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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,

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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

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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.

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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.

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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

**Dramatic Devices: Effective Means for Socio-Political
Transformation and Reformation in Frank Ogodo Ogbeche's
*Harvest of Corruption***

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Abstract

This study aims at showing how the playwright, Ogbeche, uses dramatic techniques as tools for peace-related transformation and reformation of post-colonial African societies. Using stylistics as the theoretical approach and the methodology of discourse analysis, it has been established that dramatic devices such as poetic justice, satire, irony, contrast and verbal arts can be used to ridicule human failure and secure justice, peace and human rights. The study has found that failure to do so causes boomerang effects of anarchy, bad governance and violation of human rights.

Keywords: stylistics; poetic justice; corruption; boomerang effects; dramatic technique.

Résumé

La présente étude vise à démontrer comment le dramaturge Ogbeche, utilise des techniques de la dramaturgie comme outils pour la transformation à la paix et aux réformes des sociétés africaines postcoloniales. En appuyant sur la stylistique comme le cadre théorique et la méthodologie d'analyse de discours, il ressort que les techniques dramatiques telles que la justice poétique, la satire, l'ironie, le contraste et les arts verbaux peuvent être utilisés pour ridiculiser l'échec humain et promouvoir la justice, la paix et les droits de l'homme. L'étude a trouvé que l'absence de ces vertus cause des effets boomerang d'anarchie, de la mauvaise gouvernance et de la violation des droits de l'homme.

Mots-clés: stylistique; justice poétique; corruption; effets boomerang; technique dramatique.

Introduction

Towards the second half of the last century, literary discourses in post-colonial Africa evolved from the criticisms of the negative effects and policies of colonialism to self-evaluation and auto-criticisms.

Consequently, post-colonial African literary creators across the continent have armed themselves with different stylistic approaches to paint their literary preoccupations with the view to reflecting and refracting the political flaws and the outnumbered decadences that are ubiquitous in the continent.

Ogbeche, pursuing the same objective, investigates the relevance of these dramatic devices such as poetic justice, irony, political satire, contrast on societies, as they help to eliminate the problems that militate against national development. Ogbeche is aware that these dramatic devices, when they are properly used, can bring to the knowledge and consciousness of individuals that transformation and reconstruction of the society begin with oneself and this became of paramount importance because this is another way of sensitizing the people about social ills.

Satire as one of these devices has been used as a corrective tool or means for societal ills. However, satire also seeks to create a shock of recognition and to make vice repulsive or disgusting so that vice is expunged from the person or society attacked in order to restore morality. The overwhelming socio-political problems facing the African continent can rarely be ignored by African writers. Ogbeche, a Nigerian playwright has not jettisoned this crucial role of literature. Through his play, *Harvest of Corruption* (2008), Frank Ogodo artistically depicts African post-colonial societies in which corruption, impunity, bad governance, nepotism extolling mediocrity at the detriment of meritocracy, embezzlement and misappropriation of public funds have become a flagrant show of shame without an iota of inhibition. The playwright employs a variety of dramatic and literary devices to castigate his own society ravaged by the highhandedness of the political office holders at the expense of the citizens.

The purpose of this study is to deconstruct how Frank Ogodo makes use of dramatic devices as a tool for transforming and reforming post-colonial Africa. Furthermore, the study seeks to show how the use of these devices has helped him to articulate his thematic voice of change and transformation. Finally, the study shows how successful the playwright has been in reflecting and refracting African realities through

his literary *grain*. Stylistics is the theory used to scrutinize this study. Nina Nørgaard, Rocío Montoro and Beatrix Busse (2010: 12) define stylistics as the study of the ways in which meaning is created through language in literature as well as in other types of text. This theory will be useful in the analysis of the dramatic devices used by the playwright to castigate his fictional society.

