explores issues emanating from racial and ethnic identities, particularly those connected with the ongoing mobilization of ethnic minorities for inclusion and representation.

Toyin Falola
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Overview

Abimbola Asojo

African Humanity: Creativity, Identity and Personhood is a collection of thought-provoking essays from scholars around the world on topics that inform new ways of thinking while engaging critical perspectives about Africa and the African diaspora. The essays focus on the discourse of creativity, culture, identity and well-being from multiple fields such as design, art, gender studies, education, health, and museum studies in pre-colonial, colonial and post-colonial Africa and the African diaspora. This multidisciplinary group of global scholars offer a critical dialogue on topics such as the creative process in Africa and the African diaspora; gender and creative space; histories of creativity and inventions; globalized modernity and its consequence on cultural performances; politics of creativity; creativity, performance and Nollywood; social, political, and economic ramifications of creativity and design; ethical issues in creativity; and sustainability, well-being and the environment. Our goal is for the book to offer a comparative critical dialogue for a multidisciplinary academic audience, artists, grassroots activists, diverse communities and interested members of the general public. The book has five distinct sections: Gender, Education, and Language; Design and Art in Africa and Its Diaspora; Creativity, Performance and Nollywood; Identity and Institutions of Politics and Living; and Sustainability, Health and the Environment.

Section 1, titled “Gender, Education, and Language,” is a collection of seven major essays from scholars focused on paradigm shifts in women’s education and family; women’s contributions to labor, production and development, linguistics and English language curriculum; and gender and creativity. Alliyu and Abosedo in their essay titled “Patriarchy and Value of Women’s Labor: A Revaluation” argue that the contributions of women to labor, production and the entire development process needs to move beyond Marxian literature. They re-conceptualize work to include all formal and informal activities undertaken to create value outside and inside the home, especially by women. They place economic value on activities of the house-wife and argue these women actually contribute to economic activities and the development of the nation. They categorize the activities as work that should be remunerated as much as paid activities outside the home. They argue that if the Gross National Income (GNI) calculation is to be considered comprehensive, household activities by women much be included and remunerated accordingly. They argue this recognition will not only empower but reduce poverty significantly. It will foster



more cooperation between couples and increase financial resources, thereby reducing incidences of divorce. Additionally, they argue more financial resources offer the opportunity to potentially reduce street children, crime and criminality, which they highlight are products of broken homes and divorce. With women working too, both the husband and wife can be responsible for the bills. Furthermore, in the case of a husband who divorces his wife, they recommend the husband pays alimony until the wife is 50 years old, which is the average life expectancy of the Nigerian woman.

Egwuogu's essay, titled "Cultural Dynamism and Linguistic Identity Crisis among the Igbo in Western Nigeria," investigates the linguistic identity among the Igbo in a study with 50 participants. Findings from the data collected through unstructured interviews show that there is not only a linguistic identity crisis but also cultural identity crisis among Igbo youth in Western Nigeria. Participants could not speak the Igbo language with accurate pronunciation; a majority of the participants could not construct correct sentences or interpret proverbs and idiomatic expressions correctly in the Igbo language. Participants however had high levels of competence in the English language. Egwuogu presents the following recommendations for the use of Igbo language among Igbo youths in the urban areas of Western Nigeria:

- (i) Parents should interact with their children in Igbo in informal domains whether at home or outside the home.
- (ii) Igbo children should interact among themselves in Igbo whenever they meet.
- (iii) Igbo children in school should adhere to the policy of learning Igbo as one of the indigenous languages in Nigeria. Parents should liaise with schools to ensure that this is carried out
- (iv) Newspapers should be floated in Igbo as it is done in Yoruba and Hausa to serve as reference material for Igbo people.
- (v) Parents should buy Igbo literature books and Igbo Bibles for their children.
- (vi) Whenever and wherever there is a gathering of Ndi Igbo, let the medium of communication be Igbo not English.
- (vii) Let there be a change of attitude by Ndi Igbo towards the Igbo language. No language is inferior. We should be proud of the language that is our identity bearer as an ethnic group.

Sogbesan, in "The Words of our Elders: Integrating Yoruba Proverbs and Wise sayings into an Afrocentric English Language curriculum in South-West Nigerian Schools," reinforces the importance of the words of Yoruba elders and recommends a deliberate design of formal curricula to include proverbs, riddles and wise sayings employed by Yoruba ancestors. Sogbesan argues that the various aspects of culture embedded in Yoruba proverbs are fast being lost as a result of Western influences. Proverbs and wise sayings are disappearing from the people's Yoruba language usage. Colonialism and neo-colonialism have largely impacted Yoruba youth's patriotism and social values. Respect for elders, honesty, healthy communal life and dignity of labor are some traditional values which formal Western education has down-played

over the years. The Yoruba concept of *Omolúwàbí* (the well-bred child) has been abandoned for scientific and technological advancement. Sogbesan argues taking a cue from the Japanese and Chinese experiences and advocates a return to the roots, a deliberate design of formal curricular activities to include inputs from proverbs, riddles, and wise sayings employed by ancestors. The author recommends that aspects of the Yoruba language like reading comprehension, composition (oral or written), and communication drills and literature could be identified and infused with proverbs and wise sayings, in a manner similar to the Population and Family Life Education (POPFILE) model of the United Nations Population Fund (UNFPA).

Eluobaju, in “Obstetric Care Disparities, a Matter of Inequality: Cesarean Section Rates in Nigeria,” discusses disparity in obstetric care in the Global South, specifically Nigeria, and recommends Nigerian women do not need to adopt Global North birth practices but simply need to find safer practices in their own context. Eluobaju argues the answer to the problem of lack of cesareans in Nigeria is not simply to have more, but to improve obstetric care quality. This can be achieved in the form of pre- and postnatal care being more readily available to all women. In addition, women should be receiving a community-based education on adequate nutrition during pregnancy. Furthermore, there needs to be more knowledge of the birthing process, the possibility of needing a C-section, and everything that is involved with the procedure. Eluobaju notes it is important to find a balance and the nation is in need of more emergency obstetric care to ensure that women are not dying due to inadequate medical care.

Ogunleye, Dayo and Yonlonfoun in “Influence of Sex Role on Creativity of Undergraduate Students of Tai Solarin University of Education, Nigeria” focus on the influence of gender on creativity among undergraduate students of Tai Solarin University of Education. Like Carter (1985) and Kwaśniewska (2004), their results show androgynous students manifested the highest level of creativity. The authors note this could mean that creativity entails having both masculine and feminine traits. Their results show that students from the College of Humanities are androgynous in their sex roles and have high levels of creativity while students from College of Sciences are mainly masculine with low levels of creativity. This explains the fact that students in the Humanities tend to be more creative than students in the Sciences. Their findings are supported by Reuter *et al.* (2005) and Wolfradt & Pretz (2001). Furthermore, Ogunleye, Dayo and Yonlonfoun deduced from their findings that feminine traits play a major role in determining the level of creativity of undergraduate students. This therefore means that there is a high probability that feminine traits are vital for creativity.

Itsewah and Usman’s essay, “Dilating and Diffusing Women’s Heroism and Feminist Peculiarities in Otun Rasheed’s “The Gods Are Still Not to Blame” and Ben Tomolaju’s “Queen Amina of Zauzau,” focuses on a Nigerian perspective of women and feminism and offer a framework for society to rethink the heroic role of women. Itsewah and Usman argue women, most especially African women, need to define and redefine their stance in the area of feminism, considering some factors that are antiquated still hold sway in many societies in Africa. Such factors as culture and

traditions, customs and norms, and other hidden or unwritten rules that regard women as unequal to men are still common. The authors advocate for men and the society to look at the heroic status of women, whenever a great feat is achieved by women e.g. Queen Amina, and that denying women heroic status could amount to barbaric and inhumane treatment and behavior.

In “Assessment of Innovation Enterprise Institutions and Their Role on the Development of Skilled Manpower in Nigeria,” Edokpolor and Ojo discuss how unemployment and poverty plague Nigerian Youth, and how technological advancement, industrialization and economic progress are very slow. The authors conducted an empirical study on vocational institutions — Innovation Enterprise Institutions (IEIs) — that aim at developing creative skills among youths in Nigeria. Their study was conducted on graduates, management staff and employers of an IEI in Benin. Their findings show that government partnership and philanthropic assistantship of IEIs are very minimal. They found managers played key roles in their curriculum development. The authors also found that IEIs were important in developing creative skills for Nigerian industry. Based on their study findings, the authors recommend the need for the government to fund IEIs and philanthropic contributions as a way to provide facilities. The authors recommend the input of employers to bridge the skill gaps with the real world and the need for the government to develop strategies to promote IEIs so as to encourage skill-oriented institutions in Nigeria.

Section 2, “Design and Art in Africa and Its Diaspora,” comprises six creative essays which provide a discourse on architecture, housing, conservation of cultural heritage, aesthetic principles, and modern art in Africa and its diaspora. Oyinloye, in the essay “Conserving cultural heritage: Study on wooden objects in the National Museums of Nigeria,” sheds light on the primary functions and unique history of wooden objects and sculpture and their conservation in the Lagos and Oron museums. Oyinloye calls for a change in the attitude of the public towards cultural heritage, and how the activity of a museum on cultural objects can be compared to the duty of library in keeping books. The author sheds light on the significance of carved objects and other cultural materials in Nigerian national museums. The study examined techniques of caring, maintaining and conserving wooden objects of the ancient technology and civilization that are preserved in Lagos and Oron Museums. The study encountered over 47,000 cultural objects ranging from metal, ivory, bronze, brass, textiles, terracotta, and wooden objects. The author studied the techniques and practices used by conservators in the two museums to maintain the life of objects on a daily basis and the workers’ professional skills. Findings show that the workers used modern methods and equipment of conservation like electronic cameras and conservation freezers. The author recommends to improve the level of conservation practices in the museums, workers must be in tune with modern methods of conservation practices in other countries such as America, Canada, and the United Kingdom.

