



GOMBE SAVANNAH

**JOURNAL OF LANGUAGE, LITERATURE AND
COMMUNICATION STUDIES (GOSAJOLLCOS)**

DEPARTMENT OF ENGLISH
GOMBE STATE UNIVERSITY

Volume 5 Number 2
December, 2024



Savannah Journal of Language, Literature and Communication Studies (SAJOLLCOS)
Vol. 5 No. 2 December, 2024 ISSN: 2787-0286 & 2811-2261 (Online & Print)

**SAVANNAH JOURNAL OF LANGUAGE, LITERATURE AND COMMUNICATION
STUDIES (SAJOLLCOS)**

DEPARTMENT OF ENGLISH GOMBE STATE UNIVERSITY



VOLUME 5, NO. 2, DECEMBER 2024

ISSN: ONLINE: 2811-2261, PRINT: 2787-0286

A Publication of Department of English Gombe State University, Gombe State

**Copyright © 2024 SAVANNAH JOURNAL OF LANGUAGE, LITERATURE AND
COMMUNICATION STUDIES**
(SAJOLLCOS) Gombe State University, Gombe State. Volume 5, No. 2 December, 2024.





© Department of English, 2024
Gombe State University,
Tudun-wada Jauro Abare,
Gombe - Nigeria.

All rights reserved.

No part or whole of this Journal is allowed to be reproduced, stored in a retrieval system or transmitted in any form or by any means, without prior permission of the Copyright owner.

ISSN: 2787-0286 Print & 2811-2261 Online

Printed in Nigeria @Six-Sweet Printers and Publishers

GSU, Gombe, Gombe State.

Phone No: +2348039511789

E-mail: alameenalfira@gmail.com

The Journal

Gombe Savannah Journal of Language, Literature and Communication Studies (GOSAJOLLCOS) is a peer-reviewed journal of the Department of English, Gombe State University. The journal is committed to the development of communication arts through researches in Language, Linguistics, Literature, Theatre Arts, Cultural Studies, Creative Arts, Media and Communication Studies. It has both print and online versions. The Editorial board hereby calls for thoroughly researched papers and articles on the subject areas already mentioned. Submissions of papers are accepted all year round but publication is expected to be done in May/June annually. All manuscripts should be accompanied with the sum of ten thousand (10,000) naira only. On acceptance of any manuscript, contributors will pay the sum of twenty five thousand (25,000) naira only as publication fee.





Editorial Committee

Dr. Abubakar Mohammed Gombe
Dr. Leah I. Jalo
Mrs. Fatima Shuaibu Gara
Fatima M. Gurama
Mohammad Abubakar Musa

Editor-in-chief
Editor
Member
Member
Editorial Secretary

Advisory Board

Professor Saleh Abdu

Department of English,
Federal University Kashere

Professor Emmanuel S. Dandaura

Department of Theatre and
Cultural Studies, Nasarawa
State University

Professor Muhammad Dahiru

Department of Languages,
Yobe State University

Professor A. S. Abdulsalam
Languages,

Department of Linguistics and Nigerian
University of Ilorin

Professor E. U. Ahidjo

Department of English, University of Jos

Professor Nahum Upah Butari

Department of English and Drama,
Kaduna State University

Professor Nesther Alu

Department of English, University of Jos

Editorial Policy

Savannah Journal of Languages, Literature and Communication Studies is Produced by the department of English and Literary Studies, Gombe State University, Gombe Nigeria. It invites scholarly and well researched articles on any topic related to language, literary and communication studies. Authors of article(s) should adhere to the following requirements:

- Manuscript(s) should be double spaced on A4 paper with 12 points, Times New Roman.
- Manuscript(s) length should not exceed 5000 words, including titles,



- references and/or notes.
- Abstract(s) should not be more than 250 words, followed by four to five keywords.
 - Manuscript(s) sent to SAJOLLCOS must be original and previously unpublished.
 - Manuscript(s) should adopt either the APA 7th edition or MLA 8th edition format
 - Title(s) and subtitles should conform to the adopted referencing style.
 - Manuscript(s) would be subjected to editing and peer reviews prior to acceptance and publication.
 - Author(s) should provide a bio-data of not more than three sentences at the end of their paper stating their rank, affiliation, research interest and email address.
 - All Manuscript(s) for consideration should be accompanied with non-refundable sum of ₦6,000.00 assessment fee.
 - On acceptance of any manuscript, author(s) will pay the publication fee of ₦25,000.00
 - Creative work publication fee of ₦5,000.00
 - All editorial correspondences should be directed to:

The Editor,

Savannah Journal of Language, Literary and Communication Studies, Department of English,

Gombe State University, Gombe.