1. Poetic Justice and Satire: Mechanisms of Correcting and Redeeming African Societies

Poetic Justice, according to Aining (1998) refers to an ancient Greek dramatic technique which ensures that characters that do good are rewarded while those who do evil are punished at the end of the play. The play's title, *Harvest of Corruption* (hereafter referred to simply as *HofC*) suggests that corruption has its harvests or consequences. For the most part of the work, those who engage in aiding and abetting bribery, corruption, nepotism, highhandedness, perversion of justice and misappropriation of funds end up miserably as in the cases of the main characters; Chief Ade-Amaka, Ochuole, Madam Hoha, Justice Odili, Commissioner Yakubu and even the clerical officer, Ayo, according to the judgment passed on them by the Judge:

THE JUDGE: (looking sternly at Ade-Amaka)... but for these ones known and in which you stand convicted, I find you guilty as charged and therefore sentence you to twenty-five years imprisonment with hard labour in addition, you are to refund the sum of one point two billion naira to the government. As for you, the Commissioner of Police and the Chief Justice, all I can say, is that you are a big disgrace to our noble profession. Greed and avariciousness have blinded you against the profession and you have to pay for your sins. You are both sentenced to twenty years each with hard labour. You must reap the harvest of your corruption. The clerk who violates the oath of secrecy to keep Government's secrets, and was tempted by the mere offer of two thousand naira... I therefore sentence you to five years imprisonment... I condemn you for others to learn. Madam Hoha and Miss Ochuole, your love of money and the appetite to pursue it is indescribable.... Both of you are hereby sentenced to ten years each with hard labour." (*HofC*, Scene Eight, 120-121).

To some extent, poetic justice is similar to political satire whose main intention is to ridicule people and at the same time call them to repentance. Poetic justice came into being when literary work was intended to inspire proper moral behavior in human society; as seen in the Judge's judgment of the clerk, and at the same time illustrating the triumph of good over evil.

Central to *HofC*'s poetic justice is political satire. The main idea of political satire is that, in governance, every leader reaps what he sows. In *HofC*, Chief as well as his accomplices is convicted and sentenced to twenty-five years imprisonment with hard labor and ordered to refund the embezzled funds - this punishment is his harvest of corruption; the humiliation suffered by Aloho for drug trafficking, her pregnancy and death also portray her harvest of corruption; Ochuole and Madam Hoha are sentenced to ten years imprisonment with hard labor as Madam Hoha's hotel is also sealed; Justice Odili and the Commissioner of Police are sentenced to twenty years in imprisonment for receiving bribe and Ayo, the clerk also being punished as he is sentenced to five years imprisonment for receiving a bribe. The various retributions of these actors in this play contribute to the pertinence of the poetic justice employed by Fank Ogbeche in his efforts to call people to repentance; this is in tandem with Philip Sidney's opinion in *Defense of Poetry*, that "poetic justice is the reason that fiction should be allowed in a civilized nation" (3). In other words, poetic justice in literature raises the awareness of the readers on the negative consequences that result after engaging in viciousness. As a writer, the playwright has justly punished all the evil characters in his literary creation. This is their will to discourage every form of evil in governance as well as human societies.

In view of the above, poetic justice is similar to satire which is defined by Thrall et al as quoted in Kammampool:

A literary manner which blends a critical attitude with humor and wit to the end that human institutions or humanity may be improved. The true satirist is conscious of the frailty of institutions of man's devising and attempts through laughter not so much to tear them down as to inspire a remodeling (201: 2).

Remarkably, in this literary production, one notices a variety of elements put together in order to call the attention of the readers. In the present case, the emphasis is laid on the consequences one may have after his or her involvement in corruption, bad governance and their likes. The miserable and unfortunate end of people who engaged in bad governance, nepotism, corruption has been dealt with in this play. The play sheds light on the havoc of corruption, bad governance, perfidy, despotism and nepotism wrecked on Jacassa which samples most African societies. Highlighting the negative consequences of corruption, bad governance, perfidy, despotism and nepotism in Jacassa, this shows the playwright's intention of giving one eye to readers' on the necessity of getting rid of whatever is related to the phenomena. This has been possible because he; being an African, discovers that the underdevelopment and the persistent of poverty in African societies root from these corruptive and decadent acts.

As earlier noted, this literary work can be assimilated to a satire as it exposes vices, follies, abuses, and shortcomings with the intent of shaming individuals, corporations, government or society itself, into improvement. Through the dramatic tool of satire, the playwright condemns the ills and follies of contemporary African societies. The condemnations of the Jacassan ways of living connote a kind of lesson the playwright would like to inculcate to African society in general and the West African in particular. Then, *Harvest of Corruption* illustrates how corruption, tyranny and despotism permeate the fabric of the African societies and affect institutions like the police force, the judiciary, and government ministries. Hence, his portrayal of an ideal state where the authentic rule of law, the supremacy of law over everybody, where the cloak of corruption in form of immunity for political office holders is removed which will make them face the full wrath of law when found guilty of corrupt and immoral practices as well as the abuse of office just as it happens to the character of Chief Ade-Amaka. With this perspective to correcting the wrong things in these African societies, Bawa Kammampoal in his article, "The Transformative Vision of Modern Society in Wole Soyinka's *The Trials of Brother Jero*", opines that;