Afolayan’s essay, titled “The Place of the Travelling Theatre Troupes in the Evolution of Modern Nigeria Drama,” examines the significance of the travelling theatre troupes of Western Nigeria, and creativity and production in modern Nigerian

drama travelling theatre works, which were mainly folkloric and mythical although they later became social in form. Afolayan's essay situates the art in the development of theatre practice in Nigeria by looking at what preceded the tradition. The travelling theatre troupes of Ogunde and Ladipo were a major source of entertainment for the people during the time they existed. The troupes depended largely on improvisation and the creative ingenuity of the individual actors. There was a great use of spectacle and occasional examination of social issues. Since everything revolved around the founder of the troupes, when anything occurred to him, it marked the end of the troupe. Nothing was put in place for a sustainable framework. However, they have impacted the development of the Nigerian Nollywood industry.

Ojo, in "Adaptation of Folktale and Application of Aesthetic Principles to Modern Nigerian Drama," focuses on the patriarchal nature of African society through analyzing the work of Sam Ukala and providing insights about Ukala's aesthetic principles. Ojo presents the notion that African modern drama today has assumed global appeal and this is a result of new techniques and dramaturgical aesthetic appeals built into it by African creative and literary scholars. As African literature is predominantly oral, much of the contributions are rooted in the oral traditions, cultures and beliefs of the people. Ojo's paper discusses the way Nigerian playwrights have creatively applied and enriched literature by applying the genres of oral literature to enhance the aesthetic value of modern as well as contemporary literature. Ojo discusses how Sam Ukala, a dramatist, playwright, theorist, poet, singer, short story writer, actor, theatre director has exemplified the application of folktale and certain aesthetic roles which have set him out as a dramatist in the world of literature with the theory of "folkism." Ukala has remained very versatile in the drama industry. He is versatile in the embellishment of his drama by employing the folktale sub-genre in his drama texts. Such works are *The Slave Wife* (1982), *The Log in your Eye* and *Akpakaland* (2006), *Break a Boil* (1994) *Iredi War* — a folk script that won the 2014 Nigeria prize for literature, based on the 1906 war of the Owa Kingdom — and many more. Ojo discusses how Ukala's creative acumen enables him to bring drama out of folktale as a contribution to the development of African literature. Ukala has made an impressive mark given the number of drama texts he has turned out through the adaptation of oral tradition elements such as music dance, mime, praise singing, proverbs, myths, idioms and many others. Ojo concludes with examples of African dramatists and other literary writers who have a long history of employing oral forms, including tradition, culture and beliefs of the African people for creative contributions to the development of African literature. Examples include Wole Soyinka in *A Dance of the Forest*, Efua Sutherland's *The Marriage of Anansewa*, Femi Osofisan in his *Once Upon Four Robbers*, J.P. Clark's *Ozidi Saga* and many others. Ojo notes that today, African literature encompass all about Africa, the people, events, culture, etc., and there is still much more that could be done in this area. There exists a large and varied reservoir of literary genres not yet exploited that could be harnessed to enrich and advance oral art and literature in Africa.

"Yoruba Cultural Reflections in the Christ Apostolic Church," by Afolabi, defines and explains the influence of African Culture on contemporary church development

and growth in south-western Nigeria. Afolabi begins with the notion that because culture is a way of life, there is no human being without a culture or practice. Every people, race, and nation have their own cultures which make them peculiar and distinct from other geographical areas. Afolabi discusses the impact and the influence African culture has on the contemporary church in the south-western part of Nigeria. The Christ Apostolic Church became the preferred contemporary church because it was founded by Africans, for Africans in Africa with African culture fully incorporated. Afolabi presents the notion that in both the Old and the New Testaments, God did not evade and disregard the customs, norms and culture of the people, but used them to convey and reveal his purposes and will to them. He spoke to them in their languages and symbols. God integrates His messages and purposes to the tradition and culture of the Africans to make it intelligible to them. Afolabi argues this is what the European-American missionaries failed to understand about God, which made them not as effective as the African Evangelists from African Instituted Churches. The roles of African culture and values in the contemporary churches are enormous and very strong, and, therefore, should be more encouraged and strengthened.

Jaiyeoba, in the essay “Culture of Home Ownership in Urban Low-Income Housing in Nigeria,” discusses how the motivation for home ownership varies and reflects the socio-cultural value of low-income housing in the Nigerian context. Jaiyeoba highlights how in Nigeria there is a paucity of policies specifically targeted at low income housing beyond political statements in government development plans and budgets that a number of “affordable” houses will be built within a stated period. These “affordable” houses are produced with the conditionality of a neoliberal market as a commodity on offer to whoever can pay the price. In the absence of finance and mortgage facilities, even the middle income cannot afford these “affordable” units. Jaiyeoba notes that perhaps, this is why many scholars argue that home ownership should not be promoted among poor people in low- and middle-income countries (Payne et al., 2009). The prevailing situation in Nigeria is that many people, including those with low incomes, have been producing houses for themselves in legal and semi legal ways. In the Ibadan case study, one of the underlying motivations of the producers is the desire to own a home in their fatherland. Jaiyeoba argues that this indicates a direction that policy experts should exploit in policies for urban low-income housing. The motivation for home ownership varies and it is a reflection of the socio-culturally constructed value of housing to low income people in different contexts. The pride associated with the cultural belief of house ownership in the fatherland provides basis for policy intervention to alleviate the housing problem of low-income people. This cultural belief helps in land acquisition, resources needed at various stages of the process, settling disputes and, generally surmounting most obstacles to home ownership.

Nunes, in the imagery rich visual essay titled “See me. I see you. Photographic acts and expressions of African cultural heritage in Trinidad and Tobago,” presents African cultural influences in the arts in Trinidad and Tobago. Nunes’ work as a photographer of cultural heritage in Trinidad and Tobago over the past ten years has been an evolution of intention, from capturing photographs for the sake of themselves, to a

very conscious framing in the story-telling that now informs her work. Immersion in this process of artistic documentation of the performance of African-rooted Carnival traditions is the portal through which Nunes expands her awareness and interest in a wider canvas of the expression of African culture in Trinidad and Tobago. Nunes notes that the photographs in her essay speak to the intersection between the art of the image and the art of the embodied practices which transmit cultural heritage. They speak to those constant tensions that photographs hold in their frame that Pavel Büchler calls “the fragile links between the residue of lived moments and memory, between where we have been and who we are (what we are always becoming).”

Section 3, titled “Creativity, Performance and Nollywood,” provides a dialogue on the media’s sexualization of women in contemporary African society, an exploration of Nollywood Nigeria’s film industry and modern performance through nine essays. Osondu-Oti and Babalola in their essay “Implications of Media’s Sexualization of Young Women in Contemporary African Society” discuss the sexualization of women and examine the media’s social responsibility to society, making recommendations to change the status quo. The authors discuss how the sexualized images and objectification of women frequently featured in the media in advertising, music videos, television programs, visual arts and sports photography have infiltrated into the African media and society. Now, young girls and women are increasing patronizing the “new culture” of skimpy and scanty dressing that exposes body parts. As the world has become a global village where what happens in one part of the world affects the other, and the new social media have captured the attention of youths all over the world, the indigenous African media have joined to engage in the practice of sexualization. The authors argue that sexualization has negative effects on girls and young women’s emotional, psychological, intellectual and cognitive development. In particular reference to Africa, sexualization is leading to increasing erosion of African culture, norms, values and traditions, and the celebration of “behaviors” that once used to be taboo in African society. The major blame for the acceptance and “celebration” of sexualized images in Africa has been laid on traditional and social media. The authors recommend that to rid the African society of sexualization and its negative consequences, it is important that Africa’s indigenous media portray positive images. The move of the African indigenous media not to transmit sexualized images would go a long way in curbing the increasing sexualization of young women that has penetrated the African society. In addition, African media’s dissemination of information must abide with the norms and values of African society, and target information that will impact on the positive development of the society and its people, both male and female alike. While the infiltration of sexualized images into African society would be difficult to stop in the era of globalization and access to social media, the indigenous African media have to step up by countering such images and promoting African cultures in their messages, discussions and programs. In that way, the media would be fulfilling their positive social responsibility to African society by helping the people understand the negative implications of sexualization.

Adeyanju, in “Festival Food Culture among Indigenes of Ondo, Nigeria,” discusses the importance and role of indigenous food in Ondo town among indigenes. Adeyanju highlights how Ondo people stand out amongst other groups for their total absorption of and commitment to their culture, which he describes as breathtaking in its richness and depth. The strong cultural heritage of the Ondo people is reflected in the many facets of life, including their cultural food, genuine warmth, acclaimed hospitality, sense of amour and dignified traditional dressing. All these make the Ondo culture so vibrant, elegant, decent, edifying and superior. Adeyanju recommends local dishes such as *gbanunu*, which is medicinal and should be consumed regularly by the old, young, and pregnant and lactating mothers, as this will improve their health and reduce incidences of sickness and disease. Ingredients used for making these special soups should be preserved in order to be available throughout the year; *Asun* can also be preserved using the refrigerator in order to be available throughout the year.

Abbe, in “Creativity in Modern Benin Cultural Dance Performance,” examines the innovative performances of the Edo Cultural Group International and Eki Theatre Troupe in Benin City, Nigeria. Abbe presents the varied forms of dances as reflections of how people lived at each era. Some of these dances are constantly performed by cultural dance groups outside their original context to meet modern entertainment needs at social occasions. Like most ethnic groups in Nigerian society, dance and music are very significant to the Benin people of Edo State and integral parts of most of their ceremonies. The performances by cultural dance groups in Benin City have captured changes taking place in modern society. Overall, Abbe’s essay highlights how cultural dance groups have always adjusted and reflected the changes taking place in their environment, resulting in new forms of arts and how they are agents of cultural propagation and survival. Abbe recommends they should be encouraged by the government and individuals for the sustenance, propagation and continuity of the people’s culture. Abbe notes that creativity infused into cultural group’s performances in Benin, therefore, is one of the ways of remaining extant and relevant to their society, an organizational and managerial approach to remaining in business.

