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**Keywords:** Proverb, Pragmatics, Speech Acts, Context, Globalisation.

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**Keywords:** Nupe language, Proverb, Riddles, Peace and Development

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**Keywords:** Meaning, Positioning, Ideology, Systemic functional linguistics, Critical discourse analysis

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**Keywords:** Poetic conventions, Deviation, Feminism, Atonement, Postcolonial disillusionment.

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**Keywords:** New discourse, Headlines, News editorials, *Boko Haram* insurgency, Fulani herdsmen/Farmers clashes

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**Abstract:** The researcher discusses hate speeches as delivered by characters in two of Achebe's books: *Things Fall Apart* (TFA) and *A Man of the People* (AMOP). We adopted the views of Aristotle and other scholars on public speaking or rhetorics as the theoretical framework for the paper. The paper discusses, among others, the fact that hate speeches in the two texts are deployed through the following means: (a) name-calling, (b) body language, (c) deictics, (d) rhetorical questions, and (e) bare-faced insult at the public gatherings.

**Keywords:** Hate speeches, Fiction, *Things Fall Apart*, *A Man of the People*.



## INTRODUCTION

Great literary works ... Originate from a certain social situation but, far from being the simple reflection of collective consciousness, they are particularly unified and coherent expression of the tendencies and aspirations of a given group. They express what the individual members of the group felt, and thought without being conscious of it and without being able to formulate it so coherently. They are a meeting of the personal and the collective on the highest level of significant structuring.

Goldman Lucien's explication above compendiously demonstrates that the literary artists' works are the feelings, pains and agonies of a given group of people. They are the collective impulse or proclivity, the anger of a people who for one reason or the other are silent and may not speak all their lives even when their daily existence is a multiplicity of frustrating circumstances. The writer is their voice, the sensitive needle that

evokes and awakens in the reader the impulses to action or resistance. The writer articulates their feelings and registers their anger in his works. His literary outputs, whether prose, drama or poetry epitomize the chorus of voices of their constituent parts of our nation whose individual or collective voice has been forcefully stolen or compelled to be silent eternally. This could be likened to the armed robbery of a community of its most precious assertion – its voice.

Harriet Goldhor – *Learners in her Book: A Dance of Anger* articulates that "anger is a signal...it may be a message that we are being hurt, that our rights are being violated; that our needs or wants are not being adequately met, or simply that something is not right"(?).

Truly, something is not right for people in their quest for power, influence and affluence kill and maim one another, brother kills brother, just to be king for one minute. This thing that is wrong is what triggers off the desire to change the prevailing situation or circumstance. Anger is indeed a fundamental component of the playwright. Sam Ukala employs this, indeed extreme anger, in his plays as the quest for power and its attendant consequences become his



thematic construct in some of his plays – *Break a Boil* and *Odour of Justice* for examples. *Odour of Justice* our primary concern in this paper, reinficates the society. Its reinfication by the brain power or the intellect rather than the gut mind provides an overwhelming or redoubtable contrivance or apparatus for investigating society for better repositioning. The dramatist does this with the intention of achieving effective social change. The main thrust of this paper, therefore, is Sam Ukala's employment of the dramatist's righteous anger towards a violated world as a veritable tool for not only an inquisition into the remote and immediate cause of inordinate quest for power but for the enthronement of real heir apparent by the collective voice and will, which will never be violated again. Ukala's *Odour of Justice* will serve as a perfect instrument to screen this concept that the dramatist's anger serves to re-order an infringed or infracted world, our world.

### **The Dramatist's Anger**

The question one may ponder on, is why will an individual or a dramatist be angry with his society? Is it right to be angry? Most people see anger as an expression of

immaturity, anti-social, impulsive and an indecent emotion. This makes it a highly maligned emotion taking into cognisance the invaluable aspects of an indispensable reality of human existence. Humans are bound to be angry when their rights are flouted or infringed upon and social laws abused. Social injustice usually triggers off annoyance. This happens when one usurps power, denying the heir apparent access to power by employing every available tool, even death to render the supposed king indisposed and incapable of being. This is what Obiamaka, the Elema of Oki, does in Ukala's *Odour of Justice*.