Email: sajollicos@gmail.com

Website: <https://gombesavannahjournal.com>

For further enquiries, please contact: Editor-in-Chief

SAJOLLCOS, HOD's Office,

Faculty of Arts and Social Sciences Gombe State University, Gombe

sajollicos@gsu.edu.ng,

C/o: amgombe2@gsu.edu.ng

CONTENT

SECTION A: LANGUAGE

Pragmatic Analysis of Tones and Tonal Patterns in Igala Language Abdul, Mohammed Adem	1
Process Choice Analysis of President Muhammadu Buhari's 2015 Inauguration Speech Mohammed Maikiyari, Ph.D and Ramatu Tijani Oziti	12
Quantifiers in English and Izhia: A Minimalist Investigation Maria-Helen Ekah, Ph.D and Chibueze Egbe Aleke	26
A Multimodal Discourse Analysis of Images of Banditry in <i>Daily Trust Newspaper</i> Cartoons Umar Uba Abubakar, Ph.D., Benjamin Iorbee, Ph.D and Queen Nguhemem Jebe-Tume	42
Critical Discourse Analysis of Persuasion in Donald Trump's 2024 Victory Speech Hauwa Giwa-Ali, Ph.D	60
Political Discourse Analysis of Selected Plenary Speeches of Nigeria's Senate President Godswill Akpabio Ahmad Musa Saleh and Abdul'aziz Bako, Ph.D	73
Rethinking Social Order: Racism within and After Covid-19 Pandemic Abaya, Henry Demenongo	84
Irregularities In The Grammar of the English Language: Blindspots for Pedagogical Attention in ESL Classrooms Cecilia Folasade Ojetunde, Ph.D and Osipeju, Babasola Samuel	105
An Analysis of Lexical Cohesive Devices in Governor Ahmadu Fintiri's Inauguration Speech Muazu Hassan and Hauwa Giwa-Ali, Ph.D	121
Non-observance of Grice's Maxims: A Study of Some Selected Dialogues in the Play – Harvest of Corruption Abdulkadir Adamu and Usman Maigari Malala	140
The Morphology of Personal Names in English and Ebira Languages Amina Salisu Aliyu, Ph.D, Ahmadu Mohammed Dauda, Ph.D and James Jarafu Jawur	153
Impact of Gamification on Vocabulary Acquisition and Retention among Private Secondary School English Learners In Lagos State, Nigeria Adedokun, James Adekunle and Olabode, Adeyinka Ayoola, Ph.D	169

The Expansionist Approach to the Teaching of the English Grammatical Categories: Examples with the Naming Category Khabyr Fasasi	187
Digital Media Learning and Postmodernist Classroom Innovations in Nigerian Universities Maggai Tsokwa and Fatima Inuwa	201
The Pronunciation of the New English Native Speakers in Nigeria Ngor, Cornelius Iko-awaji	210
Lexico-Semantic Analysis of ASUU-FGN Impasse In Nigerian Newspapers Awoniyi Olalekan Ogundeji and Happiness Uduk, Ph.D	222
A Critical Stylistic Analysis of a Channels Television Show, 'Politics Today' Waliyah A. Akeju and Muhyideen Kolawole Ayuba	237
An Investigation on Functionality and Usage of Language Laboratories for Teaching Oral English in Colleges of Education in Bauchi State Bakoji Mohammed Fema, PhD, Alhaji Abubakar, PhD and Fatima Mohammed	249
A Pragmatic Investigation of the Speech of Former President Muhammadu Buhari on Covid-19 Pandemic in 2020 Habu Yusuf	262
Rhetoricity In Orality: An Analysis of Muhammadu Dan’Anace’s “Shagon Mafara” Garba Adamu, Ph.D and Ashiru Abdullahi	277
A Semantic Analysis of Selected Mwaghavul Proverbs Danji Sabo and Kyetu Mandyen Danlami	286
Investigating Linguistic Features of North-East Nigerian Suicide Notes Yunana Ahmed, Ph.D and Danladi, Daniel Boyi	300
A Morphological Study of Derivational Patterns In Android Smartphone Terminologies Ahmadu Mohammed Dauda, Ph.D and Abdulkarim Musa Yola	315
Lexical choices and Ideology in Nigeria’s Security and Development Discourse in the Nigeria’s Media Murjanatu Sulaiman-Shika	326
Syntax and Semantics Interface Mohammed Gambo, Ph.D	346
Colonial Legacy in Tunde Kelani's <i>Saworoide</i> : Language, Power, and Resistance Okunnuwa, Sunday J. Ph.D, Ibrahim, Wahab Adegbayi, and Sobande, Olukayode Olukemi	355