Shodipe’s essay, “Yoruba-English Bilingualism and Cultural Identity in Nollywood Movies: A Sociolinguistic Exploration,” examines cultural identity in two movies scripted in both Yoruba and English. Using *Eti Keta* and *Ade Ferrari*, Shodipe demonstrates a contemporary perspective of the dynamics of the Nigerian sociolinguistic environment against larger global issues such as cross-cultural relations, immigrant socio-economic status, language diversity and cultural identity. Shodipe notes that the Nigerian film industry is globally acclaimed as Africa’s largest in terms of the volume of movies produced annually — estimates show that Nollywood produces between 1,000 to 2,000 movies yearly, mostly in English. Over the years, hundreds of Nollywood movies have been made in the major indigenous Nigerian languages — Hausa, Igbo and Yoruba. Yoruba dramas have a long history of film production, from the pioneering travelling theatres of the 1960s to the screen productions in the early years of television in Nigeria. Nollywood’s global appeal is from the richness of Nigerian cultural heritage depicted through artistic and linguistic

forms. Shodipe presents the idea that major themes of the films have been centered on the moral dilemma in contemporary times in rural and urban settings, noting that these are depicted in the form of socio-economic consequences of rural-urban movement, contemporary patterns in survival and the quest for fulfillment; portrayals of individual and societal identities amidst the dynamics of traditionalism and modernism; as well as emerging issues in cross-cultural communication and Nigeria-diaspora relations. Shodipe focused on two Nollywood films: *Eti Keta* and *Ade Ferrari*, both scripted in Yoruba and English. They were selected because of the role of language in the portrayal of individual and social identities, as well as the films' depictions of the experiences of Nigerians at home and in the diaspora. Shodipe's essay highlights how the crucial role of language is thus seen in the societal impact of Nollywood not just as an entertainment industry, but a veritable resource for cultural re-orientation, national awareness, and the promotion of the individuality and social consciousness of Africans at home and abroad. The essay examines the varied portrayals of Nollywood characters in the ways they represent the continuous shifting, affirming, and contesting of identities amid the inherent dynamics of the multi-linguistic environment of present-day Nigeria. Shodipe presents the notion that the socio-economic challenges portrayed in the two films provide avenues for the individual and collective expression of identities.

Olokodana-James and Itsewah, in their essay, "Articulating and Addressing Cultural Dogmas and Complexities through the Nigerian Nollywood Film Industry," adopt the ethnographic film theory and the feminist film theory as a framework to investigate Nigerian Nollywood's ability to project core and multifaceted cultural dogmas. This study uses the movie *Widow* to show prejudice against women in a patriarchal society of the Igbo people. The authors discuss how the *Widow* shows the complexity and brutality of the rites that accompany burial amongst the Igbo. The "in-humaneness" that a widow is subjected to depicts how women are treated in a patriarchal society such as Nigeria, where many of the rules, customs and living standards are determined by males who are considered the "Elders of the land." The authors observe that some of the violence is perpetrated by women against women. The authors recommend that women have roles to play in the "re-definition of self as individuals" and away from the stereotypical female gender definition.

Ogunkunle's essay, "The Politics of Digital Image Manipulation (Memes) in the New Media," presents an enquiry into the use of memes in the political arena in Nigeria to get the message across to the politicians in power. Ogunkunle discusses how the internet has brought with it new forms of communication, and internet memes have been put to creative uses. Nigerians have been creative in using images on the internet to express particular ideological stances and opinions. The elections in Nigeria prompted the creation of many political internet memes. Memes were used as political campaign tools to ridicule political opponents and also trivialize the serious agendas of other political parties. Memes were also used to react to the incumbent government, and many citizens used this media to get their message across to the government. The author notes that the use of both images and text made the meme

mode of communication multimodal. The author highlights the different ideological expressions in the political memes in Nigeria such as display of power in different forms, power tussles, gender ideologies and the portrayal of Nigeria's patriarchal society. Ogunkunle concludes the analysis with the notion that meme creators are inspired by the society's belief system and represent the societal systems in their memes.

Anumudu and Owusu, in the essay, "The Female Challenges Experienced by the African Women as Portrayed in the Movie 'B for Boy,'" reveals how society contributes to the construction of the lived experiences of the Igbo woman through the movie *B for Boy*. The way masculinity and male dominance is embedded in African society and the preference of the male child over the female child in the Igbo culture led the authors to focus on the movie *B for Boy*. They provide insights through Amaka's experience of how women realize that they are not inferior to men, and how they stand up and refuse to be oppressed or maltreated. However, despite her efforts to fight for her right, society and culture still suppressed her efforts.

Olokodana and James show in "Preserving and Propagating Nigerian Dance through Technology: The Pros and Cons" the use of the framework of technological determinism, cultural relativism, and descriptive methodology to examine the impact of technology on Nigerian dance culture. Their findings show that as much as the use of technology in Nigeria has had positive impacts, the culture imbibed by Nigerian youths is has global roots. Technology has equally dealt negative impacts on Nigerian culture, particularly on dance in Nigeria. The authors note "this is however and most especially illustrated in their dance which indicates sexual perversity, alteration of historic fact of Nigerian dances, crippling of creativity, not leaving out the fact that technology hampers cultural exchange." The authors recommend research on how Nigerian ethnic dances can be protected against technological impacts, including cultural libraries powered by technology to serve as store house for Nigerian ethnic dances. They also recommend restrictions be placed on the way dancers incorporate foreign dance contents, and that dancers and dance artistes must be orientated to patronize and project their culture through their dance art and they should foster the idea that Nigerian culture can exist side by side with Western ideas, with Nigerian culture taking precedence.

Chinda's essay, "Egelege (Wrestling): A Socio-cultural Sport among the Ikwerre of Rivers State, Nigeria," discusses wrestling, a prominent traditional sport among the Ikwerre and a very distinctive part of their culture and identity. The wrestlers exhibit physical fitness, strength, dexterity, stamina and new tactics. Chinda notes "the Ikwerre attach great importance to egelege and the winners, particularly, the champion-diotna is highly respected and he carries the pride of the community — that is, his victory is a victory for the community. Apart from being a cultural sport, egelege has engendered intergroup relations and it evokes camaraderie." Chinda discusses the Ikwerre community's culture and how wrestling is part of their unique identity. The Ikwerre group predates the advent of the European traders and missionaries. Chinda highlights their culture through some of their activities such as wrestling, the age grade system, religion, marriage, and the fattening room-ojiji

in the paper. The author concludes as youth are enticed back into egelege, today the government should promote this traditional sport. It can become a tourist attraction, boost the economy and also preserve the cultural heritage of the Ikwerre.

Section 4, titled “Identity and Institutions of Politics and Living,” is a collection of seven essays focused on democracy, social movements, sports and society and global relationships. Osondu-Oti, in the essay “The Role and Place of Identity in China’s Africa Relations,” examines China’s historical experience and relations with Africa and its different principles of non-interference in internal policies. Osondu-Oti presents the idea that the manner in which China pursues its relationship with Africa is in line with its national identity construction. The author notes that due to China’s historical experience of humiliation from European powers, it has consistently challenged the existing world order established by Western powers. For example, the Asia Infrastructure Investment Bank established by China in June 2015 was set up to challenge the United States-led International Monetary Fund. Furthermore, China has challenged greenhouse emission responsibility and vetoed many United States human rights proposals to sanction countries such as Sudan and Myanmar. China’s principle of giving aid to Africa is also never attached to internal policies of the recipient, and distinguishes itself by not interfering in internal policies of the recipient country. This approach the author defines as a unique reflection of China’s identity.

Fwatshak’s essay on “Identity and the Politics of Place: Ethnic Narratives of Place Names in Jos” argues that pre-colonial migrations and settlements, historical and cultural affinity of the people and British conquest among other factors, shaped the politics of place names in Jos. The author notes many locations in Jos have multiple identities. For example, one location may have up to four names; a popular Hausa or English name, and three other names one each in Anaguta, Izere, and Berom — reflecting territory and land contests. Fwatshak builds upon Isichei’s discourse about the multiplicity of place names in the Plateau in two ways. First, unlike Isichei, names in Jos are the context of Fwatshak’s study. Second, while Isichei’s examples discuss the indigene-settler contests, e.g. Hausa versus Anaguta, Afizere, and Berom; Fwatshak’s study is about the indigene-indigene contestations, which is between and among the Anaguta, Afizere, and Berom. The author uses archival materials, oral interviews, and secondary sources to identify places with two or more conflicting names and the origin and historical significance to the claimants of the different names in respect of territorial or land claims. The author notes that ethnic ownership of about 80 percent of the territory of Jos North LGA, and about 50 percent of the territory of Jos South LGA, are disputed among the Anaguta, the Afizere, and the Berom. The three ethnic groups have their own names for the disputed locations. Their dispute shows a rejection of the colonial records. Fwatshak concludes with a recommendation that urgent steps by the state and local governments, traditional rulers and other stakeholders are imperative at this point in finding amicable solutions to the dispute even though they exist in latent forms now.

Omotoye’s essay, “The Creativity and Identity of Ijesa ‘Osomalo’ in the Socio-economic and Christianization of Yorubaland, South-western Nigeria,” examines

the creativity and identity of the Ijesa people of south-western Nigeria in textile trading and their contribution to the expansion of Christianity in the 19th century. Ijesa people were nomadic traders and pioneers of Christianity in many parts of Yorubaland and beyond. Historic records show that Ijesa traders played an active role in evangelizing communities. Omotoye discusses how the *Osomalo* persistence traits and qualities of the Ijesa traders expanded to Ijesa Christian leaders and impacted the expansion of Christianity in Yorubaland. The author concludes that even though the *Osomalo* dynamics of trading are antiquated because of new economic developments in the society, there are lessons to be learned from them. The growth of Christianity in Ijesaland and the expansion of churches founded by the Ijesa are used by the author to buttress the point that the Ijesa inherited the good qualities of their *Osomalo* ancestors.

