

Editorial Preface

From the Desk of Managing Editor...

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Thank you for Sharing Wisdom!

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CONTENTS

Paper 1: Igbo Anthroponyms and the Challenges of the Girl-Child: A Sociolinguistic Study.

Author: Ifeoma Emmanuela Udoe, Department of English, Chukwuemeka Odumegwu Ojukwu University, Igbariam Campus, Nigeria.

PP:01-20

Paper 2: Performance, Oral Poetics and Ideo-Aesthetic Heritages in the 'Search for the Soul' of a Poet-Cantor.

Author: Francis Gbormittah, Institute of African Studies (IAS) University of Ghana, Legon, Ghana.

PP:21-42

Paper 3: The Effects of Discipline on Students' Study Habits at Secondary level.

Author: Muhammad Saleem, Muhammad Ozair.

PP:43-59

Paper 4: The Lived Experiences of the Repatriated Overseas Filipino Nurses from Libya.

Author: Deofy N. Castañaga, Cresencio C. Quinto

PP:60-68

Paper 5: Examining Relationships in Holistic Education.

Author: Zian Zhang, Ontario Institute for Studies in Education, University of Toronto, Canada

PP:69-75

Igbo Anthroponyms and the Challenges of the Girl-Child: A Sociolinguistic Study

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Abstract

Naming practices are significant communicative acts. Names convey aspects of identity, social circumstances, cultural conditioning, parental expectations, birth circumstances, lineage and gender qualities. Igbo names are symbolic and have the power of inspiring and motivating individuals hence, names given to the girl-child prepares her for motherhood, wifehood, cook, housekeeper and above all, projects her femininity. These responsibilities begin at an early age to challenge the girl-child to get acquainted with the traditional roles expected of her. Additionally, names express the position of the girl – child in the society as one who is weak, gentle, precious and gracious. Data was collected using students' score sheet in the Faculty of Arts, Anambra State University, Uli. Findings reveal that most names were given to the girl-child inspire and motivate her to become a child-bearer, wife, and mother who take care of household chores, nurses the children and her husband. Based on the findings, few recommendations were made.

Keywords: Girl-child, Anthroponyms, Sociolinguistics, Culture, names, Igbo.

1. Introduction

Linguistically, Igbo is one of the three major languages are spoken in Nigeria. The Igbo people are found within the South Eastern part of Nigeria. Five states make up the Igbo speaking states such as Enugu, Abia, Imo, Anambra, Ebonyi and some parts of Rivers and Delta states (Nwoye, 1989).¹ According to Okafor et al (2008)² and Ifeka

¹ Nwoye, O 'Linguistic Politeness in Igbo' in *Multilingua- Journal of Cross Cultural and Interlanguage Communication*, Piller, Ingrid (ed). 1989 , p. 259.

² Okafor R.C, Emeka L.N, Inyiam T.A., *Igbo Personal & Title Names*, Enugu: New Generation Books, 2008, p.3.

(2003)³, there are many theories and myths about the origin of the Igbo people. The first attempt at understanding where the Igbo people migrated from started in 1789 by Olaudah Equiano, an Igbo ex-slave, who claimed that Igbos are the lost tribe of Israel, hence the cultural similarities between the two are circumcision, (*Ibe Ugwu*) and naming (Igu aha). Other theories were got from scholars, anthropologists, explorers and European traders such as Leith Ross (1939)⁴, Forde and Jones (1950)⁵. Naming is an important part of people's social identity and often bears personal significance. Anthroponyms is the study of personal names by which someone is known or referred to, (Crystal, 1997)⁶. Ubahakwe (1982:27)⁷ is of the view that Nigerian indigenous names, like most African names, have high culture content. By this statement, he meant that personal names are not simply labels used for mere identification purposes; on the contrary, an indigenous African name, on the whole, personifies the individual, tells a story about the parents or family of the bearer and in a more general sense points to the values of the society into which the individual is born. These claims could be confirmed for some tribes in Kenya, and the Akan in Ghana. Evidence from Choge (2006)⁸ shows that the culture of naming in Kenya reflects the past life of Nandi people which revolved mainly around cattle rearing and hunter-gathering such as *Kiplimo* "the boy of when the cows are going for morning grazing" *Kopot Tendencies* "mother of a lean bullock". Similarly, Ogechi et al (2002:71)⁹ observe that some Abagusii and Nandi of Kenya personal names are based on disability such as *Kerewa* (Abagusii name meaning "one who is physically impaired"), *Kipseisei* (Nandi name meaning "one who is dumb"). Disability names in this sense do not necessarily mean physical disability, but rather, the inability of a person to live up to the social expectations such as procreation, working in an agricultural field, fending for oneself, thereby highlighting the fact that these names show cultural beliefs concerning the relationship between man, nature and the universe. Likewise, in Ghana, Agyekum

³ See; Ifeka, O. R., *Womanhood in Igbo Culture: A Case Study of Works of Onyekaonwu, G.O and Maduekwe J.C. Unpublished M.A Thesis. Nnamdi Azikiwe University, Awka, 2003.*

⁴ Leith-Ross. *S African Women: A Study of the Ibo Nigeria*, London: Faber and Faber, 1939 p. 3.

⁵ Forde D, Jones GI, *The Ibo and Ibibio Speaking Peoples of South Eastern Nigeria*, London: International African Institute, 1950, p. 10.

⁶ . Crystal, D., *The Cambridge Encyclopedia of Language*, Cambridge: University Press, 1997, P.114

⁷ Ubahakwe, E., ' Culture Content of Igbo Personal Names' in *Igbo language and culture*, F.C Ogbalu and E.N Emenanjo (eds) Ibadan: University Press Ltd, 1982, p. 34.

⁸ Choge, S., 'Towards Understanding Language Death: The case of dead and Non-used Nandi Anthroponyms' A paper presented at *5th World Congress of African Linguistics Held at the African Union Secretariat, Addis Ababa, Ethiopia, 20006*. P. 1

⁹ Ogechi, N, Ruto, S., 'Portrayal of Disability through Names and Proverbs' in *Stichproben. Wiener Zeitschrift fur Kritische Afrikastudien*, 2000, p.71

(2006:206)¹⁰ opines that Akan names of Ghana are based on cultural attributes of the people which capture the rich socio-cultural heritage of the people, their religion, language and thought, and such names are *Nyamekye* “God’s gift”, *Dappa* “sacred Tuesday”. Igbo names relate to emotional events, circumstances, attitudes, gratitude to the gods or to socio-cultural events, in general, such as *Nnenna* “mother of my father”, *Chikeluo* “God’s perfect creation”, *Obiechina* “may my lineage never be extinct”, *Ahamefuna* “may my name never be lost”, *Igwebuike* “the multitude/majority is power”, *Udezue*¹¹ “my fame is complete”, *Ndubisi* “life first”, *Adamma* “beautiful daughter” (Kammelu 2008:208¹², Onuoha 2008)¹³. In Igbo traditional society, names are given by the child’s father or grandfather and rarely by the mother or grandmother (Offodile, 1998).¹⁴ Women are not allowed to give personal names to a child unless they are pet names (Okafor, Emeka, and Inyama (2008). This is because women in Igbo culture are considered to be inferior to men as observed by Okemgbo et al (2002)¹⁵ who claim that in Igbo land women are not allowed to hold the traditional title, cannot take any major decisions at home, have no influence and control over economic resources. Similarly, Ifeka (2003) posits that the traditional Igbo woman is considered to be emotionally immature, irresponsible and lacking in sound judgment; thus, she is blamed for every ugly circumstance because the society does not give her the opportunity to defend herself in the assembly of kinsmen since she is seen as being less important and cannot stand before men. Gender inequality has continued to account for men’s dominance over women in the scheme of things. Women are subjugated and oppressed particularly in the family. Mbabuike (1996)¹⁶ asserts that Nigeria practices a patriarchal society in which men take the first place forcing women to be socialized, indoctrinated and coerced into cooperating with the patriarchal system. When a first –born child is a girl, parents are usually disappointed worse, and still if all children are female, the father looks outside for

¹⁰ Agyekum Kofi, ‘The Sociolinguistic of Akan Personal names’, *Normadic Journal of African Studies*, Vol. 15. No. 2. 2006, P.235

¹² Kammelu, Nkiru . ‘Reconstruction of Igbo personal names: The phono – semantic implications’. In I. Ikwubuzo, C. Ohiri Aniche and C. Nnabuihe (eds), *Udezuluigbo A Festschrift in Honour of Sam Uzochukwu*, 2008. pp 208-223

¹³ Onuoha, Ogonna, ‘Language change: Some emerging evidence from Igbo proper names’. Ikwubuzo, C. Ohiri Aniche and C. Nnabuihe (eds) *Udezuluigbo A Festschrift in Honour of Sam Uzochukwu*, 2008, pp.224 - 299

¹⁴ Offodile, E.P.O. *A pedigree of Awka and its people*, Awka: Kucena – Damian Nigeria Limited, 1998, p.20.