For my own concern, I will concentrate on political and social contradictions for the primary aim of any satire is to ridicule so that a correction can be affected. An institution, a particular behaviour in the society, a government and a political party can be made fun of so that a correction can be made. I shall explore the bitter and funny language used by the playwright to put his message of disillusion across. Although there is a little bit of exaggeration and burlesque in the play, some of the events described are realistic in nature; all these are designed to make the situation vivid and more interesting so that when the truths underlying the situations are revealed to the reader, the fun becomes grim and biting Kammampool (2013: 3).

Harvest of Corruption is remarkably considered satiric due to the playwright's abilities to bring out and criticize the various aspects of the Jacassan society where corruption, bad governance, perfidy, despotism, nepotism among other moral decadences breed; and how the characters are being satirized, this is flagrant in the ways these characters are portrayed. The physiognomy of a man tells a whole about the unsaid. This is not unconnected with the satiric psychological and physiological portrayal of a few of the characters of *HofC* among whom there is Chief Ade-Amaka, Ochuole, Ayo and Showboy; bribing the judiciary system and subversion of the constitutional duties of the Ministry of External Relations, for his selfish and despotic purposes by Chief show that African corrupt leaders are consciously aware that there is always a punishment for the evil doers. To this, Afrifa Sekyere (2014: 133) posits that: "He knows as he commits these heinous crimes against his nation and subjects that he may one day answer for them. This is why he is so much afraid of the law that he pays his way through the system to corrupt the system". Corruption is evident in the socio-political structure of the society in this literary work. Characters in top government positions are also at the apex of the corruption ladder. Chief Ade-Amaka, the Minister of External Relations, epitomizes the notion of corrupt government officials. In *Harvest of Corruption* Chief Ade-Amaka uses his position to peddle drugs and he has some security personnel on his payroll:

CHIEF ADE-AMAKA: I did my homework, My Lord. I do not know why that good-for-nothing Customs Officer who has been on my payroll for God knows how long suddenly decides

to leave his duty post at that material time after all the pre information given to him. He must pay for this. I swear it. As for the Prosecutor, My Lord, do not worry, I have taken care of him the usual way. This is no time for swearing... My Lord, get this girl out for me and I promise that such a mistake will never happen again. Just do whatever you can, My Lord. Money is no problem (**HofC**, Scene Three: 48-49).

This passage clarifies how Chief Ade-Amaka is attempting to influence Justice Odili who is supposed to work for justice but because of money issues, this Justice Odili has accepted the proposal of the Chief in spite of the fact that Justice Odili is aware of that it goes against the rules of their Jacassan society. Under normal circumstances, Aloho should have been arrested for being involved in drugs smuggling but Chief Haladu uses his position to silence Justice Odili. A society in which justice is corrupt nothing can work for the betterment of this society. A judge, Justice Odili is also on Chief's payroll; as such, he acquits Aloho, one of Chief's accomplices who is caught at the airport with cocaine, after Chief bribes him. As it has been already stated, the corruption in government has its support from the society's security and judiciary sectors. Commissioner of police prefers to be bribed rather than uphold the law. He takes money from Chief and also ensures that Chief's shady activities never see the light of day. Justice Odili, in similar vein, also ensures the retrogressive interest of Chief even when the evidence is glaring enough. Aloho's acquittal proves this. Thus, as law upholders put their self-serving interests first, corruption grows wings to fly to other sectors of the Jacassan society.

