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de la paix »**

“Creative Justice, Human Rights and Responsibility as Passes to Peace”

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Editorial

La *Revue Internationale de Langue, Littérature, Culture et Civilisation* (RILLiCC) est une revue à comité de lecture en phase d'indexation recommandée par le Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES). Elle est la revue du Laboratoire de Recherche en Langues, Littérature, Culture et Civilisation Anglophones (LaReLLiCCA) dont elle publie les résultats des recherches en lien avec la recherche et la pédagogie sur des orientations innovantes et stimulantes à la vie et vision améliorées de l'académie et de la société. La revue accepte les textes qui cadrent avec des enjeux épistémologiques et des problématiques actuels pour être au rendez-vous de la contribution à la résolution des problèmes contemporains.

RILLiCC met en éveil son lectorat par rapport aux défis académiques et sociaux qui se posent en Afrique et dans le monde en matière de science littéraire et des crises éthiques. Il est établi que les difficultés du vivre-ensemble sont fondées sur le radicalisme et l'extrémisme violents. En effet, ces crises et manifestations ne sont que des effets des causes cachées dans l'imaginaire qu'il faut (re)modeler au grand bonheur collectif. Comme il convient de le noter ici, un grand défi se pose aux chercheurs qui se doivent aujourd'hui d'être conscients que la science littéraire n'est pas rétribuée à sa juste valeur quand elle se voit habillée sous leurs yeux du mythe d'Albatros ou d'un cymbale sonore. L'idée qui se cache malheureusement derrière cette mythologie est que la littérature ne semble pas contribuer efficacement à la résolution des problèmes de société comme les sciences exactes. Dire que la recherche a une valeur est une chose, le prouver en est une autre. La *Revue Internationale de Langue, Littérature, Culture et Civilisation* à travers les activités du LaReLLiCCA entend faire bénéficier à son lectorat et à sa société cible, les retombées d'une recherche appliquée.

Le comité spécialisé « Lettres et Sciences Humaines » du Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES) recommande l'utilisation harmonisée des styles de rédaction et la présente revue s'inscrit dans cette logique directrice en adoptant le style APA.

L'orientation éditoriale de cette revue inscrit les résultats pragmatiques et novateurs des recherches sur fond social de médiation, d'inclusion et de réciprocité qui permettent de maîtriser les racines du mal et réaliser les objectifs du développement durable déclencheurs de paix partagée.

Lomé, le 20 octobre 2020.

Le directeur de publication,

Professeur Ataféï PEWISSI,

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Ligne éditoriale

Volume : La taille du manuscrit est comprise entre 4500 et 6000 mots.
Format: papier A4, **Police:** Times New Roman, **Taille:** 11,5, **Interligne** 1,15.

Ordre logique du texte

Un article doit être un tout cohérent. Les différents éléments de la structure doivent faire un tout cohérent avec le titre. Ainsi, tout texte soumis pour publication doit comporter:

- un titre en caractère d'imprimerie ; il doit être expressif et d'actualité, et ne doit pas excéder 24 mots ;
- un résumé en anglais-français, anglais-allemand, ou anglais-espagnol selon la langue utilisée pour rédiger l'article. Se limiter exclusivement à objectif/problématique, cadre théorique et méthodologique, et résultats. Aucun de ces résumés ne devra dépasser 150 mots ;
- des mots clés en français, en anglais, en allemand et en espagnol : entre 5 et 7 mots clés ;
- une introduction (un aperçu historique sur le sujet ou revue de la littérature en bref, une problématique, un cadre théorique et méthodologique, et une structure du travail) en 600 mots au maximum ;
- un développement dont les différents axes sont titrés. Il n'est autorisé que trois niveaux de titres. Pour le titrage, il est vivement recommandé d'utiliser les chiffres arabes ; les titres alphabétiques et alphanumériques ne sont pas acceptés ;
- une conclusion (rappel de la problématique, résumé très bref du travail réalisé, résultats obtenus, implémentation) en 400 mots au maximum ;
- liste des références : par ordre alphabétique des noms de familles des auteurs cités.

Références

Il n'est fait mention dans la liste de références que des sources effectivement utilisées (citées, paraphrasées, résumées) dans le texte de l'auteur. Pour leur présentation, la norme American Psychological Association (APA) ou références intégrées est exigée de tous les auteurs qui veulent faire publier leur texte dans la revue. Il est fait exigence aux auteurs de n'utiliser que la seule norme dans leur texte. Pour en savoir

plus, consultez ces normes sur Internet.

Présentation des notes référencées

Le comité de rédaction exige APA (Auteur, année : page). L'utilisation des notes de bas de pages n'intervient qu'à des fins d'explication complémentaire. La présentation des références en style métissé est formellement interdite.

La gestion des citations :

Longues citations : Les citations de plus de quarante (40) mots sont considérées comme longues ; elles doivent être mises en retrait dans le texte en interligne simple.

Les citations courtes : les citations d'un (1) à quarante (40) mots sont considérées comme courtes ; elles sont mises entre guillemets et intégrées au texte de l'auteur.