Grasso sees anger as a "vital political tool" which "enables new perspective, new understanding of oppressive conditions that had previously remained unquestioned" (4). Mairi, Robinson in *Chambers 21<sup>st</sup> Century Dictionary* sees anger as a "feeling of great displeasure or annoyance, usually brought on someone real or perceived injustice, injury," (45). Hence, the playwrights anger tells of how much the people are hunted and their rights breached "The dramatist in any society", according to Clement Chukwuka Idigwu:

Is saddled with the



responsibility of enlightening the society in order to create the desired consciousness that will make the mass of the deprived humanity to see how much they are oppressed by the task masters, and the need to put an end to it through violent means where peaceful ones are impossible. It is also meant to let the wicked, the oppressor know that the victory of evil over good is temporary no matter how much it seems to last. The function of drama is important, because it constantly pricks the oppressors even when they claim to be conscienceless (150).

Be that as it may, the dramatist has the right to be angry because his anger is very purposeful and goal-directed. No committed writer keeps silent in the face of tyranny. Wole Soyinka corroborates this when he postulates in his *Prison Diary* that "the man dies in all who keep silent in the face of tyranny" (13). It is also stressed in the blurb of Idegwu's *Right to be Angry* which is a novel about disinheritance "that everyone has a right to be angry and protest when faced with injustice."

It is common in our society to see men do all sorts of things to acquire power and wealth. None bothers to ponder on the rightness or otherwise of their action in as much as their intent is to be wealthy and well placed in the socio-political spheres of life. Ukala in *Break a Boil* demonstrates how Gidi, the King of Gidiland conspires with his mother to make his elder half-brother mad in order for him to become the king. In *Odour of Justice*, our template for this analysis, the condition of Ofume, the Elema and his wife Umogwun, and the manner in which his brother Obiamaka, became the Elema, after Ofume's death raise moral questions among others that point to a well strategised conspiracy.

Dissolve to Ofume's room.  
OFUME, lying helplessly  
is at the middle of a story.  
OBIAMAKA listening.

OFUME: Four years, my brother... For four years now, I have not seen a woman... I have not seen even Umogwun, my wife. This small cough was there, drawing my blood. There was piles... and my manhood began to fail. It

failed. Then it died. Dead completely and Umogwun went a blaze with desires. Several nights she pounced on the dead thing. Squeezing, stretching and scratching it to no avail... then into the bush she began to put her leg....

*(Stares intensely at a corner, which gradually lightens to reveal OFUME, at thirty-two lying on a mat. Enters Umogwun)*

UMOGWUN: I? Hawk myself about?

OFUME: That's what you do. Everyone in Oki knows that.

UMOGWUN: Who have they caught me with? I ask you Ofume, Your many eyes and ears, on whose bed have they caught me?

OFUME: I am ill, Omogwun. A good wife ought to...

UMOGWUN: Stitch up myself for ever because her husband is ill. How old am I, Ofume, that, that you should expect me to lie fallow like an abandoned farmland. My Seven Children have died here, before your very eyes. One by one, they died. And now you are also.... Or do you deceive yourself that

you are still alive? You have no heir, Ofume, no heir to your throne. The wife of a king dreams to be the mother of a king. And I wish to realize my dreams (138-139).

The plight of Ofume, the late Elema of Oki, and his committed wife remains a very pitiable state anywhere, anytime, and the manner in which Obiamaka the brother of Ofume, the late King, became King, and the fact that no member of the Elema's house felt concerned over the death of Umogwun's seven children and Ofume becoming impotent at thirty-two, after losing seven children are clear indications that there have been great conspiracy towards ensuring that Ofume will be denied the bliss of kingship and heir apparent.

A critical look at the scenario in which Umogwun's Ofume's wife explicates her ordeal remains very helpful. "My seven children have died here before your very eyes. One by one they died. And now you are also.... Or do you deceive yourself you are still alive" (140). Ofume himself tells us that at thirty two when he became impotent, "Several nights", Umogwun "pounced on the dead thing, squeezing, stretching and scratching to no avail" (138). If



Obiamaka, who became King when Ofume died was not a usurper, this is when he would have organized the Elema's house to find out the cause of their brother and King's predicament and seek solutions. The fact that Ofume as a King could not use the political and economic weapons at his disposal to find solutions to his "baptism of fire" demonstrates how much he has been bewitched. In our world, a spell could be cast on someone to make him senseless, never to be rational.