¹⁵ Okemgbo CN, Okemgbo AK and Odimegwu C.O ‘Prevalence Patterns and Correlates of Domestic Violence in Selected Igbo Communities in Imo State Nigeria’, *African Journal of Reproductive Health*, 2002, Vol 6, No.2, P.101

¹⁶ Mbabuike M.C, ‘Cosmology of Igbo Anthroponyms; Life Continuum and Liturgy of Culture’ *Dialectal Anthropology*, Vol 21, No. 1, 1998, p.47.

male successors. Again, Mbabuibe (1996) observes that a family in Igbo land without a male child is heading for extinction. This is well summed up by Isiugo-Abanibe (1993)¹⁷ who noted that;

1. a man who died without a son lived a worthless life; he is inherited by his brothers and is soon forgotten since his branch of the family tree has ended. Also, in traditional Igbo society, the status of a man is partly assessed by the number of his sons, a man with many sons is viewed as a wealthy man.

The reason given for wanting a male child is that the male child will propagate the family's name and this¹⁸ preference of male children over female affect the education of the girl-child and leads to low girl-enrolment in schools. At home, chicken gizzards, liver, tongue, heart, and lungs are consumed only by men being especially the heads of family, (Iwu, 1986:134)¹⁹. Igbo culture devalues women, considers them as fickle and untrustworthy. These views that denigrate women are brilliantly captured in Igbo proverbs, and one of such examples is "Ajo nwa na-aza aha nne ya" meaning "A bad child answers his or her mother's name". In the same way, Obiefuna (2010:180)²⁰ posits that women have been held responsible for failures of men and at times for the breach of relation between men and gods, and a typical example of him is the myth of *Deus Otiosos* (the withdrawn God) among the Igbo which is blamed on a woman pounding yam in the night and hitting the legs of God who came out in the coolness of the night to have some rest. Despite revolutionary efforts championed by various feminists' movements, human right groups, International organizations and social crusaders such as UNICEF, The United Nations Declaration on the Elimination of Violence against Women (CEDAW), Standing against Global Exploitation (SAGE) channeled towards putting a stop to oppression and suppression of the feminine gender in various issues and aspects of life, one notes with utmost dismay that little or no attention has been directed at the issue of gender equality as it affects names. Names embody deep expressions of attitude, sentiments, aspirations, commentaries on life experiences and most importantly an

¹⁷ Isiugo Abanibe, Ebigbola J.A, Adewuyi, 'Urban Nuptiality Patterns and Marital Fertility in Nigeria', *Journal of Biosocial Science* , Vol 25, No.4, 1993 P. 483

¹⁹ Iwu Maurice, 'Empirical Investigation of Dietary Plants used in Igbo Ethnomedicine', in *Plants in Indenous Medicine and Diet: Biobehavioral Approaches*, Nina Etkin (ed), 1986, P. 134

²⁰ Obiefuna B.A, 'Envisioning a More Gender Inclusive World for Humanity: Challenges and Prospects' in *Celebration of Academic Excellence: Festschrift in Honour of Professor L.N Muoghalu*, Jo Eyisi, Ernest Obienusi and Eric Omazu (eds), Enugu: El 'Demak Publishers, 2010, p.180

instrument of social change which represents who we are, (Mbubuike, 1996). Orji (1972:76)²¹ admits that a person's name can make a certain auspicious prediction on the person's future. Furthermore, names may identify and describe us in relation to others; therefore, they are rich with meaning and deserve examination as a symbolic artifact. Abel (2010)²² observed that names do in fact influence important life outcomes. He observed that people whose names begin with 'la' such as Laura are more likely to become lawyers while individuals whose names begin with 'Geo' are more likely to become geologists. The name given to the girl-child begins at an early age to remind, motivate and influence her career choice. This study will, therefore, be beneficial to parents, the girl-child, scholars of sociology and anthropology and custodians of culture in general in encouraging and guiding the girl-child so that she will overcome the cultural challenges placed on her through her name like a becoming mother, wife, cook, and housekeeper. Additionally, the study will help in choosing names for newly born girls.

1.2 Anthroponyms

Anthroponym according to Eruchalu (2009)²³ is a set of personal names, and the study of such names is called Anthroponomastics. Personal names include first name, second name, surname and even sobriquets or pseudonyms. Udoye (2009)²⁴ suggests that names can express a wide range of social values like the beliefs about religion, social order and expectations of the parents from the child. As a result, names have a spirituality that is a powerful means of establishing and maintaining perceptions of individuals. Kaplan and Bernays (1997)²⁵ are of the view that names embed information in gender, era of birth and ethnicity. Thus, names reflect the value of male children over female children and how members of the society regard the world of male and female children.

²¹ Orji, Ogonna Chuks *Names from Africa: Their Origin, Meaning and Pronunciation*, Chicago:Johnson Pub. Co, 1972, P. 76

²² Abel E., 'Influence of Names on Career Choices in Medicine' *Name: Journal of Onomastics*, Vol.58, No. 2, 1 June 2010, p.65.

²³ Eruchalu N.M 'Language and Social Identity: The Significance of Sobriquets of Married Igbo Women' , in *The Humanities and Nigeria's Democratic experience* , A.B.C Chiegboka, C.E Nwadigw, and E.C Umezina (eds), Nimo: Rex Charles, 2009, p. 416.

²⁴ Udoye Ifeoma 'A Semantic Classification of Awka Anthroponyms' Unpublished Masters Thesis Submitted to the Department of Linguistics, Nnamdi Azikiwe University, 2009, P.10

²⁵ Kaplan Justin and Bernays Anne , *The Language of Names: What We Call Ourselves* New York : Simon Press, 1997, p.1

Names are not mere tags of appellations but serve as deep expressions of hopes, family lineage, values, attitudes, aspirations and commentaries on life experience (Okafor et al 2008). Again, Okafor et al (2008) found that names are endowed with special meaning and ultimately have the ability to influence the behaviors, attitudes and emotions of the bearer. Accordingly, names persuade the girl-child to be gentle, weak and gracious. Therefore, names are a vital communicative resource and are the most important component of an individual's self-identity which represents status, occupation²⁶ and social identity.

1.3 Gender

According to Eitzen and Maxine (2000)²⁷, gender denotes a social category which refers to differences in female and male roles and the interlocking systems in which these roles are embedded. In line with the definition of the concept, it is apparent that gender influences the economic, social, political and cultural attributes associated with being a male or female. However, there is an erroneous view that gender only promotes women, but in reality, gender focuses on women and on the relationship between men and women, their roles, access to and control over resources, a division of labor, and needs. Therefore, gender is a social construct which is central in organizing principle of societies (FAO, 1997)²⁸.

Gender is applied to naming. Gender naming influences individuals to internalize and personalize cultural constructions which motivate the individual to construct an identity that is consistent with the name. According to Onukawa (2000)²⁹, Igbo names are classified under masculine, feminine and gender-neutral names. However, gender-specific names constitute more than 90 percent of Igbo names such as:

Table 1: Male names

Male Names	Meanings
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²⁷ Eitzen Stanley and Maxine Bacazinn *Social Problems*, Boston: Allyn and Bacon, 2000, pp 247

²⁸ FAO 'Gender :Gender the Key to Sustainability and Food Security SD Dimensions, 1997, www.FAO.org/gender/gende.htm (accessed 12 August 2015)

²⁹ . Onukawa M.C., 'The Chi Concept in Igbo Gender Naming' *Africa*, Vol.70. No.1 2000 p.107.