The first literary element the playwright has artfully set up is the title itself. This title, *Harvest of Corruption* captures the imagery of agriculture referring to the law of sowing and reaping. Through this title, one is directed to what comes to a human being after being involved in corruption and its likes. The title itself is telling and pushes the reader to read it quickly in order to get the message. Through this title, one has an image of the consequences that result from whatever one can do in his or her life. Since, corruption is something bad, the only consequences one can expect is the negative one because it is at people's knowledge that

whatever one sows, he will reap its fruits accordingly. This title leads the reader to think or reflect about the corruption and its aftermath. The analysis of the different sequences in this play connotes the will of the playwright to raise the awareness of the readership as far as the consequences of corruption are concerned. Frank Ogodu as a product of his society artfully uses his play to reflect what goes on in his disjointed society. The playwright in this play devoted a great part to the depiction of corruption and how this corruption pervades the entire fictitious Nigerian society. This corruption takes place at each level of the society; politicians such as Ade-Amaka, elites such as Chief Justice Odi and Doctor, businessmen such as Madam Hoha simple workers such as Ayo, Obi, Ochuole are all involved in greed corruption. This work of his, duly reflects our strong points, weaknesses, desires, fears, needs, hopes and finally helps resolve troubles of inner life as declared by Macaulay in the following: “political change, to comment on an aspect of the society, to convey a specific emotion or, to address psychology, to illustrate another discipline ...” Macaulay (2016: 65). Frank Ogodu knowing that his Nigerian society suffers from corruption, bad governance and their likes decides to contribute to the awareness-raising of his society. He becomes conscious that as an artist of his society, he has to play his part in order to help eradicate the various ills menacing his community. In this perspective, Frank Ogodu, to some extent, joins Oyewo who have it that:

The artist, by this fact, occupies a vital place in the life of his community as a mediator between his people and their divine reality, and as a motivator for the well-being of his people”. Even when the writers are not vocal, “it is common knowledge that they hold strong views when it comes to issues of politics, culture, economy and society (2017: 197).

With regard to the above citation, it is clear that these literary creators, as committed writers of their time, are aware of the enormous responsibilities placed on them in the eradication of corruption, bribery, misappropriation of public funds and the likes. Writers being not only products of their societies but also observers of these societies have a big responsibility in the search of solutions to different kind of problems their societies are facing. It is in the same vein that Frank Ogodu uses his

literary production to educate his counterparts as far as the consequences of corruption are concerned.

Relying on some dramatic devices such as poetic justice, this writer could easily draw people's attentions to the negative effects of theft, corruption and bad governance. Rewarding good characters and succeeding in punishing the evil characters so that readers could draw a moral lesson from it. He is aware of the role he can play as far as the leadership of African societies is concerned. He can therefore join Assein (1999: 105) who opines that:

I don't, in fact, think that it is necessary for the writer to assume a particular function as the messiah or anything like that. As an individual, he could assume this sort of role but I don't think that the fact that he is a writer should entitle him to assume a particular role as an educator. If he wants to educate people, he should write a textbook (or go to the class room). If he wants to preach a gospel, he should write a religious tract (found a religious institution). If he wants to propound a certain ideology, he should write political tracts

This playwright, as politically committed, uses his literary work to deal with modern socio-political problems facing the contemporary postcolonial Africa in general. He criticizes bad and unfavorable government policies, proposing better alternatives on how the government should be in the interest of salvaging the parlous conditions of their people.

2. The Use of Irony, Contrast, Symbolism as a Call for Change

According to Yanni quoted in Agyekum (2013:149), "Irony almost always arises from a contrast or discrepancy between what is said and what is meant or between what happens and what has been expected to happen". In his fight against corruption, Ogbeche resorts to the use of irony as a literary tool that could be used to call for a change. This device helps draw readers' awareness to the negative effects of corruption in contemporary African societies. Jacassan society is the one in which many ironical incidents take place. The case in point is the incident in which doctor gets into his own trap. After accepting to abort Aloho's

three-months fetus because of the huge sum of ten thousand naira, this morally corrupt doctor quickly goes back to save a dying patient. How come the same person who accepted to kill a three-month fetus could say he would like to rescue a dying patient? It is as if, a three-month fetus were not a human being. This issue did not escape the critical attention of Dr. John Aining. In his work devoted to this play, Aining. (2015: 342) “It is laughable to see the doctor running to save a life as he books an appointment to destroy another”. Another instance of ironical incident is observable with Chief Ade-Amaka who is at the center of all the corrupted activities in the play. He is the leading figure of all the embezzlements occurred in that Jacassan society; even the untimely death of the poor and innocent unemployed Aloho has been possible because of the devilish activities of this Chief. Ironically, the same wicked and public funds embezzler sobs and begs for mercy and pardon from the Judges. This attitude is laughable and ironically when one sees how sweats in his efforts to prove his innocence. In this process of showing his pretend innocence, Chief Ade-Amaka tries to look sorry so that the Judge in charge of his case may have mercy upon him before the final decision. He (Chief) tries to recall whatever good work he thinks he has done to Jacassan society so as to have the favor of the Judge:

ADE-AMAKA: Please be lenient with me and temper justice with mercy. I never did all that I am being accused of today. Think of all that I have done for this country. What will happen to my family? My entire village and local government depend on me. I am already advanced in age, please don't send me to jail (**HofC**, Scene Eight: 118).