The playwright tells us that "Ozo, a 65 years old woman, Ogele, a 78-years old man, Nwokunbo, 47, Imade, a 36-year old lady, sit on the benches by the wall, lean on an earthen throne, dusty and inscribed" (136). This section entitled "presages" portends the death of Ofume which they have been praying for. Their actions and inactions show they are to a very great extent responsible for Umogwun, and her husband Ofume's predicaments. At their age, they are already near their graves; so, one would have expected them to do away with anything evil. Where is that woman who will allow a child die, not to talk about killing that child herself, after experiencing labour pain, the hour

between life and death, if she is not a devil's reincarnate. Ozo, a 65 years old woman who must have experienced the ugly beauty of labour pains, and other women in her shoes would have felt greatly for Umogwun who gave births, seven times, perhaps all through contracted and prolonged labour and watched them die one after the other.

Imade, a 36-year old lady, and a member of the Elema's house tells us that with regard to Ofume, and Umogwun's predicaments "*what kills the wall is at the foot of the wall*" (138). Her statement is correct but her perception of what was really at the foot of the wall is based on what the Obiamakas would want the world to believe. They want the world to see Umogwun as the cause while they are the saints. This is a very wrong perception. The truth is that Obiamaka and all who believe in him are predacious. Imade at 36, and still a lady, who claims that she likes her brother Ofume is a victim. At her age, she is supposed to be happily married with children, and this she is far from. To be single and without a child when one is near or at menopause is a curse. She needs deliverance. Imade, like Ofume is kept in the dark. This is because in



their appalling circumstance, ignorant of the true position of things, Imade and Ofume and others in their shoes are left to swim in false consciousness, very much unaware of whom their real enemies are and the available options to bettering their lives. Their state is a very pathetic one which deserves our sympathy. "The worst thing that can happen to anyone is to be in the midst of battle and not be aware" as Payl Enenche in the blurb to his dynamite for warfare titled *Thou art my Battle Axe*, posits.

Femi Osofisan in a paper titled "The Political Imperative in African Dramaturgy and Theatre Practice" corroborates our stand above by positing that "this was precisely one of the motivating impulses of our radical dramatist – that is to serve as a means of enlightening our people, to help increase their awareness, to wean away from the dark pot of false consciousness"(18). Paulo Friere as cited by Osita O. (1998) confirms this reasoning by stating that:

In order for genuine development to occur, members of the target community need to develop critical consciousness about themselves and their circumstances and this can

only come through praxis and a conscious process in which they as recipients, but as knowing subject achieve a deepening awareness both of the socio-cultural reality that shapes their lives and of their capacity to transform that reality (82).

Unfortunately, for Ofume, even on his dying bed still sees his killers as saviours. It takes the grace of God to see men as men and trees as trees. This is what Ofume and his likes lack greatly. The following discussion greatly helps to explicate this:

OFUME (to OBIAMAKA):  
A good wife is the pride of her husband. She is his wealth, his life. Umogwun is my shame, my penury and my death. O Z O, NWOKUNBO, Imade, everyone else was bothered about my life. Umogwun was bothered about my death. While they took me to Ijebu-Ode for treatment and looked after me there for one year, Umogwun was here seeking an heir to her throne... (Breathes abnormally)..... seeking an heir in the bush (140).

One could say without fear of



contradiction that Ofume could not achieve a deepening awareness of the socio-cultural and political realities that craftily shape his life and that of his throne. This is because breathing his last, all that the usurper, Obiamaka could tell him is to "take a rest" (140) in peace which he did. If Ofume tells us, "I came back from Ijebu... and noticed her pregnancy... I wrote a letter to Imade, Umogwun is pregnant..." (140) and what follows was that he Ofume "doesn't know... Who..." is responsible, and finally drops his head and dies. It then means he lacks the power of critical thinking. Due to the fact that Ofume does not develop a critical mind even as he breathes his last, he could not understand that there is the possibility of Umogwun becoming pregnant from her squeezing, stretching and scratching the dead thing" (138) because "*she went ablaze with desire*" (138) as Ofume puts it. Ofume too, would have realized that from the oddities of life they have experienced, and human wickedness, cases exist where women in Oki from where Ukala draws his materials have been pregnant for two or three years, before delivery, especially in traditional setting, which Oki

epitomises.