SECTION B: LITERATURE

- An Appraisal of Cult Symbols In The Selected Songs of American POP Artists
Tanimu, Abubakar (Prof) and Adekunle, Joseph 365
- Enlightenment for Empowerment: A Feminist Reading of Safiya Yero'S Najah
Manta G. Yadok and Ishaya: Bilyaminu Salman 381
- Arab-Muslim Immigrants and the Limits of Cultural Citizenship in H.M. Naqvi's *Home Boy*
Olamiposi Oyeleye, Ph.D., Oladiran Damilola Peju, Ph.D. and PatrickbCharles Alex, Ph.D. 395
- The Artist and Leadership Failure In Africa: A Study of Ngugi Wa Thiong'O'S Wizard of The Crow
Dr. Manasseh Terwase Iortyer, Prof. Jeff Godwin Doki and Bizuum Godwill Yadok 411
- Narratives of Conflict: A Literary Exploration of Boko Haram's Impact in Politics and Security in Nigeria's Northeast Since 2009
Markus Ishaku 421
- Literary Creativity and the Condition of the Nigerian Writer in the Age of Globalization and Capitalist Economy
Adebayo, Abidemi Olufemi, PhD and Bukola, Olubunmi Iyabo, M.A 431
- Amali's Faces of Shame as Reflection of Leadership at the Altar of Ethics and Decorum
Isah Ibrahim PhD 442
- Of Mothers as Mistresses: Jocasta Complex and Transference in Abubakar Adam Ibrahim's Season of Crimson Blossoms.
David Mikailu Ph.D. 452
- Stylistic Explorations of Love: Conceptual Metaphor In Mariama Bâ'S So Long a Letter and Zaynab Alkali'S The Virtuous Woman
Anwar Danjuma, Maryam Mukhtar Abdullahi, Muntari Babangida and Sulaiman Harisu 462
- The Influence of Nigerian Folktales on National Identity and Values
Jimoh, Olumide Yusuf, Ph.D. and Adedokun, James Adekunle 474
- Discontents and the Quest for National Rebirth in Karen King-Aribisala's Kicking Tongues
Okache C. Odey 487
- An Assessment of Performance of Bauchi State Senior Secondary School Students in Literature-In-English
Professor Asabe Sadiya Mohammed, Dr Alhaji Abubakar and Haruna Shuaibu Hardawa 496

Betwixt And Between Colonial Hegemony and Contemporaneity: Examining The Voyage of Transmutation In African Drama

Andrew Aondofa Nyikyaa 508

Investigating the Educational Advisory Roles of Tera Proverbs

Alheri Bulus 527

SECTION C: COMMUNICATION

The Media Influence on Economic Development Through Addressing Gender-Based Violence (GBV)

DANGO, Salamatu Eshi and ABDULLAHI, Hussaina Abaji 535

Social Media Discourse and Peace Negotiations in Contemporary Nigeria

Peter Ochefu Okpeh, Ph.D., Theodore Shey Nsairun and Okpeadua Sony Okpeadua, PhD 546

When Robots take over Journalism: systemic Considerations for Artificial Intelligence and Practical Realities in Nigerian Television Newsroom

Maggai Tsokwa and Tebrimam Useni Andefatso 560

Mitigating Fake News Through Media Literacy Education: The Perception and Experience of Masaka Market Traders in Karu

Ben Ita Odeba, Ayuba Ummah Ibrahim and Desmond Onyemechi Okocha, PhD. 574

An Assessment of Adherence to Journalism Code of Conduct among Journalists in Plateau State

Dorcas Agabison, Prof. Greg H. Ezeah, Maggai Tsokwa and Orya Theophilus Tertsea 597

An Assessment of the Two-Way Communication Model of Public Relations Used During the University of Jos School Fees Increase in 2023

James E. Amad, Evaristus J. Ugboma and Chidimma Precious Okechukwu 616

An Assessment of the Use of Artificial Intelligence in Business Communication in Lafia, Nasarawa state and Makurdi, Benue state, Central Nigeria