Ojo's essay, "The Theme of Identity Crisis in Kaine Agary's 'Yellow-Yellow'," discusses identity crisis, insecurity, violence, vandalism of pipelines, and exploitation situated in the socio-economic and political experiences of the Niger Delta people. Kaine Agary is a new Nigerian writer who lived in the United States and she reflects on the challenges her people face. She highlights how in an oil rich country like Nigeria, people from the oil producing areas are exploited and do not benefit from the resources. This has led to recent episodes of unrest in the Niger Delta region of Nigeria. Ojo's essay is a text analysis of Kaine Agary's *Yellow-Yellow* through a focus on the identity problems and experiences of the Niger Delta people. Agary introduces the reader to Zilayefa, the heroine and protagonist of the novel, born in an Ijaw village of Rivers State of Nigeria. She is a product of an Ijaw mother and a white Greek father and hence is nick-named Yellow-Yellow due to her skin complexion. Zilayefa develops an identity problem because her mother, Bib, refuses to disclose her father's identity. Identity crisis is a common problem in Nigeria in recent times and is prevalent among the Niger-Delta people as Agary's novel highlights. Ojo highlights that identity crisis is rampant among the Niger Delta people particularly in areas of liberation and development. Ojo recommends that the Nigerian government must also ensure that development, safety, security, and provision of basic amenities for the Ijaw nation receives priority attention.

In an essay entitled "Reinventing Nigeria's Third Wave Democracy," S. Ojo identifies and discusses some problems with democratic practices in Nigeria and how the country, like most emerging democracies in Africa, has yet to achieve any meaningful success. S. Ojo highlights how the return to democratic rule in Nigeria in 1999 after decades of despotic military rule brought a sigh of relief to Nigerian citizens. However, with over fifteen years after return to democracy, the country is still in transition. Using Collier and Leviysky's (1995) four-fold classification of democracy which are authoritarianism, electoral democracy, liberal democracy, and advanced democracy, S. Ojo notes that Nigeria is still at the electoral democracy level. S. Ojo further applies Schedler's (1998) distinction between the "empirical viewpoints" and "normative horizons" of democratic consolidation, and posits that Nigeria is still in transition to true democracy because the country falls short in levels of

democratic attainment. S. Ojo highlights how the human factor is the root cause of problems in democracy in Nigeria, noting that people manipulate the electoral process, create wars, perpetuate godfatherism, contribute to party indiscipline and party defection, abuse the impeachment process and disregard the rule of law. S. Ojo concludes that efforts to reinvent democracy in Nigeria should begin with the people, and that the development of comprehensive political education programs will help people develop attitudes and behaviors supportive of true democracy.

Omoera and Ozoemenam, in their essay, "Creativity in Acting: Strategies for the Separation of the Performer's Real Identity from the Construct in Nigeria," examine how acting can promote better appreciation of the theatre profession and its professionals in society, with particular reference to Nigeria. The authors argue that Nigerian directors and producers should help actors and actresses by varying their roles and not always give them similar roles, which leads to stereotyping them into particular roles. Omoera and Ozoemenam note that the widespread syndrome of casting actors and actresses in similar roles making them a "stock actor/actress" and is uncreative and not healthy for the development of the acting profession in Nigeria. The authors also note that this pattern results in the actor or actress beginning to copy from his or her stage life in their real life. They highlight the lives of Jim Iyke, "Nollywood's bad boy" and Tonto Dike, "Nollywood's bad girl" as disturbing examples in this regard. They argue that since actors or actresses are human, what they act, see and hear can easily affect them. Noting that since actors and actresses are encouraged to delve into their roles deeply, they should also be encouraged to separate themselves from their roles to promote healthy personalities. The authors recommend that when an actor or actress stabilizes his or her real identity psychologically and distances themselves from the construct, they will be healthier off screen. The authors recommend that "actors/actresses are real individuals, not fake people and they must live like real people."

Section 5, titled "Sustainability, Health and the Environment," is a collection of six essays on global warming, health, well-being, climate change and conservation issues in Africa. Nyam and Dugga, in the essay "When 'Settlers' Become Game Changers: 'Jasawa' in Plateau State Politics of 2015 General Elections," examine the historical trajectory, social mobilization and cohesion in the State's 2015 Gubernatorial elections. The authors argue that in spite of the differences along ethnic, religious and party lines, the indigenes and "settlers" were able to overcome their differences to form a coalition against the dominant party. The ethnic groups regarded as indigenes of Jos North and indigenes of Plateau State in general are mainly Christians, but with a Muslim minority. The "settlers" or non-indigenes are those from non-emirate areas (the Middle-Belt and southern Nigeria) and are mainly Christians, and those from the emirate areas of northern Nigeria are mainly Hausa Muslims; they give themselves the political and cultural identity "Jasawa." The authors analyze the election votes using key indicators such as ethnic, geographical (the LGA's basis), religious and political party platforms. The paper is structured into six components; an overview of the geographical and historical setting of Jos, an introduction to the political intergroup relations in Jos, a history of elections and leadership in Jos between

1999–2015, an overview of the 2015 general elections and coalitions, the “settlers” as “game changers” in the 2015 Gubernatorial elections and a conclusion that highlights how the 2015 general elections were a serious departure and defiled earlier issues of identities, ethnic and religious ideology.

Balogun and Fayemi, in the essay, “Creativity and Ethics in Indigenous Yoruba-African Healthcare,” examine the symbiotic relationship between creative thoughts and ethical decision orientation in traditional Yoruba medicinal practices in comparison to the contemporary Nigerian healthcare system. The authors argue that creativity should not be limited to the Western ideological viewpoint only, and they present a discussion on creativity among the indigenous Yoruba people of southwest Nigeria. Using a Yoruba perspective on creativity and ethics, the authors offer four reconstructive path ways for improved healthcare in contemporary African societies. First is the Yoruba indigenous notion of prioritizing service over profit. Second is the idea that medical practice as an art can support creativity in clinical healthcare through the use of non-conventional arts forms, music and spiritual consultations, rather than the purely scientific medical care. Third is the Yoruba idea of “creativity-through-otherness” as a way to improve the physician-patient relationship. This is achieved through the principle of *ajowapo*: truth, empathy, solidarity and beneficence. Last is the ethical and value adding aspect of creativity in Yoruba thought as a way to benefit patient interests and the healthcare system.

Adetoro’s “Creativity in Mainstreaming Library and Material Production Service for the Visually Impaired in Nigerian Universities: Innovative Approaches for Operation and Provision of Library Services,” provide guidelines for the establishment of accessible library services for the visually impaired in Nigerian university libraries. Adetoro argues that while Nigerian university libraries with automated operations are some of the most developed in the country, their activities do not support disabled people or visually impaired people. Adetoro recommends that the libraries should strive to meet the following four objectives to ensure accessibility for the visually impaired in Nigeria. First, identify the needs of visually impaired people, make resources available and ensure visually impaired people have access to similar services as other people. Second, develop practices, policies and procedures to ensure visually impaired people are able to use information services. Third, take conscious actions to remove obstacles which create barriers for visually impaired people to use the library. Fourth, information should be provided in accessible formats for the visually impaired.

A. Asojo’s essay, “Sustainable Design Strategies for Nigeria: Case Studies from Indigenous and Contemporary Settings,” examines sustainable practices in indigenous Nigerian settings and their implications for contemporary practices to better promote health and well-being in the Nigerian environment. Asojo highlights the work of Demas Nwoko, a contemporary Nigerian architect, artist and designer who uses sustainable practices from indigenous Yoruba and Benin cultures in his work. In his designs, Nwoko uses passive thermal control and cross ventilation for cooling and aesthetics. One of his prominent works, the Nwoko’s House in Idumuje Ugboko, Delta State, Nigeria, uses strategies like the impluvium style courtyard from indigenous

Yoruba and Benin spaces to promote natural ventilation in the space. The exterior façade is left natural to reduce maintenance and the use of naturally and locally sourced materials such as wood and a high-pitched roof promote drainage. Asojo argues that metrics and benchmarks for sustainability are very important for protecting people's health and well-being and the environment in Nigeria. Using precedents from indigenous Nigerian settings, Asojo highlights strategies that can create healthier and safer environments for building occupants, lower operating costs, conserve energy, water and other resources as starting points for the industry in Nigeria to explore the extremely vast principle of sustainability.

O. Asojo's essay, "The Dysfunctional Interplay between Health, Ethnicity, Religion and Underdevelopment in Nigeria," analyzes how factors such as ethnicity, religion, and poverty influence health and development, and identify solutions to prevent these factors from undermining future gains in health programs and development goals, particularly with respect to Neglected Tropical Diseases (NTDs). Asojo argues that NTDs, including hookworm, leprosy, river blindness, and others, hold communities in cycles of poverty and underdevelopment. She identifies the need of increased government investment to control NTDs and improve the health status of the Nigerian populace. She also notes there are other underlying factors that counteract any gains from medical or government intervention in Nigeria. Ethnicity, religion, and poverty influence individual and community health as well as development in Nigeria in complex and often deleterious ways. A classic example is the 2003 polio debacle in Nigeria, where refusal to vaccinate in northern Nigeria resulted in a resurgence of polio in other parts of West Africa. Government intervention, mass drug administration, vaccinations, critical analysis of demographic population and health data, prioritization of female education, sanitation and water coverage are some important recommendations Asojo makes for attaining sustainable development in Nigeria.

Scott's essay, "People, Place, and the Environment: An Alternative Lens from the Souls of Black Folk," examines sustainability in the African diaspora. Scott uses the place attachment theory and Jack Travis' ten principles for black cultural design to highlight how sustainability among African and African American cultures are instinctive. Scott argues that Travis' ten principles, which are: Economy; Simplicity; Ease of Construction; Ease of Maintenance; Spirituality; Heritage; Duality or Irony of the Condition; Earth Centered/Earth Nurturing; Strong Indoor/Outdoor Relationship; and Intense Use of Color, Pattern and Texture, are embedded in the African diaspora-built space both environmentally and socially. Scott's essay highlights how space is an extension of self in the African diaspora, and its heavy connection with the earth and sustainable practices.





Introduction

Context and Contents

Toyin Falola

Section One: Gender Agenda and Cultural Information as Intersect of Transformations

Section one encapsulates intellectual engagements of seasoned scholars whose aim is to provide an alternative perspective to the understanding of women's contributions to economic national growth. There is a belief that the placement of all attention on non-domestic labor as primarily relational to the growth of the country dwarfs the contribution of women whose indispensable domestic input is the foundation upon which the non-domestic ones, believed to be carried out by males, are built. This same part includes the discourse of cultural legacy, linguistic aesthetics, and the nature of labor vis-a-vis their impact in nation building.