Résumé :

- ✓ Pour Pewissi (2017), le Womanisme transcende les cloisons du genre.
- ✓ Ourso (2013:12) trouve les voyelles qui débordent le cadre circonscrit comme des voyelles récalcitrantes.

Résumé ou paraphrase :

- ✓ Ourso (2013:12) trouve les voyelles qui débordent le cadre circonscrit comme des voyelles récalcitrantes.

Exemple de référence

Pour un livre

Collin, H. P. (1988). *Dictionary of Government and Politics*. UK: Peter Collin Publishing.

Pour un article tiré d'un ouvrage collectif

Gill, W. (1998/1990). "Writing and Language: Making the Silence Speak." In Sheila Ruth, *Issues in Feminism: An Introduction to Women's Studies*. London: Mayfield Publishing Company, Fourth Edition. Pp. 151-176.

Utilisation de Ibid., op. cit, sic entre autres

Ibidem (Ibid.) intervient à partir de la deuxième note d'une référence source citée. Ibid. est suivi du numéro de page si elle est différente de

référence mère dont elle est consécutive. Exemple : *ibid.*, ou *ibidem*, p. x.

Op. cit. signifie ‘la source pré-citée’. Il est utilisé quand, au lieu de deux références consécutives, une ou plusieurs sources sont intercalées. En ce moment, la deuxième des références consécutives exige l’usage de *op. cit.* suivi de la page si cette dernière diffère de la précédente.

Typographie

-La *Revue Internationale de Langue, Littérature, Culture et Civilisation* interdit tout soulignement et toute mise en gras des caractères ou des portions de textes.

-Les auteurs doivent respecter la typographie choisie concernant la ponctuation, les abréviations...

Tableaux, schémas et illustrations

Pour les textes contenant les tableaux, il est demandé aux auteurs de les numérotter en chiffres romains selon l’ordre de leur apparition dans le texte. Chaque tableau devra comporter un titre précis et une source propre. Par contre, les schémas et illustrations devront être numérotés en chiffres arabes et dans l’ordre d’apparition dans le texte.

La largeur des tableaux intégrés au travail doit être 10 cm maximum, format A4, orientation portrait.

Instruction et acceptation d’article

A partir du volume 2 de la présente édition, les dates de réception et d’acceptation des textes sont marquées, au niveau de chaque article. Deux (02) à trois (03) instructions sont obligatoires pour plus d’assurance de qualité.

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LITTERATURE

Justice that Heals: A Cross Reading of African Literature

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Abstract:

This study looks at the pernicious way of conducting justice that harms human relations and its alternative that heals the stringent relations in the society. It argues that justice is better rendered when it repairs the offence and heals both the offended and the offender. Through the lenses of postcolonial theory and active research of Parsons and Harding (2011) that dwells on values of repair and quality life for all, the study has found that positive justice stresses the importance of peaceful and qualitative life beyond any urge to appealing to or conducting justice.

Key words: Justice, peace, social life, creation, fiction, healing.

Résumé :

Cette étude explore l'orientation pernicieuse de la justice qui frustre les relations humaines et l'alternative qui soigne la société des relations compromises. Elle note que la justice est mieux rendue quand elle répare le tort et guérit à la fois la victime et le coupable. A travers la théorie postcoloniale et la recherche active de Parsons and Harding (2011) qui met en exergue les valeurs de réparation et la qualité de vie pour tous, l'étude a trouvé que la vraie justice veille à la vie qualitative et à la paix au-delà de tout recours à la justice.

Mots clés : justice, paix, vie sociale, création, fiction, guérison.

Introduction

The purpose of this study is to show the way in which peaceful resolution of conflicts or an anticipated projection of thoughts and actions for peace in the resolution urges individuals to work for collective peace. Where reciprocity gives the balance to the partakers, there is a permanent endeavor for peace as a common ground for individuals and a collective growth beyond discrimination. The point worth making is the concept of

justice that is diversely appreciated taking into account cultural sets and variables.

According to The San Diego Foundation (2016), social justice is the “view that everyone deserves equal economic, political and social rights and opportunities. Social workers aim to open the doors of access and opportunity for everyone, particularly those in greatest need.” <https://www.sdfoundation.org/news-events/sdf-news/what-is-social-justice/> / 24mars 2016. The definition of justice above with a sociological emphasis is not just giving right to one part against the other, one institution against another, but it is offering opportunity to the parties in conflict to feel together, to work together and to enjoy together after the conflict resolution.

The expectation of justice in literature focuses on both emotional satisfaction of the characters’ enterprise in fiction and the expected social impact out here in society. Poetic justice comes from the belief that works of literature should uphold morals and provide a guide to how and why one should uphold moral behaviors.’’⁵ Justice does not seek to isolate for its own sake the culprits from the victims. It is rather to repair their harmed relations. The most important thing is not to create the pole of the right against the pole of the wrong. Poetic justice goes beyond class division and suggests projects of sustainable peace through renewed paradigms in social contacts and social relations. This calls for the choice of the corpus in a totally different approach to peace culture in Achebe (1958), Ulasi (1978), Andreas (2001) and Ndibe (2015), taken from a diachronic approach so that the fatal perception of peace can give way to the understanding that peace and war are the making of humans.