Ugochukwu	God's special gift
Jidefor	Stand with the truth
Ugonna	Father's pride
Iloabuchi	Your enemy is not God
Madueke	Humans don't create except God

Table 2: Female names

Female Names	Meanings
Akwaugo	Precious daughter
Uzoamaka	The journey is good
Isioma	Good luck
Fumnanya	Love me
Ifeoma	Good thing

Table 3: Gender neutral names (also known as Unique names)

Gender Neutral Names	Meanings
Munachimso	I am with my God
Chisom	God is with me
Golibe	Rejoice
Yobachukwu	Ask God
Sochima	Only God knows

Onukawa (2000)³⁰ further illustrated that male names are associated with issues such as deities e.g. *Ala* (earth), *Anyanwu* (sun deity) *Eze* (king), concepts of greatness such as *Duru* (a great man of utility) and other mysterious phenomena like *Onwu* (death). While female names are associated with dainty issues like *Mmasinachi* (beauty is from God), *Ujunwa* (a child who has come in time of plenty or wealth), *Anuli* (happiness), Achebe

³⁰ Onukawa M.C., 'The Chi...' pp.107, 108

(1975) as cited by Onukawa (2000) who posits that if you want to know how life has treated an Igbo man, a good place to look at is in the names his children bear.

1.4 Sociological Influence on Naming

All over the world, people give names to their children. There is no human being without a name; however, in the traditional society Igbo, names occupy an important position. Mbabuike (1998:48)³¹ opines that:

2. Names are actual persons rendered in words and sounds. To exist without a name for the Igbo people is to be faceless, to be socially inconsequential, and to be without any social status. Personal names among the Igbos are identificatory, classificatory and declaratory.

A child is a rare and precious gift from God. Children are the pride of their parents. Consequently, great affection is given to them. A man with many children is seen as a rich and blessed person. Therefore, childbirth is regarded as a blessing and honor from God. That is why most Igbo families do not traditionally resort to either abortion or artificial family planning methods, (Nwaoga , 2013:706 -707)³². The premium placed on the child partly accounts for the high birth rate among the Igbo people. They believe also that money cannot buy children, as cited by Isiugo –Abanihe (1994)³³. Every child is given a name at birth. It assigns a personal identity to the bearer and marks him off as a separate entity in the family (Udeolisa, 2010:116)³⁴. Sociologically, names tell a lot about the organization of a society among various members of the family in relation to their immediate environment. Some names are a reflection of the societal circumstances and cultural situations (Mbabuike, 1996)³⁵.

1.5 Naming Ceremony

Naming is a very important aspect of Igbo culture. Child naming varies from culture to culture. When a child is born, there are many ceremonies which take place such as burial of umbilical cord, circumcision, first hair/nail cutting, teeth – cutting, etc., but

³¹ Mbabuike M.C, ‘Cosmology of Igbo...’ pp, 48

³² . Nwaoga, C.T, ‘Socio-Religious Implications of Child Adoption in IgbolandSouth Eastern Nigeria’ *Mediterranean Journal of Social Sciences*, Vol 4, No.13, 2013,p.706

³³ Isiugo Abanihe, Ebigbola J.A, Adewuyi, ‘Urban...’ pp,484

³⁴ . Udeolisa U.E ‘The Impact of Christian Baptism on Traditional Igbo Naming Ceremony’ *Knowledge Review*, Vol.21, No 1 2010 p.115

³⁵ . Mbabuike M.C, ‘Cosmology of Igbo...’ pp, 48

the greatest one is naming ceremony (Offordile, 1998)³⁶. The naming ceremony is the most elaborate of all, and it has religious significance. The naming ceremony takes place on the twenty – eight day (7 native weeks) after birth. It is an important day in the life of the baby because the baby will be distinguished by the name (Uchegbue, 2010:160)³⁷.

Name giving is an exclusive right of the baby’s father and grandfather which takes place at the obu (compound) of the child’s father. The eldest member presides over the ceremony, and the child is lifted into the air. Water may be poured on the child to show that blessings will flow like water and the baby will be prayed for, then the father is asked to name the child. Presents are usually given to the child, and those present are feasted with palm wine, pounded yam meal and meat, (Offordile, 1998)

However, the elaborateness of celebration on the birth of a boy cannot be compared with that of a girl-child because of the place of the girl-child in our society, Ozumba, 2005)³⁸. She is seen as one who brings sadness rather than a joy to the family. Achufusi (1994)³⁹ admits that social traditions and deep-rooted religious and cultural beliefs make it unacceptable for the girl-child to express her opinion on social, family and personal issues.

According to Offordile (1996)⁴⁰, Igbo names always have a meaning, and fathers determine the name that is given to a child considering the four market days: Eke, Oye, Afo and Nkwo. Examples of names relating to the market days are Nweke, Nwafor, Nwankwo, Udoye. Some names also denote the preference for boys. Examples are *Nwanyimeole* “what can a woman do?”, *Nwokedinma* “a male child is valuable”, *Nwokediuko* “A male child is scarce”, *Nnabuchi* “Father is the god”, *Nnabugwu* “Father is honour”, *Nnabuiife* “Father is my light”, *Nnama* “Father knows”, *Nnamefuna* “May my father live”, *Nnanwenwa* “Father owns the child”. Names are given in gratitude to God, the spirits and ancestors like *Chianu* “God hears”, *Chkwudalu* “Thanks to God”, *Chukwudiogo* “God is generous”, *Chukwudum* “God leads me”, *Chukwuka* “God is

³⁶ Offordile, E.P.O. *A pedigree...* pp, 30

³⁷ Uchegbue C.O, ‘Infancy Rites among Igbo of Nigeria’, *Research Journal of International Studies*, Vol 17, 2010, p.160.

³⁸ Ozumba Goddy ‘Gender Sensitivity in Igbo Culture: A Philosophical Re-appraisal in *Quodlibet Journal*, Vol.7 No.2, 2005

³⁹ Achufusi, G. I. “Female Individuality and Assertiveness in the Novels of Ifeoma Okoye” in *Feminism in African Literature* (ed.) Helen Chukwuma, Enugu, New Generation Books, 1994, 159

⁴⁰ Offordile, E.P.O. *A pedigree...* pp, 40

mighty”, *Chukwunonso* “God is ever near”. They may be used to express certain basic ethical values or to convey some moral lessons. For example, *Ndubisi* “Life is supreme” and *Ndukaku* “life is greater than wealth”.

The purpose of the study is to examine the influence of names on the girl-child.

1.6 Methodology

1.6.1 Research design

The research design adopted in this study was a descriptive survey as a method of obtaining information from various persons to ascertain their views, opinions and perceptions regarding a situation, mainly through a questionnaire or personal interview (www.sagepub.com/sites/default/files/upm-binaries/43589-8.pdf)⁴¹. By using the design, the researcher was able to collect information from students in Anambra State University with a view of eliciting meanings from the names they are bearing.

1.6.2 Instrumentation

Simple interview score sheets were used by the researcher to gather data for the study. In the first instance, the researcher requested all the year one 2011/2012 students in the Faculty of Arts to write down their Igbo names with its meaning. With a question: ‘Which among the following factors influences the naming of a child?’. The criteria on which the selection was based are parental expectations, gender qualities and others such as kinship, material assets, toughness, strength, power, and greatness. The score sheet responses were based on the above question.

1.6.3 Respondents

The population consists of all the 2011/2012 year one students who attended Linguistics lectures.

1.6.4 Data analysis

Data were analyzed using frequencies.

1.6.5 Result and discussion

⁴¹ . Research Design and Data pp, 160 in www.sagepub.com/sites/default/files/upm-binaries/43589-8.pdf, (accessed 12 August, 2015)

1.6.6 Table 4: Description of Factors that Influence Naming

S/N	Factors that Influence Naming	Frequency (Number)	Percentage (%)
1a	Parental expectations	95	47.5
1b	Gender qualities	75	37.5
1c	Others (toughness, strength, power, greatness)	30	15.0
	Total	200	100%

Table I above shows that out of the 3 categories, parental expectations 95 (47.5%) capture an overwhelming majority of influence in naming. Followed by gender qualities (37.5%), the others (kinship, material assets, strength) had 30 (15%) and showed low significance.

1.7 Discussion

1.7.1 Naming According to Parental Expectations

The result in table 4 indicates that parental aspiration of the child is potent enough to make the girl-child aspire to become a mother who is conscious of her femininity. This was established by the large responses as observed in Table 4a (47.5%).