It is also worth noting that even in today's 21<sup>st</sup> century, an age where science has made great landmarks, people are still pregnant for as long as four years. Linus Oota (2018) in an article titled "Mysterious! Woman conceives after 12 years of marriage, carries pregnancy for four years", affirms this. According to him, "an otherwise happily married woman waited for 12 years to conceive and when she eventually did, had to wait for about four more years before she could be delivered of the baby.... That is the story of Mrs Wamtor Oradi Orbunde, 39 from Awe Local Government of Nasarawa State" (5). Oota further stresses that:

In June, 2014 however, she surprisingly became pregnant to the joy of everybody who knew about her travails. But the joy was to become short-lived when the pregnancy lasted for three years and seven months. She was only delivered of the baby, a healthy looking boy, a few weeks ago, precisely on February 1, 2018 (5).

From the above analysis, Umogwun's prolonged pregnancy is realistic. Late Ofume, is the true father of Nwanau Okolo, his heir



apparent.

What the mischief makers in *Odour of Justice* try to do is to pass the blame for Ofume's problem to someone else in order to look innocent. And Ofume's folly is very glaring as we try to explicate above. Edwin Louis Cole (1982/2001) in his book *Maximized Manhood, a Guide to Family Survival* explains that "maturity doesn't come with age but begins with the acceptance of responsibility" (163). Postulating further, he states that every man must answer the important question, "will you be a man" (161). The relevance of Coles' argument above to our discourse is that when Umogwun confronts her husband, Elema Ofume about the death of their seven children, Ofume as a pained husband, father, and the traditional ruler of the kingdom could have tried to find out the cause (s) of the death of all their children, and his impotent nature, and probably solve the identified problems and prevent further occurrence. But this he could not do. If he was really touched or pained by the unpalatable state of his life and family, and ready to be a man especially as he was only thirty-two years old, the youthful moment of a man's life, he would have been a man by being responsible.

The scenario is very pathetic. It shows that a spell must have been cast on him to prevent him from having a son who will succeed him or become a king after him. The spell must have stupefied him. The truth in our argument could be seen from the playwright's main preoccupation in *Akpakaland* and *Break a Boil* where we find the main characters desperate to the level of casting spells on whoever they see as a hindrance to the attainment of their inordinate ambition. In *Break a Boil* for instance, Gidi, the King of Gidiland makes his elder half-brother mad so that he can become the Gidi or King. So, Sam Ukala's furtherance of this thematic construct in *Odour of Justice* demonstrates how angry he is and his commitment to put an end to this anomaly in our society.

The act of installing any traditional ruler is not the sole responsibility of the immediate family. There is a process. If an Obi or a traditional ruler dies, and his heir apparent is underage, a regent is appointed to hold brief until the king has grown up. The haste with which Obiamaka Ogun becomes the Elema of Oki, and the crop of people who crowned him are clear indications that he has been very mischievous. Owodu II's crowning



of Nwandu Okolo as the Elema of Oki remains an effective way of dethroning the usurper.

The imprisonment of Obiamaka would have been justice done but for the shooting of Owodo II by gun men, and the blackmail that he was shut while on a robbery mission. Readers must not forget Obiamaka Elema's threat:

ELEMA: You appointed who regent? (Laughs. Then advances threateningly towards Owodo II). Now, you must cease insulting the throne of my fathers or you will regret it. You must cease daring the elephant tusk.

We find Obiamaka threatening Owodo II for installing Nwandu Okolo as the rightful Elema of Oki. As Ewuekpen succinctly puts it to Obiamaka, "The man is not fully an Oki man" because "His mother is from Obiaruku" (180). Every tradition, even religion has something it forbids. Whoever must be king must be a true born. That is the mother of the child or heir apparent must come from certain kingdoms. In Edo/Delta and other parts of Nigeria, a king's wife must come from a particular kingdom or area in order for the woman to give birth to one who can inherit the throne. It is therefore, not surprising that we

find Owodo II shot after Obiamaka Elema the usurper was jailed. The killing of Owodo II by agents of Obiamaka simply because he crowned Nwandu Okolo, the rightful owner of the throne is indeed a perversion of justice. It is indeed an odour of justice.

The following dialogue between Obiamaka (Elema) and the Guard during his imprisonment also shows that the likes of Obiamaka, men with inordinate ambitions can do great havocs as they are ready to do anything to get what they want:

GUARD: Na di food your wife bring be dat. Dat's all I fit do. But to play with my gari, no be me visiting time done pass.