The theoretical framework used in this study is Jim B. Parsons and Kelly J. Harding’s (2011: 1) “Post-colonial theory and action research”, a new trend to post-colonialism or post-colonial theory. The trend adds the ethics of action research to Bhabha’s version of the postcolonial theory that stresses a space of cultural dialogue where different cultural borders

⁵ This approach taken from « What is Poetic Justice? » retrieved from [http:// www.woodheadpublishing.com/ literary-devices/poetic-justice](http://www.woodheadpublishing.com/literary-devices/poetic-justice) give an insight into the ideological input of justice in society across borders.

open up to each other, and where different cultural features mold into something new (Milostivaya, Nazarenko, and Makhova (2017: 182, a paraphrase). Thus, this study takes as its theoretical lens « Post-colonial theory and action research ethics which suggests to excavate all that was lost - ancestral traditions, languages, history, culture and religion - and restore honor and status to that which was stolen in order to address what must be regained and re-learned, and how that will occur” in the new context (Parsons and Harding, 2011: 4).

1. Justice as an Epitome of Peace

This section explores the belief that beyond cultural difference, it is important to raise an understanding of how justice in a cultural community contributes to peacebuilding and maintenance of interpersonal relations. While political peace points to ceasefire agreements and their implementation as a way to peace, social and positive peace is brought through education both at home and at school. Justice is perceived as a people’s commitment efforts to developing and promoting sustainable peace. People of the same cultural background have a common understanding of the concept of justice, how peacebuilding process grows, and what policy, frameworks, tools and strategies are needed. The understanding of the process justice to peace is the dynamism that requires due attention and implementation in needed time.

Given the challenges to peace in the contemporary world and the pernicious interpretations of peace, the study stands as a return to the canons of world peace through genuine African lenses. This section argues that African literature punches African communal justice and peace. Justice in the fictional context of this study outweighs the communal perception of justice that causes and maintains peace for all. The idea of justice is not a self-justice seeking tool; it is a means to set back to normal communal life social equilibrium. The reason for working against justice may be a product of greed and ignorance. In Neshani Andreas’ *The Purple Violet of Ashaantu* (2021), the context of Kauna and Shange, her deceased abusive husband, justice takes two different cultural contexts in the setting. Because Kauna has not mourned her deceased husband as a result of the latter’s abusive treatment towards her, her in-laws have found it a big mistake, a criminal attitude, and justify

their right to take the homestead from her and leave her homeless. The modern justice endows her with the rights to enjoy what her husband has left behind. In this study and for justice to be an epitome of peace, there is need to give something to Kauna's in-laws as a way to calling their responsibility to protect the lady and her children in time of danger. Most importantly, it is a way to committing them morally and materially to the welfare of the children and their mother, whatsoever. No person can reasonably be above the society that insists on interdependence in terms of peace to which justice is a tool. However, the in-laws can never be the new owners of the deceased's property. The theory in use in this study is meant to shed light on its impact on the literary analysis of the corpus. The action research ethics values peace through the stakeholders' endeavors. It rejects the polarization policy of people and values or aligning achievements and people on poles of negative and positive for its own sake.

Polarization is about setting poles of values and people apart, isolating values and principles as if the two poles could not open up to each other for mutual enriching. Yet, dialogue supposes connection and not atomization, integration and not division. By extension, inclusive dialogue suggests giving voice to those who were not allowed in to come and potentially offer alternatives for further understanding. Inclusive dialogue agrees with integration but works against separatism. Justice is not an end; it is a means to achieve peace for all. The ultimate aim of justice is to relieve grief and heal trauma caused by social marginalization, injustice and exploitation. It is also to prevent future harm and restore the victims. In this mood, the harmed and the offenders grow into change-makers for sustainable peace reform to result as a healing mechanism. This form of justice takes up a new name that catches its new philosophy, "healing justice". According to Jennifer Thompson (2021, www.healingjusticeproject.org), 'healing justice' ponders on squaring a way the darkness that falls on injustice and the chances there are to give people hope where they were not expecting any. Most definitely, justice is a means of healing together. It is established that the harmed people are healed when relieved from the burden of injustice; the offender is healed when he or she is persuaded to change his

or her offence policy. Justice is about clearing away obstacles that inhibit humans. It restores birthright, social right and relational right for self and others. As it follows, justice is inclusive in its method and its effect. For Adotevi (2010: 179 a paraphrase), the method includes descriptive conventions and demonstrative conventions, but most importantly social conventions and specific circumstances of the speech act whose affirmation is the implementation of the contract. In its method, it takes many people to achieve justice: the offender, the victim and the mediator or mediating system. In literature, it takes a writer, a text and a critic to get through to this. Regarding the effect, the enjoyment of peace as the end result of conflict resolution is to the benefit of all from near or afar because anarchy is transmissible. In this respect, healing justice is about taking seriously actions against systems, legacies, generational and intergenerational trauma whereby evidences show that they cause harm so that restoration and healing can take place. (Paraphrased from 2021, <https://www.bonapetit.com/story/healing-justice>).