Aliyu Nurudeen and Abosede Adebisi in their own topic, "Patriarchy and Value of Women's Labor: A Revaluation," hold the ground that labor in relation to its advancement of the society has been unduly misunderstood. This is not, to them, unexpected in a society that idealizes patriarchy without considering those who are bearing the brunt, mainly women. They are of the opinion that the over concentration of national attention on non-domestic labor as drivers of the Gross National Income (GNI) critically underplays the contributions of women who are in charge of domestic affairs, without which the society would be on a dangerous pedestal. As a solution to the seeming disparity from this, the inputs of women must be reevaluated for appropriate valuation as this will make them important stakeholders and protect their interests in cases where husbands decide to show aberrant behavior at the older stage of their lives, in which case the women would have been biologically plagued to undertake labor to better her life. The female gender is open to domestic and social harassment if her inputs are not remunerated or recognized as invaluable in the developmental process. If it is the goal of the society to reduce or curb moral menace, women need to be empowered economically, otherwise the children such households produce are prone to seeing women as mere objects.



In her own essay titled “Cultural Dynamism and Linguistic Identity Crisis among the Igbo in Western Nigeria,” Chinyere Egwuogu studies of Igbo people’s linguistic identity in the cultural space of the Yoruba people, the occupants of Western Nigeria. She argues that the place of culture in the making of human society is fundamental and that this cultural property is a preserve of their language. In other words, a culture survives through its language. Although, there are concessions that cultural artefacts such as food, cloths and songs, among other things, are equally symbolic and iconic representations of human culture, however, they do not hold as much a stake on the culture as the language itself. Through the handling of conversations for example, a typical Igbo person can be easily identified. This is usually because there are certain communication cues that are symptomatic of Igbo conversational exchanges, such as the use of proverbs, anecdotes and axioms, among others. All these are manifestations of their linguistic identity. The fact that these marks of cultural identity are experiencing continuous effacement is an ominous signal for the survival of the Igbo culture, and this attitude is inspired by the taciturnity of contemporary Igbo people who are indifferent to the transmission of the Igbo culture into their younger ones. While it is not impossible that people ascribe the downturn in linguistic participation of Igbo people to globalization, which is not out of line, we cannot equally downplay the need for linguistic identity in this era of multiculturalism.

After careful observation of the respondents’ input in the research, the inability of the Igbo children to use their Igbo linguistic resources with expertise is a pointer to dispossession of their linguistic identity, and by extension, their cultural orientation. Even though the participants have reliable mastery of the English language, they show only poor mastery of their own language as they are unable to string together correct Igbo sentences, incapable of proper pronunciation of Igbo lexical items, and are grossly deficient in the interpretation of Igbo proverbs and their proper usage. Amidst all these, Egwuogu, having considered the various factors responsible for this decline and the rise of identity crisis, chief of which is the creation of distance between the children and their culture by the parents, suggests that parents should communicate with their wards using Igbo without respect for context; when they meet mostly at informal occasions, Igbo children should interact only in the Igbo language; children of Igbo origin should strictly adhere to the idea of taking the language of Igbo when choosing indigenous languages as instructed by Nigerian language policy; as it is evident that other linguistic expressions such as Yoruba and Hausa produce newspapers in their own languages, the Igbo too must follow the same practice; at every gathering of Igbo people, people should denounce the idea of making English the language of communication; and there must be an attitudinal change towards the Igbo language as it is not inferior to others.

Sogbesan Adeboye’s essay, “The Words of Our Elders: Integrating Yoruba Proverbs and Wise Sayings into an Afrocentric English Language Curriculum in Southwestern Nigeria,” essentializes the usefulness of Yoruba linguistic heritages rich in axioms, idioms, proverbs and anecdotal sayings, among others, which are not only used to show the extensive aesthetics of the people’s language but also as compass into the

people's culture. He laments that these legacies are fast becoming obsolete because of their being overshadowed by English-dominated discursive space. Yoruba people are disciples of age-old wisdom because of an understanding that age confers to elderly people the experience that can provide illumination to the younger ones. Their experience has therefore been suffused with sayings that tell history, relay events and demonstrate activities that are popular in their time and their cultural archives. If history, therefore, makes any sense to people, it is thus required that conscious consideration is given to the rich statements by the elders who have structured these experiences into wise sayings. Therefore, the decline in moral standards of the Yoruba people is directly or indirectly linked to their deficiency in Yoruba linguistic style, because the development of individuals with good character content is within the scope of these proverbs which are replicative of immeasurable values in them.

The chapter by Debra Eluobaju, titled "Obstetric Care Disparities, a Matter of Inequality: Cesarean Sections Rates in Nigeria," addresses the promulgation of Western obstetrical engagement in Africa that seeks to discredit African methods, an idea that has devastating consequences on Nigerian pregnant women. She implicitly asserts that the rising numbers of the Cesarean Section (C&S) delivery method has worrying concerns about the national health status of the woman figure. As it is even warned, or advised, by the World Health Organization, that the overindulgence of the people in the C&S practice is capable of having negative outcomes, the fact that Nigerians are unbothered by this reality tells about the country's indifference to women's well-being. There are many health hazards that are scientifically associated with the C&S delivery methods coupled with the damages meted on the anatomy of the woman who underwent the process. Despite the inherent demerits in this method, it is equally condemnable when people are not offered the method in sufficient quantity when it is required else their health will be in jeopardy. Therefore, the cultural understanding of the African people, Nigerians especially, has influenced their own perception of obstetric care and make them indifferent to the procedure. The writer, as a result, concludes that adequate awareness must be given to people to demystify their understanding about Cesarean culture, in an attempt to provide elaborate care for the pregnant woman during pregnancy and post-delivery.

Ogunleye, Dayo and Yonfolohun explore the inherent advantages in possessing dexterous ability that captures qualities of the two sexes. In their work, "Influence of Sex Role on the Creativity Level of Undergraduate Students of Tai Solarin University of Education, Nigeria," there is an extensive study of the creativity level of males and females. The students from Arts and Humanities, according to their findings, are open to show a higher level of creativity than their counterparts in science-dominated domains. Based on the data obtained from 400 students from two colleges in the institution, the research shows that the difference in sex roles of the respondents and their creativity level is basically apparent. In consolidation of this, during the occasion of structured interviews, it is discovered that people with androgynous characters have the highest propensity for creativity. In what would shatter our traditional understanding that male individuals are likely to be more



creative than their other characters, the females performed better than men. After performing a series of other findings, it is still discovered that sex role is usually predictive of the student's creative ability. Therefore, the highest exhibition of creativity is done by students who have the traits of the two sexes. It is therefore logical to arrive that having androgynous or dexterous ability can activate one's level of creativity that has not been recognized.

In a similar spirit, Itsewah and Usman in "Dilating And Diffusing Women's Heroism and Feminist Peculiarities in Otun Rasheed's *The Gods Are Still Not To Blame* and Ben Tomoloju's *Aminatu Queen of Zauzzau*" expand the yearnings of the gender agenda, seeking to put in perspective the idea of suppression that has unduly ingratiated the males above their female colleagues. A culture that is hinged upon the valorization of the male individual has implications that supplanted the contributions or capabilities of the female figure, and this therefore remains the basis for the allocation of social respect, the development of mindset and the eventual socio-relationship that will be designed between the two sexes in the society. Taking a radical approach to the appraisal of gender democracy, this duo campaign enthusiastically about the reason for a redefinition, particularly as touching the scope of feminist activists whose primary interest is to seek out equality and an atmosphere that can encourage this. They are of the conviction that the denial of the feminism tag by many Nigerian gender activists is underpinned to the existing social exclusion that people of such mindset are viewed or measured through. They, therefore, citing the example of Queen Amina of Northern Nigeria for illustration, demonstrate that women in the historical context of the country have made laudable contributions to the advancement of their various societies, and as a means to immortalize them, women should be appreciated and rated for their inputs.

Lastly in this part, we have the work of Edokpolor and Ojo titled "Assessment of Innovation Enterprise Institutions and Their Roles on the Development of Skilled Manpower in Nigeria," assessing the plague of unemployment that has been the perpetual dictator of youth's pathetic behavior. To them, the development of the individual is indispensable to common growth. Anyone without sufficient knowledge and education of their mind which will enhance their thoughts and propel their actions will become absolutely redundant and therefore constitute a nuisance to the human society. Through their research enterprise, they discover that the financial attitudes of the Nigerian government and the philanthropic institutions to the development of skillful individuals are not matching their policies that bother on development of people and the society. They hold tenaciously that Technical and Vocational Education and Training (TVET) will bring about change in the labor condition of the country and will have domino effects in the employment status of the country. Even when the government has established Innovation Enterprise Institutions (IEIs), there seems to be a wide gap between their financial input and the institutions' focus. They thus recommend that the government should pump more funds into IEIs and that philanthropists will be appreciated if they place their energy in similar directions.



Section Two: Yoruba Cultural Aesthetics as a Window to the World

Section two embodies essays written by experienced scholars, and it centers on the discussion of many indigenous cultural artefacts, how globalization is aiding the transportation of these artefact to other worlds, the fecundity of the Yoruba culture vis-a-vis the moral principle under it, how these cultural orientations are equally creeping into the adopted religion of the Global North, and other items of Yoruba culture with reference to the applicability and practicability in the modern society. In addition to this, it highlights how the culture is being accepted in the diaspora environment even beyond the anticipation of many onlookers. The fact that the culture is making sufficient impact and progress explains why it attracts such intellectual inquiry.