EIMOGA Audu 632

SECTION D: CREATIVE WORKS/BOOK REVIEW

Poems for Savannah Journal of Language, Literature and Communication Studies

Ismail Bala 647

The Loss-Land

Fatima Inuwa 652



Dustbins and Dreams Abdulkadir Mubarak	657
The Desperate: Desire of a Feminine Soul Faith Nkeri Aliyu	664
Gumakan Zamani: A Book Review Mohammad Abubakar M.	667



Amali's *Faces of Shame* as Reflection of Leadership at the Altar of Ethics and Decorum

Isah Ibrahim, PhD

Department of English and Literary Studies, Ahmadu Bello University Zaria

Abstract

*The trending discussion on leadership and [mis] governance in Nigeria centres mainly on the endemic nature of corruption in its many guises perpetrated by the establishment at the corridor of power. While insecurity could also be counted as one of the recalcitrant socio-political enigma bedevilling the country at present, many argue that it is the endemic nature of corruption across the strata of the institutions of governance that gave birth to and sustained all forms of insecurity threats. Nigeria's is an apt case of a drowning nation bedevilled by cooperate and well-articulated fraudulent acts, ranging from budget padding, treasury looting, contract inflation and all whatnots. This paper examines Amali's *Faces of Shame*, a recent collection of poems, as a lucent pillory of the corrupt practices perpetrated by the establishment, most especially the executives and the legislatures. The paper establishes that the subtle and delicate manifestations of the inglorious act as well as its cumulative consequences to the polity and the image of the nation at large; has been poignantly contrived and articulated in compact poetic lines by the combative poetess. This invariably illustrates that literature captures the nuances of socio-political happenings in their many delicate and fluid permutations.*

Keywords: *Corruption, [mis] governance, poetess, padding*

Introduction

To underscore the importance of the role of writers in society, especially those in third world countries where he is one, Ngugi Wa Thiongo submits that every writer is a writer in politics (1981). It implicates that every writer must be committed to the cause of their immediate and larger environments in matters of existential significance that border on socio political issues, for instance. The organic interface between literature and socio-political happenings is as old as the emergence of the field itself; committed literary critics right from Plato's time of the ancient Greek period

noticed the powerful capacity of literature to persuade actions and influence decisions in governance. This doctrine of commitment, in the first instance, repudiates the notion of art for art's sake and insists that art should be purposeful as it is deployed to champion the cause of the larger populace at the receiving end of the excesses of the establishment.

Halima Amali, a budding combative poetess, happens to be a perfect example of those -committed poets who see art as a veritable tool for checkmating the excesses of the establishment. This paper examines how Amali's *Faces of Shame* addresses



issues of gross misgovernance in Nigeria as a result of monumental corruption seen manifesting in many strata of the institutions of governance. It is common knowledge that one of the critical factors that inhibit Nigeria's economic growth and development in the last 25 years of democratic dispensation is corruption. Corrupts acts are seen pervading virtually all sectors of governance. However, the one that attracts both local and global attention is the one perpetrated at the very corridor of power. It is an open secret that across party divides the aim of acquiring power at local, state and federal levels in the country is to pilfer the national treasury. It is always an obvious case of merry-go-round for those leaders and their party faithful; as contracts are awarded in their inflated forms to party henchmen regardless of their qualifications and capacity. In most instances, stories of contract abandonments and non executions awash the media houses.

The Shame game in *Faces of Shame*

Halima Amali's *Faces of Shame* is an encyclopaedic re-enactment of the instances and guises of some of the palpable corrupt acts in Nigeria in clear poetic terms. A budding Professor of literary studies, Amali's poetic mien is profoundly acerbic and her vision revolutionary. She is a gadfly of a sort! All this too well is a means of telling the reader how frustrating the Nigerian situation is. Halima's poetic forte is a symbolic representation of a generation of disenchanting poets who after being frustrated by the endemic venal political system and leadership style in the country chose a bellicose means of addressing it reminiscent of

the *Bolekaja* type advocated by the troika of Chinweizu *et al* (1980).