Healing justice also seeks and advocates the rehabilitation of offenders as well as victims through reconciliation and the redefinition of norms that prevent prospective enmity. It is obvious from the above that “We need a radical pedagogy that will sensitize those whose privilege has blinded them to the ironies of power” and “above all interrogate the fixed positions that we have allowed ourselves to adopt and assign to others in our practice of necklacing” (Wicomb, 2013/2007:182). To consider justice as an epitome of peace connotes that ironies of life created in texts namely the land problems in *Things Fall Apart*, the misuse of both traditional and modern powers in *The Man from Sagamu*, the traditional despise of women for lack of fertility in *Purple Violet of Oshaantu* and the sheer political violence in *Arrows of Rain*, offer contexts for alternative for peaceful settlements of problems, solidarity, tolerance and reciprocity in human relations. Indeed, to “disambiguate complex and incomprehensible” choices in rendering justice is to offer clear context of actions and attitudes able to achieve peace.

Justice does not look to race, class, gender because these are all devices made by man to secure hierarchy and privileges of some groups against the others. This perpetual activism in the communities is potential causes

of conflicts that frustrate human relations. Justice humanizes people by urging them to understand that they need others to give meaning to their lives. In this perspective, fairness to others gives self dignity, freedom, autonomy and responsibility as markers of a respectable human being. Justice that heals speaks both to the offenders and the victims to look at human relations beyond created aesthetics or representations as a warning opportunity to correct self and others. Justice is not a means of securing power but that of securing human relations through a continually humanized mood and partnership. That justice heals is not an idle talk, it is indeed self-transformation that contributes to the remaking of the other in a reciprocal rewarding outlook.

2. Justice, a Pass to Peace in the African Narratives

A pass is an authorization, a medium, a way to. In this section, justice appears as a way to peace given the context of the African narratives under study. The context of the narratives is documented for the reader to feel that society cannot enjoy peace if justice is not secured first and foremost. In other words, it is lack of justice that brings all sorts of turmoil reaching out to chaotic sociocultural upheavals. Strictly speaking, the approach to peace is multidisciplinary. African creative writing offers genuine approaches to peace and deals with justice in a more collective way. To explain this collective way of seeking peace, a character of *Things Fall Apart*, complains that the Whiteman has put the knife on things that used to hold the Umuofians together thereby causing their falling apart.

To think of justice in African literature as a manipulated endeavor is to believe that creative mind is limited and life experience focused on 'literature'. Again, it is also to wish to define literature beyond human experience and desires put in art form. Justice in literature is not a finished product; it is an open-ended process of search for negotiated life with society, with the individual human beings and with the physical environment. African literature does have a social function and it is challengeable to believe that other literatures do not have social functions in their various environments with contemporary challenges. Consciously or subconsciously, the work of art always carries a social marker of its

maker and the background to the reader's notice. Thus, the 'novelist as a teacher' in Achebe's making belongs to the world reality as it traces human experience and expectations from art. Soyinka's 'tiger pouncing' on its prey does not speak for Africa alone if not injustice would only be in Africa and by Africans alone.

Belief in superior and inferior races; belief that some people who live across our frontiers or speak a different language from ourselves are the cause of all the trouble in the world, or that our own particular group or class or caste has a right to certain things which are denied to others; the belief that men are superior to women, and so on—all are fictions generated by imagination (Achebe, 2013/2007: 111).

Casting other people in the row of the wronged or strategically proving the responsibility of the other for the downfalls of the society mars the quality of living together.

It is a postcolonial trend to argue that in a society where members are bound to share basic tenets of attitudes, norms and religious beliefs for their better living together. In relation to justice gearing to therapeutic effects on society, consensus must be a shared value, a heroic endeavor. Achebe (2013/2007: 111) again opines that "Different societies will not hold identical ideas on these questions in every part of the world or at every time in history," which is a good reason why the postcolonial theory cannot be located in one place, one culture, one people or within time frame. It is totally wrong to argue that "self-centeredness is smart". (Ibid., 112). We lack the imaginative power to get under the skin of another human being.

Justice is an empowerment device, a "redemptive approach", an "imaginative capability to initiate redemption action" (Ndebele, 2013/2007:126 and 131) for the benefit of both the initiator and all those that may be involved in one way or the other. According to Pewissi (2017: 28) "justice is a medium through which mediation is conducted for the offender and the offended to reinitialize and implement the humane life of cooperation, understanding and partnership as social dictates." Justice acknowledges: "l'hétérogénéité des valeurs présentes

qui traduit l'incarnation de la diversité humaine et la complexité des sociétés" (Tonyeme, 2021: 246). In other words, justice acknowledges heterogeneity of human race, diversity of social inclinations and the complexity of societies. Social justice cannot do without integrating all these components into a whole.