Examples are:

Table 5 Names that reflect Motherhood

Names	Meanings
Nnebugo	Mother is an adornment

Nnebuihe	Mother is important
Nnebuogo	Mother is a gift
Nnedinma	Being a mother is good
Nnediugwu	Motherhood is the source of prestige
Nnediuto	Being a mother is pleasant
Nnejinma	Mother holds beauty
Nnemeka	Ever caring mother
Nnemelie	Motherhood has triumphed
Nnenne	Mother of my mother
Nnenwkele	Thanks are due to mothers
Nneohe	A mother is a nanny
Nneoma	A loving mother
Nnebuchi	Mother is god-given
Nnebuisi	Nothing is more important than motherhood
Nwanyisonde	Mother is not the head of a family
Nwanyibuno	The woman is the home

Table 6 Names that reflect the importance of a husband

Names	Meanings
Dibugwu	The husband is the wife's prestige
Dibuihe	Husband is important
Dibumma	It is the husband that makes a woman beautiful
Dibugo	A woman's glory lies in her husband
Dibuikem	My husband is my strength

Didiuto	Having a husband is sweet
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From the tables above, it is obvious that marriage and procreation have a pride of place in the Igbo land. This is in line with Ifeka (2003) who earlier pointed out that the traditional role of women is to bear children and take care of the domestic front. This simple research lends great evidence to the influence of naming. No wonder Ifeka (2003)⁴² emphasized that girls are cultured early for eventual marriage, because marriage, as far as Igbo culture is concerned, is a protective **amour** against disrespect and unwholesome remarks against her person, so every girl's desire is to get married. Similarly, Nwoye (2011)⁴³ states that marriage in Igbo society is strictly for producing heirs and for the purpose of inheritance. Marriage, according to Nwoye (2011), has no age limit; therefore, a marriage agreement could be conducted when the girl child is born to ensure friendship among families involved and prevent bride price from any future suitor. This may be the reason why the girl child is given names which project the importance of marriage and husband to remind her of her gender roles and responsibilities. Again, the importance attached to marriage can be exemplified using Onyeka Onwenu's (a popular musician in Nigeria from Igbo land) brief stint with politics as a Chairmanship aspirant. She lamented that the decision to maintain her maiden name created a lot of confusion for her to the extent that even her marital status was questioned just because she retained her maiden name (Nwogu, 2004)⁴⁴. In the same way, Okemgbo et al (2002)⁴⁵ observe that women's economic status are seen as a by-product of the achievement of their husbands since men control, dominate and distribute resources according to their fancies. Therefore, bearing such names above, women tend to have less imagination, less ambition, and a greater apprehension that they will not succeed without their husbands (Obiefuna, 2010)⁴⁶. Names thus influence the life of a girl-child because names determine the behavior of the bearer, (Ayekum, 2006:20). This is well summed up

⁴² Ifeka, O. R., 'Womanhood...' pp.12

⁴³ Nwoye Chinwe 'Igbo Cultural and religious Worldview: An Insiders Perspective, *International Journal of Sociology and Anthropology*, Vol.3, No 9 September 2011 p.310

⁴⁴ Nwogu V., 'Chief Onyeka Onwenu' in *Women, Marginalization and Politics in Nigeria*. J.Ibrahim and A. Salihu (eds), 2004, p.245

⁴⁵ Okemgbo Christain, Adekunbi Omideyi and Clifford Odimegwu 'Prevalence, Patterns and Correlates of Domestic Violence in Selected Igbo Communities of Imo State Nigeria' *African Journal of Reproductive Health*, Vol.6 No.2 2002 pp101

⁴⁶ Obiefuna B.A., 'Envisioning...' pp, 182

by Cleverland (1968:48) as cited in Oluikpe (2004:385)⁴⁷ who reported a dialogue between Alexander the Great and one of his erring soldiers who is his namesake. Alexander the Great warned the erring soldier that he should either change his name or change his ways. This implies that those called Alexander are serious minded and industrious people. Therefore, names spur on the bearers to deserve their name. Pelham et al (2002) as cited by Abel (2010)⁴⁸ maintain that names do in fact influence important life outcomes, including career choice. Names influence not only the decision to become a doctor but also the medical specialty doctors decide to practice. The Opinion of Abel (2010) is in agreement with the observation made by the Federal Ministry of Women Affairs, as claimed Abuja (2004)⁴⁹ who stated that names influence an individual greatly. Correspondingly, Mbonu (2010:70)⁵⁰ observes that certain female names remain connected to structures that perpetuate women's subordination in the Igbo society, unlike the names were given to men which show them as being superior (Ezeanya, 1976:106)⁵¹. Examples of such names are:

Table 7: Names that reflect the perception of the male child in the Igbo society

Names	Meanings
Nnabuike	My father is my strength
Nnachim	My father protects me
Nnadinopulu	Father deserves respect
Nnaku	Wealthy father
Nnamala	Father knows the traditions of the people
Nnanedu	Father leads
Nnanwenwa	Father owns the children
Nnanyelude	Father gives fame
Nnaezumako	Father has taught me wisdom

⁴⁷ . Oluikpe, B 'Igbo Personal Names: A Generalized, Pragmatic Interpretation' in Kola Owolabi and Ademola Dasylva (eds) *Forms and Functions of English, and Indigenous Language*, Ibadan, Group Publishers, 2004, pp. 385

⁴⁸ Abel E., 'Influence ...' pp, 65

⁴⁹ . Federal Ministry of Women Affairs, 2009 Abuja, p.150.

⁵⁰ Mbonu, Caroline N. *Handmaid: The Power of Names in Theology and Society* Eugene, Oregon: Wipf and Stock, 2010, pp. 70.

⁵¹ Ezeanya S.N 'Dignity of Man in the Traditional Religion of Africa' , *Unpublished Article*. University of Nigeria, Nsukka, 1976, pp.106

From Table 6 names above, it is obvious that the male child is seen as the one who is knowledgeable and deserves respect through the names he bears. These perceptions are captured in Achufusi (1994:159)⁵² who posits that boys are made to see themselves as superior, stronger, more important and indispensable. Unlike the names were given to girls which make them see their sex-oriented functions which are marriage, childbearing and rearing because it is the only avenue for them to earn prestige and respect, (Okemgbo et al, 2002)⁵³.

1.7.2 Naming according to Gender Qualities

Cao (2010)⁵⁴ observes that gendered naming contributes to the gender identities and gender roles as observed in Table 4. Female identity is coupled with her physical appearance and gentle disposition. Even though the response was low, it was observed that gender qualities are important in understanding the traditional belief of Igbo. One of such gender roles is instilling beauty consciousness in the girl-child by applying eye-pencil on her eyelids, plaiting her hair, applying all kinds of creams to make her tender and attractive. This is supported by these examples:

Table 8: Names that reflect gender qualities

Names	Meanings
Nwamma	A beautiful girl child
Adabuaku	Daughter is wealth
Adoma	A good girl
Ifeoma	Beautiful thing
Nwanyiudo	A woman of peace
Nwaola	A beautiful girl-child
Obiamaka	A gentle and good natured girl-child
Obioma	A girl child that has a good heart
Ochomma	A girl is a beauty seeker

⁵² Achufusi, G. I. "Female..." 159

⁵³ Okemgbo Christain, Adekunbi Omideyi and Clifford Odimegwu 'Prevalence,...' pp 182

⁵⁴ Cao, G, 'Shall I Name her "Wisdom" or "Elegance"? Naming in China' *Name: Journal of Onomastics*, Vol. 59, No.2 1 September 2011, p.164.

Ogo	Kind girl
Agbomma	A strikingly beautiful female child
Agwabummanwany	Good character is the beauty of a woman
Ahumma	Beautiful body
Adabuaku	A daughter brings wealth

From Table 8 above, it is obvious that the girl child is given names which will project the feminine feature which is beauty and also portray her as a source of wealth to the family through the paying of bride-price now known as bride-wealth during the marriage (Isiugo-Abanihe, 1995:151)⁵⁵. This is contrary to the names were given to the male child. The male child is given names which extol manliness and braveness. Such names are:

Table 9: names showing the gender attributes of the males child

Names	Meanings
Odum	A brave man
Odogwu	A warrior
Odumegwu	A feared person
Offor	A sacred tree with spiritual authority
Okosisi	A mighty tree that provides a shade

The names in Tables 8 & 9 above depict the position of men and women in the Igbo society. Names associated with the male child shows him to be a brave and fearless individual while the female is portrayed as being beauty consciousness and cool-headed. This is in line with Onukawa (2000)⁵⁶ who earlier stated that male names are associated with greatness while female names are associated with dainty issues which make them

⁵⁵ . Isiugo Abanibe, Ebigbola J.A, Adewuyi, 'Urban...' pp 485

⁵⁶ Onukawa M.C., 'The Chi...' pp,107, 108

seen as the enjoyer of wealth which is why women are called *Oriaku* ‘a woman who enjoys the wealth of her husband’ (Ozumba, 2005)⁵⁷. Similarly, Ashley (1996) earlier stated that personal names disclose social values and expectations of the parents from the child. This fact gives credence to Choge (2006)⁵⁸ who asserts that culture has great influence on naming in Africa. Above all, the names given to male children show the place of the male child in the Igbo society as the head of the home.