In the first essay by Oyinloye titled “Conserving cultural heritage: A Study of Wooden Objects in the National Museums of Nigeria b,” there is adequate exploration of Nigerians’ attitude to record keeping. Being a people with nonchalant attitude to historical legacy, the study laments on the unassuming and silent erosion of these cultural artefacts because of the people’s perception to legacies of some sort. The researcher believes, through his findings, that if traditional materials are not preserved properly, they will face a great risk of going into extinction. Initiated by the need to conserve many of these legacies from the continuous declaration of war against them by the adherents of new religions, the urgency therefore does not allow the custodians to think of how these things can be preserved with modern instruments which will make them enjoy elongated existence. This therefore is reflected in the training of individuals who would be in charge of the maintenance of it, the undue attention given to the infrastructure system that houses them, and the fact that methods used are probably out of vogue. The study recommends that for these carved objects to witness more years, the authorities should emphasize the need to use modern preservation methods and eschew the traditional means. The fact that modern technology, such as the use of cameras and conservation freezers, is a testament that there are efforts in this direction already. However, workers much attune themselves to the modern method of preservation so as to help the life spans of these materials.

Afolayan’s essay, “The Place of Traveling Theatre Troupes in the Evolution of Modern Nigerian Drama,” talks about the essence of precedence and the place of evolution in the development of the human society. This time around, the beginning of drama activities in the Southwest part of the country remains a reliable source from which the modern Nigerian drama draws. When we talk about the creative ingenuity and the intellectual dexterity of personages such as Herbert Ogunde and Duro Ladipo, we would probably grab a better understanding why drama works are given social applause and the general acceptability that comes with it among the Yoruba during the time. These traditional theatre groups were the very background to reveal to people how the drama as a medium can be used to correct so many social deficiencies. In fact, just like satirical works, their plays were centered on issues that



have immediate influence on the sociopolitical happenings of the society. They addressed issues and made names for themselves as people who brought entertainment to their environment. Although they are usually focused on a single individual who is the actor and the driver of the troupe, they did not go without making social impact. The inability to have their style replicated in another individual was a reason for their gradual extinction. However, they are still considered as the foundation upon which the latter film industry is built.

Ojo's essay, "Adaptation of Folktale and Application of Aesthetic Principles to Modern Drama in Nigeria," unveils the rich style of narrative that is resident in African oral expeditions. By looking into the nexus between the modern dramatical principles of the day, Ojo establishes an intricate connection between orality and narrative methods of the contemporary African dramatist. African society is one that is immersed in the practice of telling stories and they have, through a long-time practice of the system, perfected the art of telling stories. Therefore, when we come across dramatists such as Ukala, a man who has made worthwhile landmark achievements in the art of telling stories through his drama productions, we will be able to locate the place of his ingenuity in the history of the African oral dialectics. Developing a narratorial style called folkism, he uses the method very satisfactorily, so much that many of his works have earned him enviable status among drama experts in Africa. Apparently, a people's folktale is the repository of their values and cultural norms that encapsulate their social philosophy and ideological concerns, where the members of the society learn about the importance of these values and then apply them to their real-life situations. Being the reservoir of the people's moral lifestyle, it therefore explains why replicating this method in the contemporary drama of Ukala has attracted maximum admiration.

Lending his voice to the topic, Afolabi, in his essay titled "Yoruba Cultural Reflections in the Christ Apostolic Church," talks extensively about the place of culture in human religion. Implying that religion crops out from the people's cultural practices, it therefore makes more sense when certain traits of the people's culture creep into their religious practices. Like culture itself, religion is prone to untimely death without its elastic ability to absorb cultural ideas of a people. Culture has this great influence because it encompasses the people's epistemology (knowledge production), and therefore divorcing people from the knowledge they have about the world in an attempt to establish one's religion will be met with grave challenges. Citing the creation of the Christ Apostolic Church as the brainchild of the European version of Christianity, Afolabi examines why the church is well received by Africans, especially the Yoruba people, a reason that is linkable to the presence of their cultural orientation in that version of the religion. In his exploration, he unveils that the Christian God, Yahweh, does not dismissively cast away people's cultures in the Bible; instead, He establishes the cosmic relationship with them through the language and culture they are known to understand. With this mindset, it is impossible for any religion, much less Christianity, to survive without considering the people's culture as a primary concern.



And then we move to Jaiyeoba's essay titled "Culture of Home Ownership in Urban Low-Income Housing in Ibadan, Nigeria" where he talks about the cultural attitude to house ownership and the insincerity of the government to fashion workable policies that will help in the achievement of this lofty dream by the common man. Having a house means more than the postcolonial and contemporary government's attitude, which is reflected in their talk without actions. Coupled with the inherent difficulty for the people without much financial power to afford good housing, the government appears to pay less attention to the welfare of these people in the urban areas by being inattentive to their woes of providing manageable accommodation. Being a patrilineal environment, Nigeria men (genetically) value having houses in their ancestral homes and would therefore deploy all their means to ensure they become house owners in their lifetime. The government, looking into this cultural attitude, should have shown a measure of assistance if they developed facilitative policies that will bring about the fruition of their dreams. Creating a nexus between the people's cultural orientation and the necessity for shelter provision could have shown the Nigerian government as creatively ready to proffer lasting solutions confronting the people about housing, Jaiyeola argues.

Lastly in this part, we have the input of Nunes Maria in her essay titled "See me. I see you. Photographic Acts and Expressions of African Cultural Heritage in Trinidad and Tobago" where she provides illumination about the frames of pictures she takes which present the historical past of the African people as a lingering property transported to the Atlantic, especially in Trinidad and Tobago. "Traditional mas," as she fondly uses it, are a glistening heritage of the African traditions that are portrayed in the Christmas Carnival for a long period of time in our immediate history. These frames are documented in such ways that help us trace the historical past and the fecundity of African traditions, manifesting maximally in the diaspora world. Then, photography would be misconstrued totally if not accepted as a method of preserving and conserving African, or people generally for that matter, historical legacies. The author is able to draw her pictorial adventure on the Trinidad and Tobago's traditional mas because of the heavy link between them and the African traditions. Nunes posits that these festivals available in Trinidad and Tobago and the images that they portray in the process is a transfusion of the African aesthetics, and they help in trumpeting the people's cultural heritage. This is in addition to the fact that they bring the people's memories to the fore.

Section Three: Contemporary Media Life and Afrofusion

Section three consists of nine essays that address important issues that are key to our collective progress. As the society advances and humans evolve intellectually, true development demands that people take a different approach to the viewing of things with a view to aligning ourselves to the dictates of progress, else "primitivism"

will remain our tag. For example, it is imperative that the world shifts attention to the yearnings of gender activists who are of the opinion that there has been a longtime inequity promulgated by the culture of patriarchy and which does not see the level of emotional disparagement that their actions are causing the sufferers of these single philosophy. In this part, there are other interesting explorations that open the minds of the audience to things hitherto dismissed as superficial.

Osondu-Oti, in her essay titled “Implications of Media’s Sexualization of Young Women in Contemporary African Society,” does extensive work to deconstruct the hegemonic attitude of objectifying the female figures as sexual perverts. Joining the bandwagon without careful and logical evaluation, the African media outlets are keying into the pressure mounted by the mainstream media to put every society on the globe on a different pedestal, the one that is an invitation to the abandonment of their cultural values. The author decries the gradual effacement of African values as a result as the younger ones who are the demographic that consume these media products are now affected to tune their sense of fashion according to the dictates of the things they access through different media outlets. The author concedes however that the waves of new trend in the media life may be above board for African society to influence, as they are not especially holding any stake in the development of these media companies. However, the writer equally stresses that it is within the capacity of African society to generate parallel media outlets that will serve as countermeasures to these ones dominating the lives of these younger Africans, who in the process are being dispossessed of their cultural norms. Changing this culture is imperative because it shapes the image of the African women.

Next to this is the chapter by Adeyanju, titled “Festival Food Culture among Indigenes of Ondo, Nigeria,” which dwells on the culinary aesthetics of Ondo town, an ancient city among the Yoruba people of West Africa. Maintaining proximal emotional distance with the culture, the writer highlights the distinctiveness of the Ondo culture, in relation to the food, dressing, hospitality and good-natured dispositions of the people towards strangers. Festivities are rife among the Ondo people and this, by implication, demands that they would always prepare matching culinary creations that will make the event memorable and lasting. By making adequate preparation for the feeding of the people, the chapter appraises the level of their cultural aesthetics, because in a sense, food provided for people will contribute to their medical wellness and make for a sound demography generally. This practice is extended to ceremonial events because it helps transmit to others the good display of camaraderie spirit. In traditional Ondo culture for example, there exists Gbanunu, a type of soup that doubles as an herb for its medical importance. In addition to this, the Ondo people are conventionally recognized as the inventors of *Asun*, a delicacy made from roasted goat and cut into cubic spaces. The chapter finally recommends that these delicacies from the staple of Ondo culinary lifestyle should be preserved for consumption both by the young and the older members of the society, given their medical advantages.

Conversely, Abbe’s essay, “Creativity in Modern Benin Cultural Dance Performance,” engages the performances of Edo Cultural Group International and

Eki Theatre Troupe in Benin City, Nigeria. Within the context of traditional past, performances have been generally regarded as having no particular importance, but that attitude has greatly improved in the recent history as performers are now given more recognition for their creative enterprise and now have social dignity that is due to them. The fact that dances and other forms of performances evolve with time animates the improvements that people make to answer to the call of the current world. All the instances of dances in Benin society are a testament to the growth of the people in performance. Blended by their exposure to various cultures of the world they come in contact with, cultural groups in Benin have their advancements traceable to these implied competitions. Edo Cultural Group, for example, has experienced international reception, and this has added to its success in evolving to meet up with global demand. Without these instances of creativity which are thus infused into these performances, it will be somewhat difficult to achieve such height of excellence for which they are known. The chapter concludes that these performances continue in the same spirit since they are instrumental to the survival of the Benin culture.

In a slightly different direction, Shodipe, with his essay, “Yoruba-English Bilingualism and Cultural Identity in Nollywood Movies: A Sociolinguistic Exploration,” takes us through an interesting and remarkable journey where we are educated about the place of bilingualism that comes as a result of the European influence. The Nigerian movie industry, called Nollywood, has attained a popularity that sells the images of African cultures in the global society. Known for its growing influence in the country and beyond it, the constant thematic concern revolves around the quest for better economic conditions which is usually reflected in the rural-urban migration of the people. This attitude of finding solutions to their economic woes has further necessitated the film industry to produce movie contents that address these exigencies. Using both English and local languages to address these emerging trends, Nollywood takes pride in exploring African cultural peculiarities and their evolving spirit. Growing exponentially within a relatively short period of time, Nollywood has its foundations on the efforts of dramatists of the 1960s who made unprecedented and laudable achievements in their time. It is instructive to mention that the Yoruba-English linguistic exploration in these movies talks about the need to allow the language blend to forge an identity for the people and this is done with a sense of perfection. Taking *Eti Keta* and *Ade Ferrari* as the data of analysis, the writer takes on the issue of language as determinant of social identity of a man. The chapter concludes by saying language is essential in determining one’s identity and that it can be used to reinvent, re-orient and revitalize the people’s culture.