The reconciliation power of justice lies in the social contract that has created it. This revelation postulates that dialogue, exchanges and mediations are formulae or ingredients that map justice or characterize it. The revelation suggests that there is no justice prior to negotiation, understanding as path finding effort to righteousness.

Law specialists change laws; specialists in literature change paradigms and redefine relevance. Literature theorists change paradigms to alter understanding in contexts. They change human conducts by shaping and strongly sustaining improved habits and world perception. It is worth noting that writers' and critics' recollections of history, their viewing of other cultures, the ways they esteem, privilege and construct certain kinds of knowledge are meant to delude others into the cult of inferiority or superiority (Parsons and Harding (2011: 4, a paraphrase). For Pewissi (2017: 183), laying emphasis on the critic's responsibility, the writers' "evocation of evil is good if by principle it is meant to be exorcised" just as the contexts of the corpus of the study allows the reader to prefer justice to the blatant unfolding of horrific social and psychological sufferings as well as the physical ailment of the powerless in the target African society of the narratives.

Because justice is better appreciated in its environment of implementation with value attached to sense-making, justice is a matter of social commitment, a goodwill that seeks to heal society from its predatory forces from within and without. In this respect, justice is a pass to peace in the African context of the narratives under consideration. These narratives raise awareness through characters' lives that justice is no threat. It ordains the settlement of conflict by consensus obtained from the members of the communities. Justice that casts the offender in the rank of an eternal enemy questions its positivity. Both forms perpetuate divisions and maintain distance among people and so they are no

alternative to social mishaps. Justice does not decree a person a defaulter or a just to cause and entertain isolationism. It is a common belief among the Africans of the imaginative world that conflict and crisis and even wars do not put an end to human relations and so it is extremely important to see to the quality of these relations in the aftermaths. Life in society continues after the act of justice and so that act should include a follow-up strategy for society to raise chances of the living together beyond the crises that make life unstable through frustrating human relations.

Education breeds individual's conscience in an environment where People are difficult to persuade against their flaws because they are not persuaded through education of the values and anti-values of the culture that judge them. They are ill-intentioned and struggle to prove their lives right, they need to amass evidence from the community that they are right. But when they find themselves acting against the social contrast of their living, they feel ashamed and surrender. Nobody would like to be identified a deviant and feel free with it. In the African context, people know the laws against whose background they are judged. So, they find themselves guilty when they violate the social principles and question social peace.

Uzowulu of *Things Fall Apart* stepped forward and presented his case.

‘That woman standing there is my wife, Mgbafo. I married her with my money and my yams. I do not owe my in-laws anything. I owe them no yams. I owe them no coco-yams. One morning three of them came to my house, beat me up and took my wife and children away. This happened in the rainy season. I have waited in vain for my wife to return. At last I went to my in-laws and said to them, ‘You have taken back your sister. I did not send her away. You yourselves took her. The law of the clan is that you should return her bride-price.’ But my wife’s brother said they had nothing to tell me. So I have brought the matter to the fathers of the clan. My case is finished. I salute you’ (TFA: 65).

The text here draws the attention of the readership to the rhetorics of judgment, the art of telling that hides truth and accommodates self in the

good posture of the public admiration. Uzowulu says he owes nothing to his in-laws: money, yams or coco-yams a son in-law owes to his in-laws. The pride with which Uzowulu introduces his talk sets the reader's mind not on questions of phenomenology of the incident but on what Soyinka (2013/2007: 141) calls "mantra 'I am right, you are wrong.'" In other words, Uzowulu thinks the payment of the dowry fulfilled enough condition for all rights he might have on his wife. The woman is perceived from his perspective as a marketed commodity; his property. This meaning runs in the statement 'that woman standing there is my wife' with a full meaning the payment of the dowry confers on the introductory note.

His second argument dwells on the in-laws' intervention in his home to take away their sister. Uzowulu uses the traditional framework of the bride-price and argues that he is in his right to claim the dowry back. He uses the law of the clan and insists on the conditions in which the dowry must be paid back: the wife is not sent away by the husband; the wife's people have taken her away. Uzowulu's strategic reasoning and selection of data from the crude event of his violence against his wife connotes a postcolonial tendency of tag-of war whereby he intends to reshuffle the story on his behalf. He wants to skip out of the main stream of the true event. The approach focuses on direct effects of the happening on the quality of judgment and points to the nature and quality of the after-judgment. He struggles to impose the line of judgment to the trial going on. Uzowulu's failure to clarify how his behavior mismatches with his duties as a husband is a form of resistance to truth trying to prove that his wife and her people are the aggressors, and not he. He seems to narrow his duties down to the material wealth he afforded for the bride-price to formalize the marriage.