ELEMA: How much be that your gari, anyway? And you'd till the end of the month to get it. My wife is always appreciative of little kind gestures, you know.

GUARD: But na-so-so grammar she dey speak for der since.

ELEMA: I didn't say she'd bribe you!

GUARD: I know. Me I no dey take bribe. Na small change she go give me. Just like driver dem



dey give police. Make I call am.

The above dialogue between Obiamaka and the Guard, about the need for the police, an already corrupt force to accept bribe and pervert justice corroborates the scene at the beginning of the play when Imade asks Ukeke, the medicine man: "Why are you out here? Why have you left the dying unattended?" Ukeke's reply that he needs "to read the face of the sun as it goes to roost" (137), and his warning or threat that Imade should not "spoil everything. Your brother, Obiamaka, is there. Have you heard him wail? Your ears to the ground..." (137), are clear indication of Obiamaka's cohort and the grand conspiracy to ensure that Elema Ofume never survives the plot against his kingship. After all, their actions and in actions, their purported going to Ijebu Ode for one year to cure him, actions which were meant to administer killing pills that would expedite their actions and give them victory, they were happy that Ofume was dying hence they do not want anybody, even Imade, their "own" to go in and spoil everything. All they were waiting for was the result of the concluded acts: the death of Ofume.

## Conclusion

In every society, the dramatist remains a major agent of change, reordering every aspect of its failed nature. M.A. Odion's (2009) insightful argument that these days "drama, apart from being didactic has now become a tool for social advocate" (50) is a truism (see Idegwu 2013, Idegwu 2017 and Mohammed I nuwa Umar-Buratai (2007). These advocates help the people to see things in their rightful perspective, and how much Africans have underdeveloped Africa. Tam David-West (2003) explicates how strongly he holds that Africans cause their underdevelopment. According to him:

I strongly hold that Africa's on-going underdevelopment is to a very large measure caused by Africans themselves and not necessarily by Europe, while in the developed economies fraudsters, are apprehended and clamped within the jaws of the law, in Africa, BIG fraudsters, MEGA thieves are decorated with accolades or spangled with confetti. Then the BIG chieftaincy titles, all in celebration of big, thieving (3).

Sam Ukala preoccupies



himself with the problem of leadership in his society. As mentioned earlier on, *Akpakaland*, *Break a Boil* and *Odour of Justice* talk about leadership problems in Nigeria in particular and Africa by extension. Our argument in this article remains that the likes of Obiamaka underdeveloped Nigeria and by extension Africa. They are everywhere whether in traditional set ups or modern society, the democratic dispensations of our country, Nigeria. The dawn of each day sees them perfecting their strategies towards usurping power from the legitimate leaders of our society. While we agree with Idaevor Bello's argument that what Sam Ukala, "the playwright has done successfully is to clothe a historical event with the format of the folktale which we have identified in creating his illusion" (118), we wish to state in unequivocal terms his position that "in the end, even his enemies see the futility of their actions and the justness of Elema's course" (119) is not tenable. This is because Elema's victory at the end of the play is indeed an awful display of the odour of justice. The truth is that it is not a folktale. Bello citing Ukala points out that, "The trial of Obiamaka Elema as you find it, is

based on the history of a living person who is a King, the ruler of a kingdom. So it is not a folktale" (8). In real life situation (historical event), the initiation of Chief Nwandu Okoko of Oki whom Bello (2013) regards as "bastard son of Umogwun as the Elema of Oki by Owodu II was short lived as he died after being made mad, an instrument employed by the usurper, Obiamaka. The idea of killing or casting spell on the real heir apparent or perceived enemies by usurpers, men who are demonic and have inordinate ambitions could be seen in Ukala's *Akpakaland* and *Break a Boil*. His madness and death make the coast very clear for the Obiamakas of the world to be Elema's for life. "This is not the justness of victory" (119) as Bello puts it but the temporary victory of evil over good which has always been, and will remain temporary.

In conclusion, therefore, what Ukala has done is an employment of the highest degree of emotional disposition, the playwright's righteous anger to convince the Obiamakas of the world, men who predate with joy, wanting to be King at all cost, even when divinity decrees there is a David, of the need to turn a new leaf.



Though, ours is a "Long walk to Freedom," apology to Nelson Mandela (1994) of blessed memory, the certainty of our emancipation, the uhuru that will surely come flavours our painful struggle and inspires us to march on.

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