Faces of Shame consists of forty one (41) poems spread across five sections namely 'Broken Hopes', 'Faces of shame', 'Wishes', 'Mirage and pain' and 'Piety'. While a handful of the poems in the collection address other sundry issues, the rest of the poems however focus on themes of leadership, corruption and (mis)governance. The first poem in the collection entitled 'They have no shame' is daring in its piercing attack of the nature of corruption in the country and its perpetrators. It censures, in an unaffected manner, the extent to which corruption in all its guises has eaten deep into the conscience of its perpetrators. The first stanza of the poem opens with the use of third person personal pronoun 'they,' referring to the looters, herein the members of the National Assembly' who beat their chests to boast of their ill-gotten wealth. The persona laments how:

They
walk high
Big chest
out
Padded
in billion naira
notes
(p12)

In Nigeria, a new lexicon that has generated concern in the public domain is the issue of what has come to be known as budget padding where legislators, despite their gigantic take home pay, inserted huge sum amount for themselves in the national budget for subsequent pocketing. This compels



the persona to make a caricature of the whole scenario as a '*...a deal in the looters workshop*' where looters shamelessly pillage the treasury and hid it in ceilings and sewages and other decrepit hideouts. They are further depicted as monstrous predators and savages in the manner '*they laugh the laugh of Jackals/mouth agape*' and in the same way '*they jeer at the underprivileged/Devouring what is ours*'. Through the image of Jackal devouring its prey with relish, looters are depicted here as been horrendously cannibalistic in the very way they execute their atrocious pilfering of the national treasury with pride and impunity though wearing sinful faces with no shame.

The four-stanza poem is lucid and over-flowing as it historicizes recent happenings in the country where through the whistle blowing mechanism of reporting looters for a huge sum ransom, high profile stocking of padded loots were uncovered. Many looters, apprehensive of the impending consequences of being caught, hid their loots in unforeseen places as sewages, ceilings, septic tanks etc. In '*Strip them naked*' p13 we see a logical craving for summation of the consequences that await the treasury looters in the preceding poem. The overall tone of the persona as much as the message of the poem is daring and unsparing. The persona resolves that '*those men and women of no piety/in their bloated being/with bulging naira infested bellies*' need to be stripped naked to the jeer of the larger populace on whose collective wealth they feed fat. The persona in an unpretentious dare-devil demeanour descends on the categories of looters ranging from '*...women of pretentious faces/wearing*

(stolen) billion naira adornment to those...wide jaw men and women of no ebullience/Dosing and sleeping in parliament/padded in heavy dosage of unearned funds /Tormentors of democracy p13

Clearly the persona above makes a direct allusion to the many video clips going viral showing members of the national assembly caught in camera dosing off during parliamentary sessions. The act of dosing here implies negligence and non challant attitude as well as failure. While they are notoriously fleecing the treasury through padding and the much maligned constituency project allowances; yet they shirk their responsibility at the hallowed chamber. Ironically, as the persona alludes, those saddled with the task of promoting democratic ideals, since they are the custodian of rule of law, are now the 'tormentors of Democracy' p13. Straight forward and concise as the message of the poem is, it is also loaded with deep seated incrimination of the perpetrators.

Since the looters and all pedlars of fraudulent acts have no shame and deserved to be stripped naked, going by the title of the two opening poems of the collection; the next poem however is '*we shall sing*' signalling an optimistic tone of jubilation at the end of the corruption saga. The poem even though sustains the confrontational themes, it is however artful and tactful in its shrewd manner of artistic articulation and realization. The poetess employs the metaphor of song to douse the seeming anxiety and psychological depression incited on the totality of the populace to attack the establishment for gross



mismanagement and fraudulent acts. The defiant persona has now resorted to the use of songs to confront the unrepentant corrupt establishment. The persona avows to *'sing songs of sorrow// expelling anguish from our hearts//unto these men of merciless souls* p14. The opening lines of the poem cited above indicate the resolve of the persona to relieve himself and the generality of the damning populace of the anguish and frustration they found themselves in by confronting the callous establishment herein refers to as the 'merciless souls'. The resolve is sustained in virtually all the stanzas. Stanza two however, stands out as it sums up the root of perpetuation of corruption by the leaders as the immunity clause which protects serving elected political office holders in the country from court litigation. The stanza is worth quoting in full:

We shall sing
Sing songs of
hate
Exposing our
leaders of impunity
Who daily
degrade our hopes
We shall
unleash venoms unto their
Spitting hatred
to fear their sinful souls
And demean
their beings p14

Soothing and calming as songs ought to be, the above stanza is however deprived of all. It is a song of hate and venom that attacks the personality of leaders who wear the toga of impunity to siphon the common wealth for their personal gain. Indeed the persona is optimistic that ultimately the deprived citizenry will one day breathe air of

freedom and victory. In the last stanza, the song is seen here as a panacea of pains, since it is sung to 'wade off pains' tactfully inflicted on them.