A rhetoric is used as a mediation device with less emphasis laid on a sharp moral teaching. As we follow the unfolding of the judgment, we note that after Uzowulu's speech, the leader of the *egwugwu* showed objectivity through a neutral appreciation of the tale: 'Your words are good... Let us hear Odukwe. His words may also be good' (TFA: 65). The dialectic approach used by the *egwugwu* in the judgment is a postcolonial approach that stresses the confrontation of ideas, a form of

dialogism that allows ideological encounter in the judgment for true justice to result. Postcolonial theory and action research in use in this study reads here as a hybridization of human experience across time as marker of human experience; a multilingual, cultural, historical, and phenomenological experiences set by the courts judgment in the story. But most importantly, the theory creates “collaborative, equalitarian, and thoughtful world citizens able to embrace diversity, challenge injustice, think globally, and value a variety of way of being and knowing” J. B. Parsons and K. J. Harding (2011: 5).

Two people cannot be right in the Court judgment. One must carry the blame and the other one be free. As a system we are accustomed to in modern justice. But the African context of the narrative speaks to this reality differently; every party has a point to some extent as its members speak and seek support to be on the safer side. Until each of the two parties finishes with their talks, nobody of the opposite group has the right to interfere in the talk. This tradition of fair play is entertained. It is worth noting that Odukwe is the representative of the opposite party, Mgbafo’s brother, in the Court.

‘My in-law has told you that we went to his house, beat him up and took our sister and her children away. All that is true. He told you that he came to take back her bride-price and we refused to give it him. That is true. My in-law, Uzowulu, is a beast. My sister lived with him for nine years. During those years no single day passed in the sky without beating the woman. We have tried to settle their quarrels time without number and on each occasion Uzowulu was guilty’

‘It is a lie!’ Uzowulu shouted.

‘Two years ago,’ continued Odukwe, ‘when she was pregnant, he beat her until she miscarried.’

‘It is a lie. She miscarried after she had gone to sleep with her lover.’

The attempt of Uzowulu to stop the flow of the other party’s version of the problem connotes his desire to hide truth being revealed from the audience. Uzowulu’s constant intervention with a sporadic expression “it is a lie” before the *egwugwu* is meant to camouflage his mischiefs. In the tribunal court, it is important to see where truth lies and how it matters;

how it matters comes from consistency and the logic of the spoken words in context before the Magistrates. It is this foregrounding knowledge that accounts for the tag of war between the protagonists, each party willing to prove self right and the other wrong. The Evil Forest, one of the traditional magistrates, contested one of the Uzowulu's fallacious argument that his pregnant woman's miscarriage is caused by her sleeping with her lover against Odukwe's words that Uzowulu's constant beating of his wife are the cause of the miscarriage. "Uzowulu's body, I salute you,' said Evil Forest, silencing him. What kind of lover sleeps with a pregnant woman? There was a loud murmur of approbation from the crowd" (TFA: 66). The approbation of the crowd adds credit to the Magistrate's pronouncement and weakens Uzowulu's standpoint to begin with. Commonsense adds credibility in court judgement. It is crazy to argue that a pregnant woman goes out for a sexual leisure outside. The Nigerian context of *The Man from Sagamu* reveals that family problems and the land issues are constant problems brought before the Magistrates as is the case in the novel.

It was after the Oba had performed the final ritual that he and the crowd came face to face with Agege a few yards away from the shrine. The crowd and the Oba came to an abrupt stop, and stood staring as if mesmerized. At last the Oba found his voice. 'Why you come to worry us again. Agege?' he asked.

'I come with peace', was Agege's reply (TMFS: 122).

In this excerpt, peace is not just a pill, it is a condition of favorable living-together where individuals carry out their duties in respect of socially approved or rejected actions on the basis of their merits regarding the validity of their moral and virtue as key to peace. The wide range to consider in the appreciation of social justice is offered in this section through different African narratives to broaden individuals' understanding of what it takes to be a social justice defender in contexts.

3. African Narratives and Contribution to World Peace

The four selected African novels, *Things Fall Apart*, *The Man from Sagamu*, *Arrows of Rain*, and *The Purple Violet of Oshaantu* have raised

questions of justice that need answering, responsible calls, and cultural negotiations that must be heeded and projections in the construction of a peaceful society. The various contexts studied in relation to material injustice and gender oppression have shed lights on contextual meanings of justice. Most definitely, stories have proved to induce healing as they inform and reveal truth against lies and attract attention to values against vices. In this context, silence is a debt to humanity while speech is a service to it. Words are always indicative and mark a starting point for a life project that can be improved in time. This notion recalls the role of silence in the recollection of the past as explained by the anthropologist, Michel-Rolph Trouillot:

Silences enter the process of historical production at four crucial moments: the moment of fact creation (the making of sources); the moment of fact assembly (the making of archives); the moment of fact retrieval (the making of narratives); and the moment of retrospective significance (the making of history in the final instance) (1995: 26).

Justice is a means to peace and not peace itself. In this respect, Justice is rendered beyond the circumstance in order to anticipate its aftermath conflicts. Justice is a means to healing the social open-sore as well as preventing its resurgence in future.