1.7.3 Naming according to Strength, Power, Greatness, Toughness

Surprisingly, it was observed that a low percentage response identifying strength, power, and toughness was recorded in Table 4c above. Such virtues are accorded to men and rarely to women. This is well summed up by Okonji (1975) as cited by Ifeka (2003:23)⁵⁹ that women are “a deprived group, incapable of giving focus and direction to cultural development, of low status, economically dependent on men, with few legal rights and no political responsibilities”. An example of names given to women in respect to the belief is *Nwanyimeole* “what can a woman do?” and *Agunwanyi* “a strong woman”. However, names depicting strength, power, greatness and toughness are abundant for the male child and extremely few for the girl child. Such as:

Table 10: Names that reflect strength, power, greatness and toughness for the male child

Names	Meanings
Agu	Strong fighter
Agubuzo	The lion that leads the way
Agudiegwu	A courageous man
Agueze	A brave son of a king
Akaogu	War leader
Akpu	A powerful man
Aguiyi	A brave man
Agujiobi	Lion hearted

⁵⁷ Ozumba Goddy ‘Gender ...

⁵⁸ Choge, S, ‘Towards...’ pp.1

⁵⁹ Ifeka, O. R , ‘Womanhood...’ pp.12

From the names above, it is obvious that the girl child is considered to be fickle and weak, therefore, cannot bear such names which may be the cause of subjugation of the Igbo woman. Abel (2010)⁶⁰ earlier stated that names influence the behavior, attitude, and emotion of the bearer. No wonder the male child assume the first place in everything because of the name he bears. But for the girl child, she bears names that portray her as weak and immature which is why she is being subjected to all manner of violence by the men.

1.8 Recommendations

Based on the findings of the study, the following recommendations are made:

1. Seminars and workshops should be organized to sensitize the girl-child on the need to overcome parental aspirations of becoming a beautiful housewife. They should agitate to be empowered educationally, socially, and economically.
2. Names communicate wishes and dreams of the name given; therefore, parents should begin at an early age to counsel the girl-child on the need to model her life towards some successful women academic like Prof. Aku Anagbogu, Prof. Alice Ndu, and Prof. Alele William
3. Names reflect the attitude and belief of a culture. Certain cultural practices like male preference and early marriage need to be improved upon to enable the girl-child to become empowered.
4. Future research needs to continue in this line of inquiry to investigate further in other areas of naming which may hinder the girl-child from enhancement and empowerment.

It is, therefore, crucial that campaign on re-orientation of gender issues be embarked upon to counter negative perception of names by the girl-child for the attainment of gender equality in areas of education, health, agriculture, and commerce.

1.9 Conclusion

⁶⁰ Abel ,E 'Influence of ...' pp, 65

The study investigated Igbo anthroponyms and the challenges of the girl-child. Based on the findings, the following conclusion is drawn. Igbo personal names demonstrate and capture the culture and philosophy of the people. From the names studied, it is evident that names give information about the people, their belief, history and their universe. Igbo names express the aspirations of the parents for their children, and it is made known through the names they give. Igbo names express joy, sorrow, cultural factors, and wealth which control an individual's destiny.

Traditional names are important in the modern Igbo society because of the gradual loss of the culture through Christianity and modernization. In some parts of Igboland, Christianity and modernization have taken the better part of such communities. People do not want to be associated with any form of traditional names, some have converted to Christianity and so have given up their names. Those called *Nwanyioma* 'a good-natured woman', *Nwanyiudo* 'a woman of peace', *Nwamma* 'a child of beauty' have taken up Christian names like *Chioma* "God is good", *Chukwubudo* "God bring peace" and *Chukwubumma* "God is beauty itself" a name.

Lack of communication with the outside world by the communities influences gender exclusion in Igbo homes. This implies that the higher level of lack of communication in those communities, the lower the level of gender inclusion. Positive communication exposes to sharing ideas, feelings and opinions. Men will begin to see the positive side of the names the girl child bears and appreciate her as the one who is capable of undertaking difficult tasks just to the men. Women will now be allowed to participate in decision-making at home and at the community level. Communication is fundamental for unity and gender inclusiveness. It means that men and women can interact honestly, express their feelings and be patient enough to listen to each other. This will breed unity, confidence in marriage and improve the overall performance of the female gender in the society.

Additionally, when people give up their traditional name, some important values are lost. Parents who give their children names associated with husband and motherhood do so in order to instill the need for their girl child to get married and stay married. In Igboland, it is believed that when a girl child is bestowed with such a name, divorce will never cross such a child's mind. This may be the reason why the divorce rate is low in the

traditional Igbo society. A girl who is named *Dibugwu* ‘the husband is the wife’s prestige’ cannot afford to divorce her husband because of an Igbo adage that says *afo a gulu onye na-achoje ya* [one’s name plays an important role in one’s destiny].

Also, when a girl child is named *Nwanyiudo* ‘woman of peace’, the community expect her to grow up and become a peacemaker in the family. If such a girl is troublesome, people tend to mock the individual who bears such a name.

Low self-esteem influences the girl-child to believe that she is only an object of beauty because of the name she bears. Girls who perceive themselves as such could have performance problems in academic activities. They could have difficulty concentrating on their academic work as a result of their obsession with beauty. This obsession could impact academic performance such as poor result which could lead to expulsion from school. When this happens, the family of the girl will easily marry the girl off since they believe that a beautiful girl has no brains for academic work. She is only good at domestic work. It is necessary to sensitize the girl-child through counseling on the need to make efforts on other aspects of life so that she will have a positive life outcome.

**Performance, Oral Poetics and Ideo-Aesthetic Heritages in the
'Search for the Soul' of a Poet-Cantor**

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Abstract

This paper examines Eve oral literature in the context of a poetic search for a departed poet-cantor in order to ascertain how dramaturgy and embodiment and oral poetics engage with knowledge production and dissemination. The paper makes a case that beneath the rhetoric surrounding major works pursued in African oral literature, there is still situated a broad topic concerning Eve poetic funeral songs that has rather not received much attention. This study has been carried out by employing a combination of two methods of obtaining information: a collection of ethnographic data from Ueta-Gbota in the Ketu-North District of the Volta Region of Ghana, and relevant critical published works. These data have been textually and qualitatively examined. This approach is convenient and appropriate as it enabled me to describe, analyse and critique adequately data collected, and the subject matter as a whole. The analysis is based on the hypothesis that a 'poetic search for the soul' of a departed poet-cantor creates a platform for some understanding of culture: values, practices, and aesthetic qualities. This study is significant as it has demonstrated and ascribed meaning to this aspect of Eve oral tradition.

Keywords: *Performance; Oral Tradition; Poetic; Dramaturgy; Embodiment; Ideo-aesthetic; Heritage.*

1. Introduction

The study of African oral literature has been rekindled in recent times leading to the publication of a number of literature on its various aspects such as folklore (folktales, legends, mythology), verbal arts and so on. These themes have generated numerous perceptive discussions about the role of oral literature now and in the future. This is understandable because Africa is renowned for its oral culture, demonstrated through rites of passage such as the celebration of births, puberty, marriage and funerals. The critical nature of spoken word in Africa underscores Ruth Finnegan's believe that the continent is the world's foremost in verbal arts (See Finnegan, 2007). Africans therefore, admire the artistic and creative use of language by talented and skilled people such as griots, narrators, tellers of tales, poets, composers, and so on. Oral culture is deep-rooted in Africa to the extent that globalisation and its associated technological advancement has not consumed its practice completely. Anyidoho (2003) provides a scenario where the spoken word is technologies through the means of electronic media. He notes that:

And when Akpalu himself came on the radio, or when his voice boomed into the megaphone of Uncle Kofitse Ashiakpor's gramophone – that miracle of His Master's Voice – everyone dropped whatever they were doing and gathered around the miracle

machine as the greatest of all Ewe poet-cantors spoke and sang to us in our own language (Anyidoho, 2003: 6).