The larger populace at the receiving end of the fraudulent excesses of the establishment did not have the wherewithal to confront those at the corridors of powers. The poet seems to suggest that art should be deployed to consistently censure government operatives who siphon the national treasury for personal aggrandizement. The lines in the third stanza run:

We shall sing
Sing
song of shame
Expressing disgust
Upon
unworthy men
... loaded
in dirty deals.p14

The metaphor of song herein implies public outcry as well as medium of protest and opposition .While opinions are scripted in form of Newspaper articles to correct or draw the attention of government on seeming misconducts and shady deals, the medium of poetry, the lines seem to suggest, should also be harnessed to serve as revolutionary platform for expressing dissension. Despite the apparent lamentation of the predicament of the nation at the clutches of self-serving cartel and the express need of the use of art form to confront it, a visage of hope is intoned in the last stanza to suggest that there is light in sight. The persona is optimistic that the day will come when *'we shall sing/sing against evil and the castration of truth'*,so as to finally



'...open gate of freedom/And sing the song of victory p13

The optimistic resolve expressed by the persona in the verbal war against those corrupt groups of individuals in the country seems to suggest that despite the imminent rot at the corridor of power, all hope of redemption is not lost yet. The fact that hope is not yet lost, as intoned by the persona, does not imply the struggle has slackened. In the next poem in the collection, the poetess further suggests the panacea to the lingering enigma. 'Let us Rise' therefore is couched to preach the doctrine and the primacy of collective struggle in freedom fighting. Struggles for collective bargain, must be fought from all angles in addition to the use of art form. The persona echoes that: *Let us rise/to the music of today/...Let us dance a dance of war... to charm our porky leaders*. The resolve to use physical combative means to fight the corrupt leaders, informs the persona's revolutionary oeuvre in both tone and action.

The revolutionary undertone of the poem is however expressed in the third stanza of the poem. It goes:

Let us
rise
To
truncate their daily thefts
Buttering our hopes to
greatness
Let us
fight
These
wars to our freedom
Spilling
blood out of the wicked p15

Images of war amidst frustrations in the struggle for freedom is seen shot more vividly in the last line of the stanza where the freedom fighters emerged victorious by spilling the blood of the wicked oppressors as the last resort of the struggle. It is all about time for vengeance, a kind of payback time for the teeming masses to requite the looters in their own terms.

In another poem entitled 'Send them to the gallows'p17, as the title clearly indicates, the daring persona seems to suggest a jungle justice for the erring government officials as the only solution to the menace. Since the corrupt cabal has succeeded in looting the whole treasury as much as been involved in all forms of racketeering such as oil bunkering, inflation of contract, provision of epileptic services in the hospital as a result of gross siphoning of the monies dedicated for equipping the hospitals; those criminals need to be sent the hangers' noose. The rot has even permeated virtually all facets of the society including at the IDP's camps (Internally Displaced Persons) despite their precarious condition of their means of survival. It is an open secret in the country that the internally displaced persons, as a result of insurgency and other forms of disasters, are constantly short changed of their basic amenities and their means of livelihood by those assigned to look after them. The persona, in the third stanza, croons that we see the heartless cabals:

...
laughing at the helpless
With mouths of loot
Dancing over deaths of IDPs



In celebration of stolen arms
fund

Scorning the poor p17

Thus while they pilfer the national treasury, they also scoff at the helpless larger society they are paid to administer and protect. This blame equally extends to the military saddled with the task of protecting the citizenry. The acts of this cabal amounts to *Purging over our heads/Faeces of filth and wickedness* because they are ungodly and diabolic in the very manner they *jeer(ing) at the poor in their pains p17*. Since they are *turning their backs to God/In affirmation of their satanic ways*, the persona's resolute stand is that we should:

Send

them

to the

gallows p18

The last poetic line above is emphatic of the harsh and only decision to be taken on the callous merchants of corruption as depicted in pictorial pattern of the lines sliding down implying how the corrupt cartel wallow in their graves. To further justify why corrupt politicians spanning legislatures and the executives should be sent to the gallows, a poem entitled 'Where are the terrorists' describes these corrupt cabals as but terrorists. The poetess seems to redefine the meaning of terrorists as not only those conventionally carrying bombs and arms and ammunition in suicidal mission but also those looting the

treasury. According to the persona, the real terrorists are those:

In the hallowed chambers

Attending sessions of deceit

In lie coated tongues

Flexing muscles against truth

Daily carting away sweats of
the downtrodden

Suckling dry the nipples of my
nation

Incinerating yields for the poor
p25

The image of terrorists raping the nation dry is erected in the erotic poetic lines above in the act of the looters '*suckling dry the nipples of the nation*' herein connoting orchestrated siphoning of the nation's precious resources. In the same vein, while the conventional terrorists, it can be argued, target their victims to the grave, the same could be said of the legislators in the country as a result of the concentric effects of looting the treasury to impoverish the citizenry. The truth is that the legislatures in Nigeria are mere rubber stamp of the executives in as much as they protect the interest of the latter at the expense of that of the larger electorate. So they connive with the executives to plunder the nation to its knees and use propaganda and lies to justify or down play their ungodly self-serving acts.

By their acts, the persona intones, they inhibit the progress of the nation and the downtrodden since those they elected to represent them are only representing themselves. The persona



laments that the ungodly cabal succeeded in:

Trampling upon the steeds of hope

Grinding justice to rubbles

And cremating our paths of hope p25

But then the terrorists, the persona affirms, are not only the corrupt political office holders but also the hypocritical men of God who collaborate with politicians to brainwash their followers to support the satanic deeds of the politicians through '*rhythms of deceit*' in its many guises. In Nigeria, it has become a fossilized ritual for politicians during their office seeking campaigns to openly seek for the support and 'blessings' of the clerics. But the solicitation of the support always has a string attached to it. Huge sum financial inducement is grossly involved. Curiously in many instances the political solidarity is divided across religious lines which led to a scenario where the clerics and clergy become unfortunately partisan.

In yet another poem replete with scathing indictment of corrupt practices entitled 'Wolves in our money barn' p27 the attack on politicians and bureaucrats is sustained. The acerbic rebuttal is enhanced through the use of predatory images of wolves, hyenas and jackals which the politicians are described as being. The poem preeminent focus is to clearly state how unsafe and vulnerable the country's treasury is at the custody of the corrupt political elites and their collaborators. This re-enactment of the drama of looting is palpable at the nation's apex bank where procedural

ethics of due process in money lending and regulation of commercial banks is compromised. The poem subsequently ends in a glaring note of optimism. The persona is hopeful that the country will rise one day against the thieving elites in the manner of *cleansing my country of evil/ To bury alive thieves of no shame*. Here the metaphor of 'cleansing' implies revolution while 'to bury alive thieves' connotes a bloody one.

The first poem under part three 'Wishes' section is readily loaded with comical relief on how the persona openly wishes to be a thief in the same toga as that of the politicians in the country. By extension, this wish has been borne by many a frustrated citizen of the country who now envies how thieves in the country are glorified by the generality of the masses. The persona insinuates that all about the country's glory is tied to malpractices and gross misconduct. It is a society '*where stealing is pride*' and '*where hard work pays no wages*' p33. It is a case of 'corruption infested' country where ill-acquired wealth is venerated as virtually everybody 'wishes' to be in the position to pilfer the treasury since that has been the trend. Across religious and ethnic divides, looting of the commonwealth has become an institutionalized carnival of a sort.

In 'It is our wish' p42 the persona meanwhile assumes the majestic role of an umpire who prescribes jungle justice for the white collar criminality in the country. The perpetrators of the corrupt practices are described as 'mosquitoes' in the first stanza to attribute to their recalcitrant predatory manner of sucking blood of the masses. These mosquitoes, the persona wishes, should '*stand dry and lifeless*' p42. The



persona in virtually all the stanzas prescribes severe penalty for the perpetrators of the atrocious acts. These penalties range from '*(having) their necks twisted for mass grave*'; *Having their intestines pulled out with no mercy*' to been '*...hung and roasted in shame*'.p42 In sum, the persona prescribes death in its many spectrum for the culprits.

The bluntness of the poetic resolve of the persona as to the penalty for the thieving elites is couched in the following lines:

It is our wish

That all men with no empathy

Die in unusual ways in wallows
of pains

Squatting

Standing

Purging p43

The wishes of the citizenry, which the persona openly represents and enunciates in the lines above, are severe and heart palpitating. The same predicament awaiting the corrupt officials is sustained in the next poem 'They deserve to die' p44. However, while the death wish in the preceding poem is in many forms, in 'They deserve to die', the penalty is entrusted *in the hands/of the hangman* p45