He was, he told them, the reincarnation in his human form of the Oshun Deity. This was the reason he distributed coins to children: the Oshun was, and is, the giver of children. The crowd watched him, stupified but still silent. He turned to where Adewunmi stood with Whitticar and Ogundipe, and told the visiting magistrate that since the magistrates' quarters was the home of those who had it in their power to either release or sentence people to penal servitude, he had gone to pay the magistrate a visit in order to bring to his mind that, although he had the power to sentence others, there was another power more than he had, that could make the magistrate incapacitated so that he could not carry out his duties. He must therefore, when he was about to sentence people, realize that such power

exists and temper justice with mercy. He turned his eyes to the Oba, and informed him that it was indeed he, Agege, who had given the Oba a sleepless night he had after he thought he had seen a ghost of a very small size. He had meant no harm. All he wanted to do was to impress in the Oba's mind that the Oba was the father as well as the ruler, and the citizens, his children (TMFS: 124).

In this passage there is an encounter of precolonial, colonial and post colonial experiences, which as a whole fit into two different approaches to postcolonial theory. Ganapathy-Doré (2011: 13) defines the theory as “a trend that traverses literature at different moments.” In the context of this novel, the modern judgment and the traditional judgment cohabitate. Whitticar is the modern judge, while Oba the traditional chief priest, priest of Oshun Deity. The two models are administered and are constantly in dialogue for the security of the people under their control. That is the reason why When Olu Agege disappeared; the two authorities were not at ease. To crown it all, the deity in the form of human-Olu Agege paid a visit to the modern judges and to Oba the traditional priest to remind them of the limit of their powers as judges as a way of reminding them of conduct judgments with tenderness. Precolonial values and colonial values are in constant dialogue in the story.

The young prostitute has been raped and left unconscious by rapists who are difficult to be identified. When she wakes up and sees Bukuru, the mad man, she runs into the sea thinking her victims are back and drowns in the process. The police inquiry looks for the last person who might have spoken with her. Thus, Bukuru, the "madman", is asked to “account for her last moments.” When his testimony involves the Madian armed forces and unveils the other crimes and assault by the Madian government, Bukuru is charged with the death of the woman and ends his life in prison. As a former reporter at the Newspaper, Bukuru knows a lot about the government's plans and achievements of the same nature, some that could be reported on and others that remained secrets: the daily parties at Honourable Rueben Atta's place and his encounter with Isa Bello at Iyese's place. Bukuru's knowledge of the state crimes and the private life of the Madian President will not ease his liberation given his

involvement of Femi Adero, a reporter, in tracing his life and that of the State amounting to the unveiling of the political, judicial, social and moral format of Madia, the fictional country of the novel.

In the society where justice belongs to the most powerful and the richest person, “Justice Kayode, as an agent of the state has to carry out the script of the military junta of Madia, if he wishes to keep his job.” He is faced with the choice of lying or losing his job. Consequently, the military, just like the metaphorical interplay, the rain, “has two faces.” “It can give life but its arrows can also cause death” (Ndibe, 2015: 196). In the face of the liabilities, the sociologist Napo (2021: 141) argues that “Le vivre-ensemble appelle à des gestes et comportements organisationnels favorisant davantage l’ouverture vers les autres;” which means that the living together calls for ways and organizational behaviours that foster openness towards others. The fate of the women who find justice in running away from her unfaithful husband has a sad ending. Iyese of *Arrows of Rain* leaves her husband who cheats on her with other women only to become a prostitute. Through prostitution, she has become an object of brutality, rape and harassment by Major Isa Palet Bello, her sexual customer who it is believed murdered her in the tale. Iyese runs away from her husband’s infidelity into more complicated excesses of power misuse. Amazingly, as the story unfolds, President Bello, the Commander and other soldiers of the Vice Task use the same strategies to humiliate and denigrate both prostitutes and non-prostitutes. The scenes of self-justice are rendered for self without a true commitment to impacting others. Iyese runs to save her dignity, Bello and his soldiers seek their glory honor and satisfaction of their lust but all this ended in chaos making negotiation the only way out for sustainable peace. The offender and the offended need a better means to humanize each other. They can see their needs in a reciprocal way to better understand what each of the parties feels, gains or loses when roles change to appreciate the pertinence of the actions to undertake or attitudes to adopt.

The story is told through the eyes of three main characters, namely: Bukuru the madman, the prostitute known as Iyese, and the reporter, Femi. Three narrators taking the story suggest the complexity of the story

being told. Three different storytellers bring together their experiences to map the story and give chances to the reader to appreciate the validity of the hidden experience of the Madian people. Bukuru's trial suggests the quality of justice tendered in the Madian Republic of the created Nigeria. A further analysis of the conditions of the causes of imprisonment leaves the reader with the evidence that prisoners do not always deserve their place in the prison cells and so; the judgment no matter how sound it may seem needs to be conducted with mercy because of the liabilities. Ndibe, through the deviation of justice, the cowardice of Bukuru to reveal the true responsible for the rape and death of Iyese weaves the "reed basket" for Magistrates to consider and the people to learn from the incidents how some kinds of truth are woven in the Courts. In the created world of Madian the Sword is mightier than the pen as a context of the readers' experiment but out here, the readership and the society are warned for the ethical choice to be different. The choice of the justice that heals is the ultimate call and the duty left for the readership to meet the expectation of the society.