In effect technology has come not to destroy, but rather to enlarge the tradition of orality in a more relevant and innovative manner. This is why it is incumbent upon oral artists to take advantage of new technologies and use them to their benefit. The challenge, however, is how oral artists can take advantage of these technologies and blend them with traditional knowledge to make the necessary impact. I have, therefore, embarked on this study in an effort to offer one more perspective on African oral traditions, specifically, oral literature in the Anlo-Ewe area. The focus really is on dramaturgy (dramatic composition and the representation of physical and symbolic space), embodiment (values, beliefs, practices, and aesthetic expressions) and oral poetics within the context of a 'poetic search for the soul' of a departed poet-cantor.

It should be clear that this is not the first time a study is being carried out into funeral elegies or funeral songs and the poetic values they adopt. Scholars like Ruth Finnegan, J.H. Nketia, Isidore Okpewho, Kichamu Akiraga and Bole Odaga have all published works on some areas of the subject. One scholar and poet who studied and adopted lyrics of Ewe funeral songs in his poems is Kofi Anyidoho. He explored the synthesis of Ewe and Western paradigms to artistically put together his poems (Note 2). Likewise, Kofi Awoonor employs rhythms and themes from Ewe traditional funeral songs in his 1964 and 1971 collections of poems (Awoonor, 1971). Awoonor, in 1974, examined Ewe elegies, particularly Akpalu's funeral dirges in their fundamental style to ascertain their inter-relatedness and significance, and the conditions that motivated Akpalu to compose them (Awoonor, 1974). He further delves into drum interpretations of these dirges as well as their circumstantial meaning. Similarly, J.H. Nketia examines in Akan dirges, themes, language, literary form, social function, structural types, and occasions for performance as well as musical qualities (Nketia, 1955). Ezekiel Alembi also discusses the role of song and dance in the context of a funeral among the Abanyole of the Western Province of Kenya (Alembi, 2009). Ruth Finnegan analyses dirges from diverse ethnic groups in Africa and observes recurring themes in African dirges (Finnegan, 1976). Liz Gunner elucidates on the significance of orality vis-à-vis the development of human culture, noting that:

Orality was the means by which Africa made its existence, its history long before the colonial and imperial presence of the West manifested itself. In this sense, orality needs to be seen not simply as 'the absence of literacy' but as something self-constitutive, *suis generis*. The accepting of this proposition has consequences for an understanding of world culture: namely, it is neither possible nor accurate to take one model that valorizes the written word as the blueprint for how the human race has developed (Gunner, 2007: 67).

This study is carved from a bigger work, in-progress, which involves in-depth examination of specific areas like 'talent-transference and parting rituals,' 'investiture of *Henɔ*,' 'functions of women in the funeral of poet-cantor,' 'performance virtuosity and fraternity among drum ensembles in Ketu-North District,' and 'anti-clockwise movement as a performance style of Ewe songs.' What suffices for this paper is a survey which attempts to combine analysis of ethnographic data with a review of scholarly publications within the general context of performance, oral poetics and artistry.

From the foregoing concise background to the research, hopefully, I have been able to set the agenda for my intentions with this paper.

This paper is organised under eight headings as follows: ‘The Field Site,’ which outlines the socio-economic and political profile of Ueta-Gbɔta; ‘Statement of the Problem and Motivation for the Study,’ makes a case for the questions to be addressed; ‘Objectives and Significance of the Study,’ indicates what I hope to achieve and its importance; ‘Methodology,’ outlines the data collection and analysis approaches; ‘Theoretical Premises,’ presents framework for theories employed thereby providing parameters for the study; ‘The search for the soul of a departed poet-cantor and ideo-aesthetic heritages,’ describes and analysis the poetic search itself; ‘Concepts, contexts and processes of Eve poetic funeral songs,’ discusses poet-cantors’ motivation and perspectives of composition; and ‘Aspects of dramaturgy and embodiment in the ‘poetic search,’” examines dramatic elements and poetic stylistics.

2. The Field Site

The field work was carried out in Ueta-Gbɔta, an Aɲlɔ-Eve speaking community. It is located in the Ketu-North District of the Volta Region. Ueta-Gbɔta is one of the eleven, or so, communities (*tokɔwo*) of the Ueta Traditional Council, which comprises Xi, Dedego, Agɔvi-Ueta, Dekpɔ-Yia, Dekpɔ-Hɔme, Dekpɔ-Dome, Adzɔtsi, Aɖrume, Ualavi, Klenɔmadi, and Atiteti. The traditional council shares boundaries with townships such as Dzodze (approx. to the North), Klikɔ (approx. to the East), Aɲlɔ-Afiadeniyigba (approx. to the South) and Avenɔ suburbs (approx. to the West). The people are chiefly farmers and *kete* weavers. Ueta-Gbɔta is noted for its thriving Eve traditional music culture which led to the formation of an ensemble called *Haikɔtu* Performing Ensemble. The poetic search was held in memory of the late *Dumega* Abraham Kɔdzovi Anyidoho also known as Kɔdzovi Nugbegble. Until his death, he was a co-founder of the group and held very important positions as its *Henɔ* (poet-cantor) and *Azagunɔ*, master drummer, (Note 1). According to Kofi Anyidoho, Kɔdzovi Nugbegble “was the last great *Azagunɔ* and *Henɔ* of his generation (Anyidoho, 2015: 9).” This revelation provides the initial impetus to pursue this study.

3. Statement of the Problem and Motivation for the Study

I have endeavoured in this paper to provide insight into Eve oral literature which has not been studied amply, specifically, into the ‘poetic search for the soul’ of a departed Eve singer, composer, performer and a poet. The question really is that, largely, many Eve youngsters have the tendency to believe that performance of funeral rituals, especially, for a poet-cantor is mundane and only offer them the opportunity to socialise at the funeral of another ‘old man’ or ‘woman.’ In this way, they relegate to oblivion the functional values of special funeral rites. Additionally, the fact that some Western scholars faced challenges that affected quality of works they did in the area of African oral tradition must give cause to African scholars to constantly work to set the records straight. Western researchers suffered from inherited biases from missionaries and colonial administrators against Africans and their culture (Okpewho, 2007: 84). Achebe (1994) has a thought-provoking opinion on the flaws of the Western critic on African literature: “the European critic of African literature must cultivate the habit of humility appropriate to his limited experience of the African world (Achebe, 1994: 1192).” However, publications (Note 3) resulting from their research activities remain on the bookshelves. The herculean task for African scholars to return to the field to work to counter the misconceptions in the pages of

these earlier works is a mandatory call.

4. Objectives and Significance of the Study

The main objective of this study is to evaluate cultural values, beliefs, practices, and artistic expression through the analysis of ‘poetic search for the soul’ of poet-cantor and oral funeral poetry, in this way, contribute towards the understanding and appreciation of Ewe traditional values. This study is significant as it will demonstrate and ascribe meaning to African literature within the context of this search. Also, as Anyidoho indicates, it is “a rare tradition in the arts” as “the last time [the *Haikɔtu* Group] performed such a ritual was almost half-a-century ago, for *Hesinɔ* Kligu Yortuvor, a lead poet-cantor for the group, when it was founded (Anyidoho, 2015: 15).” It is, therefore, important to pay attention to this dying tradition, especially so, as about fifty years ago, it was performed for a *Hesinɔ* (female poet-cantor), and this time for a *Henɔ* (male poet-cantor). The two scenarios have different dichotomies, and so shall it impact the performance of rituals differently.

5. Methodology

This work is as a result of firsthand fieldwork and literary analysis. Indeed, many researchers have collected and evaluated data on Ewe oral art forms after the pioneering works of Kofi Anyidoho and Kofi Awoonor in the Southern Ewe region. In this study, the ethnographic method was employed due to its effectiveness on productive lines of analysis and how it integrates anthropology, folklore, literature and linguistics, and enables critical perspectives on forms of verbal art. I am guided by the fact that it is one thing going into the field and another thing knowing what to collect, and yet deciding how best to interpret what has been gathered.