From this passage, it is evident that the playwright uses irony as a dramatic device to provoke a mockery of the Chief so as to inculcate the sense of repentance and change in Chief's life. In an ideal society, Chief Ade-Amaka is supposed to be the promoter of justice, fairness in his society with regard to the position he holds in that society but ironically, he becomes the agent of destruction of the society.

Another instance where the playwright makes use of irony is at the level where the madman seems to claim the leadership. It is bizarre for a madman to have a sense of a good leadership than a sane person. How

can it be possible for a madman to know better than the people? The madman has been able to realize that stealing is not good. He even declares to be rich because he did not steal anybody's property. The following passage illustrates:

MADMAN: All of you there, (he waves his hands not directed to anybody in particular) you no fit be like me? You no see, I be rich, I be rich man, (pointing upward to the luggage on his head) but I never steal anybody property. I no be thief becos I de satisfy for wetin I get. I be rich man as you see me (**HofC**, Scene Two: 23).

Similar to the above instance where a madman ironically satirizes the mental sanity of his accusers is the case of Gom Naba in Patrick Ilboudo's *Les Vertige du Trône*. Gom Naba can be seen as the prophet of Titao but taken as a madman by the soldiers en guard at the Presidential Palace. Gom Naba defies the order of the soldiers as they try to dislodge him from he sits. Unequivocally, he faults the claim of one of the soldiers who have falsely declared him to be a madman, but Gom Naba openly tells the passing pupils whom he calls his children while they feed their eyes from the scenario of his disagreement with the soldiers:

It is surprising to notice that these madmen could possess such sense of reasoning that the self-acclaimed sane and sound populace is incapable of. Even the madmen recognize that corruption and theft are not good and should be banished from human society. Ironically, the leaders, Chief Ade-Amaka and Benoît Wédraogo are portrayed as role models, the good example for the sane people to follow. A society in which only madmen become torchbearers, such a society needs restoration and rebirth.

Having portrayed the madman as the one to advise the sane person, it is conceivable that the playwright raises readers' awareness on the dire consequences of corruption as far as the post-colonial African societies are concerned. Besides, he appeals to the consciousness of readers by mocking the new leaders of continent whose main intention is to amass and embezzle the public funds. This is in tandem with the opinion of Brobbey (2016: 324) that:

The madman symbolizes the nation's loss of the sanity and the people's unbridled desire to amass wealth. Like the appearance of the madman, the moral fibre of the country appears to have been tattered and soiled. Some people in the country are determined to be rich by hook and crook. They steal and take from the public purse to satisfy their unholy desire to display rich.

As seen in the above citation, the playwright uses irony as a literary genre to mock at the leaders of the fictitious Jacassan society which epitomizes African society in general and Nigerian one in particular. It is unbearable to see people engage in insanity for the unique target to amass public funds for their own use forgetting the whole population in their abject poverty. This behavior of the madman leads ACP Yakubu to think that the madman should be giving the opportunity to lead since the supposed one are devoid of any sense of moral and ethical rules. Sekyere (2014: 134) admits that "The madman should be allowed to rule this country of madness since the so-called sane people are without conscience and scruples. May be this will bring a new development and ethical orientation towards the reversion of our already bastardized socio-cultural values". Surely, the playwright through the depiction of the madman is willing to laugh at the insane behavior of the new leaders of the fictional Nigerian society where personal interests prevail over that of the whole population. Nigerian society epitomizes postcolonial African societies in general. Gyekwe in his work devoted to the menaces of corruption in Africa made the following observations:

Postcolonial Africa is undeniably among the worse victims of political corruption. For it cannot be denied that the most outstanding and resilient problem that has beset and blighted the politics of the new nations (or nation-states) of postcolonial Africa is political corruption. It most probably constitutes the most serious source of the financial hemorrhage suffered by a developing in Africa, constantly gnawing at its development efforts; it is undoubtedly the most common cause of the military overthrow of civilian governments in Africa (Gyekwe, 2013: 82).