Again, Olokodana-James and Itsewah in their essay “Articulating and Addressing Cultural Dogmas and Complexities through the Nigerian Nollywood Film Industry” focus on the acute and degrading representation of women in a patriarchal Igbo society. Their work has an attention that is centered on the numerous ways by which women have been conditioned to experience a form of gender repression or the other by the cultural orientation which projects the males as incapable of doing wrong or absolves them of rituals where their female counterparts suffer that fate in similar

circumstances. The far-reaching benefits of Nollywood include the ability to draw from the cultural happenings of the people and then make it a consumable commodity for the consumers around the world. By making movies that depict the insidious treatment of the female, for example, Nollywood has shown to us the multi-layered dogma that has emasculated the moral existence of the Igbo society. Using the movie titled “Widow,” the study explores how one woman by the name Nnena has to undertake extreme ritual rites of passage for her dead husband, Chima. This narrative speaks volumes of what obtains in the Igbo society and the perpetrators of the cultural practice appear unaware of; the mindless torture they dish out for the women by subjecting them to such treatment, more so, after they are facing psychological shock coming from the loss of their loved ones, especially their husbands. Although women themselves are accomplices, the researchers recommend that there should be a change in such sexism clothed in cultures.

Ogunkunle’s essay, “The Politics of Digital Image Manipulation (Memes) in the New Media,” explores the possibility of using memes to launch messages to the political gladiators of the country. Typical of Nigerians, they show creativity regardless of their extreme conditions, and seem to have domesticated the use of memes for their own benefit. There has been creative use of this medium to call the attention of internet citizens to the oddities in the society, and doing so comes along with it the advantage to direct the message to the primary collaborators in the society’s woes, the politicians most especially. Memes are alternative media through which people air their displeasure about the underperforming political representatives and the fact that they rely on pictorial images makes them capable of multiple interpretation by the people who consume them. Difficult to trace the author, effective in carrying the messages and managing opinions very well, memes are contemporary ways of combating social problems without losing one’s freedom. The author points to almost interminable list of ideological contents that memes exhibit to the people generally, each describing power intoxication, abuse and high-handedness that dominate the political life of the country. The author arrives at a conclusion that memes give information, warn and direct people’s actions. He asserts that they are even sometimes used to reinforce the gender insensitivity that pervades the Nigerian cultural space.

In addition, Anumudu and Owusu in “The Female Challenges Experienced by African Women as Portrayed in the Movie ‘B for Boy’” explore the ways by which the image of the female gender has been constructed and managed by the Igbo cultural society, especially as replicated in the movie *B for Boy*. Without having any basic background other than sexual preference, the society has established an unwarranted bias on the male child, or character, over the female ones. This therefore has affected the social attitudes to the females and affected the ways they even conceive of themselves, for example. They are tied within a psychological bondage that makes them despise their kind because of the active involvement of the society that undermines their essence or supplants their identity. In an effort to combat this system, females, as seen in the character of Amaka in *B for Boy*, are emotionally

tormented for staging subtle resistance to the culture of gender hegemony of their society. The character of Amaka is the author's method of revealing to the audience why it is a mere myth to think that females are incapable of making notable influences in their society or their personal lives. By empowering the character of Amaka, we are able to see how females are not different from their male counterparts and are capable of making worthwhile contributions to the society. However, the society appears to be a continuous threat to the actualization of the gender democracy.

Olokodana and James yet again provide illuminations on ways by which cultural preservation is to be valued greatly in their essay, "Creating, Preserving and Propagating Nigerian Dance through Technology." The chapter focuses on the various ways through which the advent of technology is recalibrating African cultural artefacts and symbols in both positive and negative ways. Although it is assumed that the project of globalization is aided through the invention of technology which helps, among other things, to bridge the gap that has long existed among humans because of their geography. However, the inescapable conditions of modification and reassessment of the human culture explains the fears of many cultural purists. For example, there is an increased confidence at the level of people altering their African cultures, importing alien values that are not in tune with African customs, values and sentiments. The cases of near nudity that pervades the internet lifestyle is an instance of outright affront on the African culture that frowns at topics of this nature in public discussions. As a result, the writer asserts that the presence of technology should not be the reason for cultural assimilation that disregards all the originality with which African cultures are known. Thus, African values can retain their original standards and provide alternative perspectives to cultural legacies of the world without murdering theirs in the process of adapting to globalization through technology.

In Chinda's essay, titled "Egelege (Wrestling): A Socio-cultural Sport among the Ikwere of Rivers State, Nigeria," we find a depiction of Nigerian traditional sporting culture, wrestling, among the Ikwere people of the south-south region of the country. This cultural activity is organized to strengthen the cultural bond of the people, and it has been in existence since the beginning of their history. The partakers of this cultural practice are given social regards and as such winning in the competition means very much for the participants because it symbolizes social dignity, class and community pride. Africans organize programs such as this because it provides them the avenue where there are mutual relationships among the members of the society aimed to bring about unity, friendship and common identity. This cultural practice, says the author, is not gender sensitive as females also have their own version that is performed with similar dexterity. The practice calls for attendance from all the members of the society, and this is in an effort to reinforce the argument that they are performed to bring about unity. The traditional wrestling has costumes, its styles and other important characteristics that explain how properly planned they are. The author argues that the introduction of new faith has affected



people's perception about it and has influenced the indifferent attitude of the people to the culture. In reviving the culture, the author recommends that the youth are re-educated about its importance, and the government is also needed.

Section Four: Politics of Identity and Relations with Self and the Global Environment

This section consists of seven insightful essays from well-meaning researchers, and these works represent a voice of reason that interrogate human identity, African contemporary politics and relations with other world, and then how it is forcing Africa to redefine a lot of things that bother on their collective interests. The fact that there is a dearth of technological discoveries from Africans makes dependence on other advances inevitable, particularly if Africa wishes to keep in touch with contemporary reality. Forcing them to request for help or collaborations from other people however does not come without its telling consequences. This is usually because civilizations that stretch out their hand of rescue or friendship do not always do it for altruism; there is always a motivation which usually comes in the form of predatory expeditions camouflaged in bilateral and symbiotic relationships. This part equally sheds light on other important things that concern the place of Africa in the contemporary world.

The first essay in the group comes from Osondu-Oti and is titled "The Role and Place of Identity in China's Africa Relations." The author looks into the involvement of China in other countries' affairs where they come as a brother country to provide aid and rescue for the economically less buoyant as a means of reconstructing their identity in the community of nations. Having taken a hard process of transforming their wobble economy decades ago, they are thus coming to make an imprint of their identity on the world by taking up responsibilities which are hitherto known to fall within the ambit of the successful Global North alone. However, China is doing all these by being especially conscious and mindful of their engagement that will not earn a bilateral benefit. Having attained an enviable position in the global economy, they therefore are on an expedition to challenge the existing order and structure which has marginalized them for a long-time. Taking this route has continuously put China on its feet to meet up with the requirements of a developed country because by showing that they are capable of standing tall to the superstructure, they have therefore arrived at a position where they can carve for themselves an identity of a distinct civilization. One thing that has helped China to attain this height is its critical evaluation of the strength and weaknesses of the superstructure policies, and they therefore address their obvious shortcomings, so that it would not alter their own growth in the long run.

In Fwatshak's essay, titled "Identity and the Politics of Place: Ethnic Narratives of Place Names in Jos," there is a cross-examination of historical realities that account for, and are influential in, the carving of identities for locations and places that have become part of our contemporary history. In this particular geographical setting of



Jos, various underneath politics, ethnocentric ones particularly, are always in contention for the allocation of names to settlements, making the issue of identity a complex manifestation among the people. For example, a certain location could have different names, each pointing to the sentiment of the ones naming them. The history of European dwellings in the areas has necessitated that they equally provide a naming identity that will represent these places, in consternation to the traditional structure of the people, which in itself is an assemblage of confounding complexities. The author employs conventional sources of history, namely, archival materials and oral interviews, and makes use of sufficient secondary and reliable sources to gather and analyze his data. He further points out that the current politics of names that dominate the Jos environment are not unconnected to the British colonial voyage in the country for a long time. As such, British involvement, which is a variant of these complexities, collides with traditional settlers' history that tries to assert each one's identity.

Similarly, Omotoye's essay, "The Creativity and Identity of Ijesa 'Osomalo' in the Socio-Economic and Christianization of Yorubaland, Southwestern Nigeria," explores the creativity, spontaneity and responsiveness of the Ijesa people in economic activity such as their textile industry during the missionary era, which helped in transmitting the Christian faith into the Nigerian social landscape. It appears that *Osomalo* is a social ideology and the wide acceptance of it by the Ijesa people is a confirmation of their energy and goal-driven citizenry who make laudable efforts to better their lots and improve their living. During this time, many of the nomadic entrepreneurs of the Ijesa origin imbibed the culture of Christianity and thus helped in promulgating the religious belief when doing their businesses. The author elucidates on the contributions of these Ijesa in the expansion of Christianity in Nigeria, and the fact that many contemporary men and women of the faith making headways can trace their origin to the people attests to their valiant role in giving the religion a strong foundation. *Osomalo*, which is an economic philosophy of debt management, was very useful in advancing the economic dexterity of the past Ijesa people who would ensure debt is properly managed to prevent it from crippling their businesses. Although there are insinuations that this method is obsolete because of the newly emerging ideas, in retrospect, the author encourages the ideology can actually be modified and then integrated to help in the management of debt which has been crippling many industries, past and present.