I have relied on two types of data: primary and secondary data. The primary data was collected in the Ueta-Gbɔta community through interaction and interview with six respondents at this survey stage (Note 4). I conducted the interviews in Ewe, the local language of the people. I took many things into consideration in selecting respondents. For instance, I considered age and experience. Some respondents were chosen for the historical perspective they could provide. The degree of competence of such respondents, without a doubt, relates to age and experience. The average age of the respondents for the historical perspective ranges between fifty-five to seventy years. Other respondents were chosen according to their special knowledge concerning the oral arts (composition and singing) and drumming. Even so, some respondents were selected by the virtue of the titles they hold in the group. Most of the interviews were conducted while the performance was on-going so as to experience the atmosphere of originality and authenticity (Note 5). I made sure I had obtained the suitable recording equipment and materials necessary for this field research. Occasionally, I joined in the performance of the songs and dances in order to create an affinity between myself and the somewhat suspicious performers, and to show that I identify with their aesthetic elements. All these were carried out with a focus on the research process itself. Ajuwon (1982), for instance, has explained the strategy of combining participatory-observatory roles:

I not only watched and collected funeral dirges of the hunters, but also I participated in their song-refrains, to the delight of the chanters [...]. As a participant-observer-collector, I paid special attention to the form and procedures of the ceremony, the innovative mode of chanting, the role of the drummers, and the audience's response to the chanter's artistry. These observations proved valuable to me in the formulation of my interview questions (Ajuwon, 1982: viii).

It should be stated that I never encountered any awkward behaviour from the performers and respondents, perhaps, due to earlier researchers such as Kofi Anyidoho's effort in letting the community see the need for documenting folklores, and the roles folklores play in the education of their children so they took an interest in the whole exercise (Note 6). Secondary data was gathered from relevant critical published works on the subject through library research.

The data have been textually and qualitatively analysed in order to draw conclusions regarding hypothesis set for the investigation. The analysis is based on the premise that oral performances provide a platform for understanding of cultural values, practices and aesthetic qualities.

6. Theoretical Premises

As I have mentioned earlier in this paper, many scholars have carried out research on the subject of African oral literature in the past. According to information available, determined collection and documentation of African verbal art forms have been made by ethnographers and foreign researchers of oral literature since the middle of the 19th century. Aspects of oral literature collected comprise fables, proverbs, myths and legends. These works have become valuable as the basis for advanced methodological and systematic studies which have developed in recent years. African scholars who followed these Western researchers adopted carefully conceived approaches in collecting and documenting oral forms to extricate the key values for instructive purposes in the indigenous communities. These scholars include Nketia (1955), Awoonor (1964), Babalola (1966), Abimbola (1975), Okpewho (1979), Anyidoho (1993), and so on (Note 7).

In 1957, Richard Dorson conducted a test to establish the relationship between a written work and oral literature. The results indicated the following three areas: 'biographical evidence,' implying that the author has experienced oral knowledge; 'internal evidence,' signifying the author's understanding of folklore; and 'corroborative evidence,' meaning that the saying, tale song, or custom inside the literary work owns an independent traditional life (Dorson, 1957: 5). Key theoretical hypotheses resulting from Dorson's study is that 'oral literature, by its very nature, is participatory.' It brings together performers, performance, and audience into one integrated manifestation of artistic vigour. This is similar to Richard Bauman's (1995) delineation of performance as a "responsibility to an audience for a display of communicative competence (Kapchan, 1995:482)." Another central premise is that 'for an oral poetics, art is not the finished product of human imagination but the very process of imagination and creativity (Anyidoho, 1983: vi).' Again, this suggestion is comparable to Conquergood's (1989) and Drewal's (1989) assertions that:

[...] performance is open-ended, but it privileges process, the temporally or processual constructed nature of human realities, and the agency of knowledgeable performers who have embodied particular techniques and styles to accomplish it (Conquergood, 1989: 84;

Drewal, 1989).

The point of these two observations is ‘the perspective of continual creation/recreation as the nature of performance of verbal arts.’ In this respect, it should be emphasised that verbal arts do not come into being “through an abstract devotion to the art of using words, but through concerns that often overflow the bounds of mere verbal virtuosity (Anyidoho, 1983: 8).” Therefore, a theory of funeral poetry can only be developed with due regard to, and understanding of fundamental beliefs and practices related to life, death and the dead. This also explains as having a view of life which acknowledges the fact that the present is in the constant creative interface with the past, and is always with the expectation of future achievements as its essential driving force. In this research, I employed the concept of ‘ethnopoetics’ developed by Dell Hymes (1981) and Dennis Tedlock (1983) to back my arguments. This concept is “an interdisciplinary construct that attempts to correct the Eurocentric and chirographic bias against non-Western, traditional ways of speaking and meaning by deriving an interpretive frame from discourse in its own cultural context (Quick, 1999: 95).” Ethnopoetics’ component of ‘infra-cultural’ is most appropriate for this study as this was, particularly, developed for research into oral poetry by Alembi (2002). It also makes provision for performance, the oral text, and the written text. Other important features of the concept are that it encourages an insider analysis and interpretation (Note 8) of works of art within a true sense of a specific community (Note 9); interpretation of oral literary pieces in their cultural context (Quick, 1999: 95); examination of oral texts beyond mere concern with stylistics in order to elucidate the theme of the study; deep involvement in dialogue and interaction in order to understand the structural and underlying issues surrounding a phenomenon and a community; the assigning of meaning to oral texts based on the cultural traditions of the performer and audience; and a close observation and participation in live performances of a given genre of oral art (Alembi, 2003: 23). The oral-formulaic theory of ‘composition-performance’ turns out to be a guiding hypothesis. According to Milan Parry and Albert Lord (1978), “singer, performer, composer, and poet are one under different aspects but at the same time (Parry & Lord, 1978: 14).” This statement critically corresponds with the personality and works of *Dumega Kɔdzovi Anyidoho*, the poet-cantor under reference, and offers the impetus for its relevance. From the above theoretical standpoints, it should be clear that research in African oral literature has not started recently. The pioneers have made great efforts to locate its study in the mainstream of literature and have put in place some foundational concepts to guide its study. I will now proceed to look at other issues at the heart of this study.

7. The ‘search for the soul’ of a departed poet-cantor and ideo-aesthetic heritages

Death, it is said, is as old as humanity. The same can be said of the practices and rituals linked to it. The dirge or elegy, which I prefer to call ‘poetic funeral songs,’ in the context of my study, and by Cuddon’s (1998) definition of it as “a song of lament, usually of a lyrical mood (Cuddon, 1998: 227)” (Note 10) has a history as a genre that can be traced to prehistoric periods. The phenomenon of mortality and the rites relating to its performance differ from community to community, and even on the global stage. The determinant of what rituals to perform depends on a people’s understanding of the concept of death itself. Since rituals go with poetic funeral songs, the perception of mortality comes to the fore yet again. Whichever way one looks at it, it was not surprising that the funeral of a poet-cantor, like *Dumega Kɔdzovi Anyidoho*, was firmly rooted in the performance of poetic funeral songs. As far as the success or failure in the performance of these songs at everyone else’s funeral can determine to what extent the

deceased had been given a fitting funeral or not, it cannot be denied a poet-cantor for any reason. I will dare say that his spirit would demand an admission of guilt from the group he led for many years, from the people he mentored, and from the community he served.

The authorial presence of the artist in literary creativity has long been established by psychoanalytic theories regardless of Roland Barthes' contrary view on it (Barthes, 1977). Barthes' position was contested by many critics including Stephen Arnold. Arnold observes that:

[...] this unfortunate state of affairs in the Western intellectual establishment, resulting from postmodernism and poststructuralism, is even worse in post-colonial Africa owing to the blurring of all the increasingly porous genres of literature, and there is such distrust of autonomous selfhood, that autobiography is in danger of losing its generic identity (Arnold, 1992: 145).

However, this is not the case with *Dumega* Kodzovi Anyidoho's artistic works (song and drum language compositions). During the funeral, his memory was activated, his autobiography was methodically-etched among his people. He composed and sung his poetry and songs, composed and beat the drums to reflect the patterns of his life. The 'poetic search for his soul' was fascinating and full of rendition of Eve linguistic acumen as his many 'souls could not desert his mortal body.'