If it is possible for a madman to recognize the madness of his society, then it is a deep message for anyone willing to become a leader. Jacassan society needs a therapeutic healing and in the present case it is a psychological healing African societies need in general for the goodness of the whole Africa. Even the attitude of the Chief is laughable because while he was pleading for innocence at the same time he begs for mercy from the judge.

ADE-AMAKA: I swear! God is my witness Sir. My Lord I am clean and I have no knowledge of what they are saying.

Judge: then what have you to say on these evidences before the court. Remember the exhibits are still in the Court. Now what about the vouchers for instance?

ADE-AMAKA: My Lord, I think I want to see a doctor. I am not feeling well.

(HofC, Scene Eight: 110).

From this passage one can see the writer's intention to mock the Chief who in the past was considered as an earthly god. Who could imagine that Chief Ade-Amaka could one day ask for mercy from a mere Judge? Asking for a mercy can be interpreted as a kind of humiliation inflicted to the Chief with regard to whatever evil he did in his life. The Chief has been humiliated at the evening of his life and this humiliation is nothing but an insult or a punishment inflicted to him with regard to his insane activities at the time he was powerful. Another interpretation one can make from this humiliation of the Chief Ade-Amaka is that the playwright in process of relying on poetic justice has artfully assembled all the conditions to have Chief Ade-Amaka be punished in order to arouse the conscience of the readers on the negative consequences of evil in human society. In fact, Chief Ade-Amaka was not ill but because of the fear he has as far as the sufferings he will undergo in the prison, he started playing the sick. He has been humiliated in a high degree and this should constitute a moral lesson to other people who do corruption and its likes. Corruption and embezzlement of public funds constitute one of the evils threatening human race and anyone involving in them should be published and ashamed severely for people to stop their sour activities.

It suffices to have a critical look at the names some characters carry and what they actually did and one can draw a concluding lesson. The titles

such as the Minister, Chief Justice Odili, Commissioner of Police depicted are not given to everybody. People carrying such names should be role models, patriotic and nationalist in their various offices but what we know of them contrasts with what their titles advocate. They carry respected titles and normally they should be the barometers of ethics but their deeds prove just the contrary. They are being ironic by the playwright whose intention is to attract readers' attention to the fact that titles people carry do not necessarily match with they actually stand for.

The playwright, in his pursuit of promoting changes in human societies, also relies on symbolism in his depiction and portraying of events in the works. To do so, Frank Ogo do dramatizes the scene which sheds light on the dream that the poor and the victim Aloho had. As the narrator says it, Aloho had a dream in which she sees a coffin right in front of her but unfortunately, she could not identify the victim but the only thing she could see was that her mother, sisters, brothers, brief the whole family gather around the coffin while crying and lamenting. In the course of events, she suddenly wakes up having sweat on her body. When she was narrating the dream to Ogeyi, Aloho felt a kind of guilt. She was conscious of the type of life she had with the Chief and she was sure that there would be a punishment or a reward she has to harvest as a result of her immoral affairs with the Chief Minister. In fact, the dream was directed to herself because she died at the end. In one word, the coffin she saw in her dream symbolizes her own coffin. Aloho dies in the course of events and her death seems to be pitiful but a thorough analysis of her life shows that it is the harvest of her dark life. The playwright made her die so as to let his readership know about the negative consequences which follow people after engaging in insanity.

Conclusion

This study has shown that the playwright uses dramatic techniques as tools for peace-related transformation and reformation of post-colonial African societies. Using stylistics as the theoretical approach, the study has established that dramatic devices such as poetic justice, satire, irony, contrast and verbal arts have been used to ridicule human failure and secure justice, peace and human rights. The study has also shown the

playwright's capability to use literary devices as a tool to denounce and condemn the misdeeds of some African leaders. His skilful use of poetic justice and other dramatic techniques contributed in promoting good actions when there is a need whereas punishing negative behavior. Through this, the playwright has shown that one reaps whatever one sows. Therefore, the playwright draws his readers' attention on the negative consequences that happen to those who are involved in corruption. The work has fulfilled its duty of being not only the mirror but also the conscience of the society by exposing and criticizing these anomalies which have become an integral part of our corporate existence. Furthermore, the study shows that the playwright uses his play as base for looking at the effectiveness of drama as a critical tool in society and how this tool has been used by the playwright in deconstructing and reconstructing his society.

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