The irony bedevilling the country, as the persona further reveals in the 'Pains of Honesty' p50, is devastating. While it is an open secret the thieving cartel is seen glorified to the public glare and admiration, those honest citizens who report the whereabouts of

the stolen wealth are chided and derided by the enforcing authorities. This act not only aids and abets criminal acts but institutionalizes it. The persona cites examples of about four instances of 'The cab driver at the police' who turned in '*A million naira cash forgotten in his cab*' to the cobbler who surrendered '*High classic cocaine in tens of tonnes*' to the '*Electrician who returned*' '*Boxes of gold coins discovered in the Governor's ceiling*' and finally '*The street beggar (who) alerts the public/(of) An old man defiling a minor*' p51. Virtually all those good Samaritans are accused of being overzealous and their acts as unsolicited. The case of the street beggar is even more sympathetic as '*He is beaten to unconscious with no thanks*' p 51

The culmination of this grand conspiracy of abetting and aiding crime in the country, as the writing on the wall clearly indicates, is the invitation of anarchy and break down of law and order. 'Frustrations of a Patriots' p58, another poem in the collection, meanwhile laments how the good Samaritans are being frustrated for discharging their legitimate responsibilities. While the poem could be seen addressing the plights of good citizens, it as well praises those honest civil servants who discharge their chores dutifully. Those honest patriots, according to the persona:

...hang awake

Burdened by woes

In wake on guard

To save Nigeria



...Eagle eyed against vultures

Yet

Booted off the feet

For the treasury vultures to
prey p58

The stanza sums up the ordeal of the frustrated patriot who worked hard by denying himself of the comfort and convenience of enriching himself to protect the common wealth under his custody only to be short changed by the collaborative effort of the thieving elites. It is common knowledge in the country that those patriots unwilling to collaborate to loot the treasury are either '*Booted off the feet* or rendered ineffective. The poem as such makes a veiled reference to those who collaborate to frustrate the few honest office holders who are steadfast in the discharge of their duties. The honest patriots find themselves at the receiving end because those that are saddled with the task of enacting laws and checkmating the excesses of the executives are also complicit in the act. The next poem in the collection, 'When thieves Legislate' p60, tackles head on, the manner the members of the National assembly collaborate in looting the nation's treasury. The persona here daringly insinuates that those occupying the hallowed chambers are a comity of thieves. When those assigned with the task of enactment of law are guilty of criminal misconduct then the country is doomed to falter in its quest to erase corruption. Herein therefore lies the cul-de-sac for the honest patriot. The institutional framework that ought to protect him is equally complicit. The

last stanza vividly x-rays what befalls the country that entrusted the legislative chambers to thieves. The lines sum up the poetic resolve thus:

When thieves legislate

Legislation is theft

Theft kills a nation

...And the nation fails p60

The nation, going by the above lines, is destined to crumble as a result of this complicit act. The country is therefore doomed to fail in its entire attempt to stem corrupt practices because those enacting the laws of the land as well as the custodian of rule of law grossly abet the act. Invariably, the poem suggests that unless all the institutional structures of governance are purged of the corrupt personnel who aid and abet all forms of criminalities; the country can never stem the embedded corruption in its fold.

Conclusion

The collection, going by the sampled poems x-rayed, responds in clear poetic terms the horrible state of the nation in terms of corruption, a canker worm that has deluded the country of its deserved development and its rightful place among the comity of emerging economies in the continent and the world at large. The poetess succeeds in her handling and blending of the thematic concern as well as the stylistic mien in depicting a vivid image of a nation at the verge of sliding permanently into disrepute and recession. While many writers have equally addressed the recalcitrant menace of corruptions, we however notice in Amali a more aggressive,



combative and daring approach indicative of the level of frustrations and harsh reality of revolt pervading the country. The collection created a foreboding aura of a nation squared in a quagmire of inaction, pillaging and monumental looting perpetrated by the establishment. What more, the poetess succeeds in portraying instances where the perpetrators unfortunately are celebrated by the impoverished populace as they bask in the euphoria of protection by the immunity clause. In terms of style of execution, the poetess' diction is apt and concrete as they enhance her creation of vivid images and projection of the 'relished' scenario of institutional looting.

References

- Amali, H (2020) *Faces of Shame*. Ibadan: Kraftgriots
- Chinweizu et al. (1980). *Toward the Decolonization of African Literature*. Enugu: Fourth Dimension Publishing Company
- Ngara, E (1982) *Stylistic Criticism and the African Novel*. London: Heinemann
- (1990) *Ideology and Form in African Poetry*. London: Heinemann
- Wa Thiongo, N (1981) *Writers in Politics*. London: Heinemann