The mad man turns to reason and surprises the whole audience including the readership. In fact, Bukuru is a reporter whose option for life is different from the rehearsed principles that channeled people into the subversive way of leading life. He is lucid; his conscious is sharp and upright and is possibly a learned man. He is introduced to the readership from the perspective of the local stream of consciousness as a mad man because he dares unveil the coveted facets of the public life and that of the Madian president. The concept of madness takes its figurative sense here. Bukuru is 'mad' because he unveils covered secret, may be taken for state secret with the implication of the Madian president. Madness is a cut into the secrets of the high-ranked people in their misuse of power. He dares reveal that the powerful of the fictional Madian Republic are rapers and murderers of so many prostitutes. The sharp contrast shown in the judiciary dealing with these cases prompts Yéo to opine that "l'ordre et les principes juridiques que les jurés font valoir, sont moralement choquants, révoltants et raisonnablement inadmissibles" (Yéo, 2020: 8).

Given the way one case relates to another in the African contexts with different locations, the issue of justice creates a mess out of life with

victims struggling to make sense out of them. The concept of the rain is unique but it shoots many arrows in different directions and changing orientations when the wind blows like moods and interests. In this vein, the arrows can maintain life or cause death on their way when they are thrown. The mixture of hot and cool emotions in the tale along with the issue of justice waver the idea of how to raise justice to the rate of life and peace maintenance after conflict and acts of judgment. Given the context of rendering justice in both modern and traditional contexts, there is ample evidence that each character from the novels explored is a stakeholder in a creative project of repair of the social flaws instead of sustaining the ongoing impediment of positive justice in our midst. And so, as readers out here are warned through the representation of life scenes, they too can take advantage to learn how important it is to mind peace for all and in all times.

At this juncture, it is good to argue that positive justice as a form that minds peace for all in the context is rendered to repair the offence and heal the offended and the offender altogether. The offended is healed through repair and guarantee is given that post-conflict relations earn good returns from the resolution through putting an end to the lust to hit again. The offender is healed through obtaining from him or her the promise not to retaliate and getting for him or her the guarantee that the offended will not hit back.

Representing himself in court, Bukuru steadfastly maintains his innocence, claiming the prostitute's death is the latest in a series of covered-up rapes and murders by Bello and his task force. This, of course, is heresy, and the presiding judge orders all reporters to strike Bukuru's words from their trial coverage. But one journalist does not: Femi Adero, the first-person narrator whose charming self-deprecation and earnest doubt have seduced us into trusting his narrative reliability. Bukuru believes he now has a champion and arranges a secret meeting in his jail cell to enlist Adero to tell his story, saying he used to be a reporter "just like" Adero. If he had any sense of self-preservation, Adero would take this warning for what it is and flee Bukuru's jail cell, returning to a life of conforming to the political status quo. But Adero does not.

Whether from the context of *Things Fall Apart*, *Arrows of Rain*, *The Man from Sagamu*, or *The Purple Violet of Ashaantu*, Postcolonial theory and action research has proved to be appropriate for the study. Hybridism in both form and content, in ideological mixture and the religious demonstrations and inter-gender conflicts and resolutions are instances of postcolonial aesthetics coupled with the eager desire for justice and peace for all. The corpus hosts precolonial markers, colonial experiences and postcolonial values with responsibility as background. In other words, the issue of justice and the various ways in which it can be conducted for it to be a timeless therapeutic need have proved the postcolonial theory advocates multidisciplinary and timeless the exploration of the imaginative piece of writing. The study has highlighted the cohabitation of values of precolonial time, colonial time and postcolonial experience with different degrees of emphasis as implementation of action research process for justice to lay foundation to sustainable peace.

Conclusion

The purpose of this study has been to show that justice and the way in which it is rendered need to take into account the present and the future living together of the stakeholders to avoid perpetuating the conflicts or their prospective aftermaths. The study has argued that Justice is both a means to conflict resolution as well as a premise to sowing seeds of sustainable peace after the act of conflict settlement. The point made is that justice does not aim to create immutable or binary poles of people in their communities. The fluctuation of cases and truths and a vision that anticipates cases in a dual form urge the protagonists to learn and implement tolerance in order to save their own troubles in society.

It is also established in the study that if the fortunate people of today see in the other the potential fortunate of tomorrow, chances are that the two would mutualize their gains and losses of today as a way to giving a guarantee of quality to their living together in the present as well as in the future. The type of relation people have in the present likely determines their future relations. However, this dualism does not compel individuals

to forgo their ethical lives and embrace the kind that mismatches with the expected objective and qualitative visions of life. A negotiated justice of the African context in this study is much more sustainable than the Western type of decreed justice because the latter fails to reconcile the past with the present with qualitative projection the present can give to the future for sustainable peace.

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