Ojo's essay, "The Theme of Identity Crisis in Kaine Agary's *Yellow-Yellow*," provides insightful view to the current discussion. He, using the text above, explores various challenges confronting the Niger Deltans who are suffering from climate problems occasioned by pipe vandalism. Despite the fact that these people are the custodians of the economic powerhouse of the country Nigeria, their lives are plagued with underdevelopment, poverty, wanton infections, malnutrition and many others, which point to the reality that they are beleaguered with bad and irresponsible leadership. Kaine Agary, a Nigerian writer with informed understanding about the daily challenges of people from that part of the country, uses her literary production to interrogate identity crisis as affecting the people from the creek. Zilayefa, the text's protagonist, battles with identity problems because of the duality of her identity



status. Birthed by a Nigerian woman with a Greek father, Zilayefa is struggling in the environment because her mother's inability to declare her paternal connection to the public. This depiction however is a deliberate attempt by the author to depict the identity problems that Niger Deltans are equally facing in the Nigerian sociocultural context. They face this problem because, like Zilayefa, the country is unable to declare the needed economic identity that can help clear the people from the mess they are overwhelmed with. As such, the author calls the attention of the Nigerian government to embark on projects that will bring about a change in the lives of the people.

In another essay titled "Reinventing Nigeria's Third Wave Democracy," the author, S. Ojo, decries the unreliable status of the Nigerian democracy. Using various scholarly frameworks, he classified the type of democracy practiced in Nigeria as incapable of sustaining progress envisioned in a democratic environment. Although the country's experience with military rulers alternating their democracy immediately after independence that lasted for more than four decades has lately been given a new definition since their return to democracy from 1999 thenceforth. However, the fact is that various undemocratic undertakings, by individuals or sometimes by government agencies, continue to inhibit the country from arriving at its full potential. Marred by different instances of nepotism, abuse of power, and outright disregard for the rule of law, the country's democracy is therefore characteristically different from others of its type because of its deviant nature. Given the nature of the country's democracy, it is therefore not unexpected that they are still confronted with outrageous challenges that are capable of making mockery of their efforts at advancement. The absence of sound philosophy in the Nigerian political landscape gives way to the political jobbers to truncate the efforts to achieve democracy. Electoral violence, despotism, vote buying and selling are all activities that show the immaturity of the Nigerian democracy. The author has thus concluded that what Nigeria has is an abbreviated democracy.

Lastly in this part, "Creativity in Acting: Strategies for the Separation of the Performer's Real Identity from the Construct in Nigeria," is another essay with robust research inquiry by Omoera and Ozoemenam. In this work, the authors try to deconstruct the Nigerian movie industry, which they analyze as toeing a line of building stereotypes in actors. They note that actors are humans and therefore they should be developed with human traits and characteristics. Humans themselves are dynamic entities who are susceptible to change and thus, by giving certain actors similar roles to play in movies, it affects their psychological build-up and therefore affects their lives in the post-performance environment. These writers note that the audience who consume the artistry productions have the propensity to also build their character around their favorite actors and actresses, and this usually results in a backlash because the static roles assigned to these actors could further inspire them to develop themselves around their models. However, when these performers are given different roles to play, apart from it helping them to realize their fullest potential, it also helps them detoxify any negative connotations that their roles have carved for



them. For example, calling Jim Iyke of Nigerian Nollywood “Nollywood’s bad boy” because of the roles usually assigned to him could affect the ways he sees himself in real life situations. They therefore recommend that actors and actresses should show verisimilitude, and being very dynamic is one trait that all humans have.

Section Five: Developmental Issues, Ecology, and Health

This section contains chapters written by researchers with inspiring ideas. The part encapsulates issues that address African development, environmental issues and also their medical welfarism. There is an understanding that measuring human development is an activity that requires objective evaluation of all their engagements as this will inform reliable postulations and conclusions.

Nyam and Dugga in “When ‘Settlers’ Become Game Changers: ‘Jasawa’ in Plateau State Politics of 2015 General Elections” explore the import of ethnicity in Nigerian political and electoral behavior. This exploration unveils the inherent benefits in forging common identity for mobilization and consolidation of political gains. Since the scope of the study is Jos, Nigeria, the work takes a historical adventure into the ethnic factors (and sometimes religious ones) which have shaped the electoral behavior of the people in the environment prior to the Nigerian 2015 general elections. The authors argue that the achievement of this feat is not a product of confrontation in any form, rather people experience victory in those elections through dialogue and consultation. The availability of various divisionary tools such as religion, ethnicity and identity issues have shaped the political life of the people for a long period and without working on such internal imbalance, it is practically difficult to unseat an incumbent government that wields formidable authority and influence. The study, structured into six components, dives into the historical past of the people and disinters legacies that lay the foundation for strives upon which their previous politics thrive on. The study concludes by raising doubts around the issue which led to the victory, and postulate that it may be difficult to encounter such unity if similar efforts are not made.

In the essay that follows, “Creativity and Ethics in Indigenous Yoruba-African Healthcare,” by Balogun and Fayemi, there is an examination of the ideological standpoint on ethical and moral issues in relation to the healthcare system of a people. The proliferation of the universalists’ perspective to creativity has unduly marginalized every other contributor in the intellectual front. The fact that the European definition of creativity which places heavy concentration on the individual is adopted or appropriated by many African scholars has rendered our knowledge production and economy as a second fiddle, a shadow of its European counterparts. The authors therefore argue that there is a need for a paradigm shift in our conception of creativity as that is the only way by which the African perspective on knowledge production can be given its deserved respect and support. Taking the Yoruba ideological position on health care for example, they suggest ways for health system reform in African environment. The Yoruba healers, unlike the ones found in the contemporary

environment, do not prioritize commercial gains above the medical wellness of their patients. The study concludes that creativity must acknowledge ethical issues otherwise the process of such creativity would mar the outcome. They thus recommend that the Yoruba virtues in creativity, such as honesty, solidarity, courage and perseverance should be adopted by Africans.

Adetoro's essay ("Creativity in Mainstreaming Information Production Service for the Visually Impaired in Nigerian Universities: Innovative Approaches for Operation and Provision of Library Services") addresses the dearth of information dissemination available to the visually impaired Nigerians. These special people, Adetoro notes, suffer neglect in the provision of those things needed to add to their knowledge and understanding in the Nigerian library even though they are as much in need of information as everyone else. Their hunger for relevant information is usually inspired by the necessity to keep up with the latest trends of the society and contribute their own quota to it, or be on the safer side to make necessary decisions affecting their lives. Despite the fact that the country has made worthwhile progress in transforming the libraries in Nigerian universities, the fact that they are unbothered by the news to develop facilities that will grant accessibility to these visually impaired members of the society talks about the skewed position of the government against them. Adetoro therefore recommends that the country take the following steps to improve the accessibility conditions of the visually impaired people to libraries in the country; to identify and show readiness to meet their needs, improve on policies that have hitherto contributed to their marginalization, take conscious efforts to transform their lives and then provide adequate information bothering on library services to them indiscriminately.

In Abimbola Asojo's essay, "Sustainable Design Strategies for Nigeria: Case Studies from Indigenous and Contemporary Settings," there is an exploration of the indigenous methods of preservation and maintenance culture of the African people in their infrastructural design. Modernity requires that people build their infrastructure in ways that can ensure copyright control because of the reality that architectural designs and styles that are not drawn from the people themselves are susceptible to intrusion by the people who design them. Therefore, the country is bound to be vulnerable to attack from the engineers who design their infrastructure, especially when these designers are of foreign origin. Asojo asserts that infrastructural designs are exclusive parts of the Nigerian culture before their contact with the European world. The concentration of the then European lords on Tropical Architecture is an attempt to undermine the locally generated means of developing and maintaining infrastructures. By using the work of Demas Nwoko, a contemporary Nigerian architect, artist and designer, the author exemplifies how traditional infrastructure designs have remarkable benefits and creativity that are enough for sustaining national development without placing the country under attack. He therefore concludes that sustainability will somehow lower operating costs, conserve energy and then create a safer environment for building occupants.

In another instance, Oluwatoyin Asojo provides additional illuminating insight with her essay, "The Dysfunctional Interplay between Health, Ethnicity, Religion and

Underdevelopment in Nigeria.” This chapter dwells on those factors that are generally considered as impediments to the growth of a people among which are cultural orientation, ideological positions, ethnic coloration and also religious beliefs. These factors are essentially deterministic of a people’s pattern of life, or their status, for example their medical welfarism. These issues usually affect the perception of people about drug intake, for example, because of the superstitions they have built and sustained around an illness. The author identifies these diseases as banes to the development of the people because their mindset against the available curative means aggravates their health status and then emboldens poverty as conditions are worsening rather than improving. A glaring example is the indifference or outright neglect of the Northern Nigerians to vaccinations that eventually escalated polio in other parts of the continent. Neglected Tropical Diseases (NTDs) are nagging causative agents of poverty and underdevelopment, Oluwatoyin asserts, and therefore, intervention from the government, vaccinations, mass drug administration, critical analysis of demographic population, nutrition and education of the girl-child are imperative for this upsetting condition to experience a turnaround.

Finally, Scott’s essay titled “People, Place, and the Environment: An Alternative Lens from the Souls of Black Folk” lends a voice to the argument on the ground about the life conditions of the African diaspora world. The author views space as an extension of self and its intersection with sustainability. By identifying culture as introjected values consciously or otherwise carried around, the author infers that the subjugation of one cultural orientation for the other results in suppression of these abstract ideas that people carry around with them. Making this premise, the author structures her essay to view the culture of hegemony domiciled in the colonial attitudes of the European people which is seen, for instance, in the appropriation of Western ideas of infrastructure design as superior to others and which invariably places these people’s ideas of infrastructure under stagnation. Emphasizing the idea of architectural designs, the author talks about the integration of Nigerian infrastructure design into the model style brought by the European missionaries in the erection of a church. These people make traditional solutions to tropical climates and such has been the behavior of dynamic individuals who show creativity as dictated by the immediate and contemporary needs. The study therefore recommends that it is necessary to consider events from the viewpoint of a people rather than the imposed frame from the universalists. This will thus enable Africans to develop things in accordance with their social and political expedience.





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