Two days before the date of burial and funeral of the departed poet-cantor, the Ueta-Gbɔta *Haikɔtu* Performance Ensemble staged the enactment of *Azagunɔ-Henɔ Dzidzi* (poetic search for the soul of a master drummer and poet-cantor). The entire day was devoted to a performance tour which began from Ueta-Gbɔta at early morning to *Dɔlɔfi*, *Bɔlɔve* and to *Anlɔ-Afiadenyigba* divisions (*Adziehe*, *Lagbati*, *Kpongga*, *Gbonnga*, *Ablɔme*) and ended at *Tsavanya*. The performance at each stop was built around a dramatic moment when a spokesperson for the group announced the sudden disappearance of *Azagunɔ/Henɔ*. It was believed that the deceased occasionally made trips along these routes, and it was likely he 'departed' to visit his work colleagues and relatives in these communities. The emblematic occupational paraphernalia of the deceased such as drumstick (for *Azagunɔ*) and fly-whisk (for *Henɔ*) was exhibited together with his framed photograph. (Figure 1). The photograph, particularly, was conspicuously displayed in front of the procession conducting the search. This is for the avoidance of doubt about the 'target' for the search and for the hosts to confirm the identity of the deceased. A spokesperson for the hosts in these towns at each time assured the group that *Azagunɔ/Henɔ* had visited them but left to the next town. In the last town, *Tsavanya*, it was said that *Azagunɔ/Henɔ* had set off back to Ueta-Gbɔta through the bush along the cemetery. Communal affirmation and reciprocity informed all the activities carried out on the search as a formal announcement of the death of *Azagunɔ/Henɔ* were made and the invitation was extended to other performance groups in the neighbouring communities to support in performing the funeral of one of their own. These elaborate performances moved to a climax on the funeral day (two days later). The search was carried out amidst singing and dancing. Some of the songs performed were specifically composed for the occasion and the rest, old songs, composed by the deceased *Henɔ* and the group. A symbolic token of drinks and cash of One Hundred and Twenty Ghana cedis. (Figure 2) were donated by each group to the *Haikɔtu* Group in support of the funeral. The host groups also assured their counterparts on their participation in the funeral observances.



Figure 1. Framed photograph of the deceased conspicuously displayed
Photo credit: Francis Gbormittah



Figure 2. Drinks and money being presented to the *Haikɔtu* group by the hosts during the search at *Dɔɔɔfi*. Photo credit: Francis Gbormittah.

On the funeral day, a ceremonial procession was performed by the *Haikɔtu* group, moving through the four divisions of Ueta: Ueta-Tsavi, Ueta-Anyigbe, Ueta-Asiyɔ, and Ueta-Afegame. (Figures 3 and 4). Prior to the procession, a libation was poured by an elder of the group for a peaceful event. (Figure 5). This ceremony took exactly the form of those performed in the surrounding communities except that an element of a special leaf (*kpɔti makpa*) symbolism was introduced. The *kpɔti* plant is normally used in Ewe communities for compound fencing and as marker poles for land demarcation. On this occasion, its foliage was used to symbolise many song compositions of the departed composer and singer and was carried by members of the *Haikɔtu* group throughout the mission. The leaves were later deposited at the feet of the deceased (laid-in-state) as part of the departing/accompanying items of the deceased to eternity. There were special rituals performed in the drum, song and dance by the *Haikɔtu* Group to bid farewell to their departed *Azagunɔ/Henɔ*. Tribute performances were also performed by affiliate drum groups and persons like *Nyayito* (Note 11) and Master Drummer Gideon Folivi Alorwoyi, respectively. (Figure 6). The *Nyayito* group performed elegiac, expressive and nostalgic songs while Folivi Alorwoyi delivered poetic drum-languages. Other unique rituals performed were talent-transference/surrogate and investiture of a *Henɔ* (Francis Gadogo Vovoli) and an *Azagunɔ* (Ziko Gadogo) to take over from *Dumega Kɔdzovi Anyidoho* (Figure 7),

which were followed by parting rituals. (Figure 8). Again, drumming, singing and dancing heralded these events. As Kofi Anyidoho observes, “The loss of an elder great artist creates an opportunity for the emergence of a younger gifted one (Anyidoho, 2015: 9).” The group later settled down at the town square for a long valedictory performance long into the evening.

Prior to all these, there were three-hour each evening for about three weeks *Hakpa* (song practice) sessions by members of the *Haikɔtu* group to rehearse old songs and compose new ones in preparation for these events and in a display of Ewe traditional songs and culture. These devotees are duty-bound to embark on this ‘expedition.’



Figure 3. Devotees go through cradles and crannies

Photo credit: Francis Gbormittah.



Figure 4. Devotees during the procession led by elders.

Photo credit: Francis Gbormittah.



Figure 5. An elder of the *Haikɔtu* group offers libation before departure for the search.



Figure 6. Drummer Folivi Alorwoyi in performance.

Photo credit: Francis Gbormittah.



Figure 7. Talent-transference and investiture of *Henɔ* and *Azagunɔ*.

Photo credit: Francis Gbormittah.



Figure 8. The performance of valedictory rituals.

Photo credit: Francis Gbormittah.

I have attempted up to this point to examine the delineation of elegy or dirge, the experience of death and the circumstances that determine the rates relating to its performance. I have also outlined and discussed some of the essential features and performance exactitudes in a ‘poetic search for the soul’ of a master drummer and poet-cantor in Ewe tradition. I will now endeavour to examine the workings dynamics, sophistications and subtleties of Ewe poetic funeral songs.

8. Concepts, contexts and processes of Ewe poetic funeral songs

Poetic funeral songs comprise one of the means through which African values are transmitted. In this regard, the poetic search with its attendant dramatic and embodied activities will instill in the younger generation African communal values and linguistic legacies, which were deliberately woven into the songs; while increased nostalgic feelings among the older folks will be triggered. This will remind the people of Ueta-Gbota and the surrounding communities to regard themselves as social corporate beings who have a symbiotic relationship with the community in which they live. On account of this philosophy on the affiliation between the individual (and close society) and his community, attempts are always made to inculcate in members of the community important values. Aside aesthetics efforts, these poetic song performances reinforced contemporary uses of the past and offered an assessment of how the past is constantly fashioned, recreated, possessed, dispossessed, re-lived, experienced, remembered, and forgotten.

It is a generally held view that typical Africans, for that matter Ghanaians, believe in the supreme God and lesser gods in their varied forms, and in their forebears. Most of the time, this conviction is incorporated into poetic funeral songs, hence references to gods and ancestors are common. For example, one of the songs performed by the *Haikɔtu* group goes like:

Agbeme na nɛ wɔm	Life's occurrence has affected me
Metso avɔkpowo dome va tsi ama	I exist among clothes but have none to cover myself
Agbeme na nɛ wɔm	Life's occurrence has affected me
Nugbegble tɔ vem	Nugbegble's experience is painful
Ne eyia medo gbe na ɲɔɔgbea wo	When you go, send my greetings to the forebears
Medo gbe na ɲɔɔgbea wo	Send my greetings to the forebears
Medo gbe na Aɔɔɔɔ ha wo	Send my greetings to Aɔɔɔɔ and the rest

Likewise, there are mentions of names of individuals, places, and to specific incidents, be it political, economic, health and so on. One case in point is:

Nuya mi dzia, eyae mi kpɔ	The misfortune we seek for, is what we got
Fifia nu ya kea, dzre wɔwɔ me li o	In today's world, there's no squabble
Mile novisi	Promote unity among yourselves
Akpɔkpɔ wo dea klodzi ko wo nɔna	In their world, frogs are always on their knees
Ku me gbea amea ɔɔ ke o	Death does not spare anyone
Ku be agbeme menye amea ɔɔke tɔ o	Death says this world doesn't belong to anyone

Yevuwo minyaa ezu nu mi kpe	The advent of the Whites have brought us distress
Ghanatowo, eya dzi mee miele	Ghanaians, this is what we seek
Nuya mi dzia, eyae mi kpɔ	The misfortune we seek for is what we got
Wo ga gbɔ na kple ame beble	There they come with deceit
Be mi tiam ne ma yi Assembly	That elect me to represent you in Parliament
Ne ma dzra dua ɔ na mi	So I bring development to the town
Eyi Assembly, Ueta ya me nyonyom o	He's elected to Parliament but Ueta hasn't seen dev't
Aleka koe dua ga le	The town hasn't seen development

This song has highlighted political antecedents. This single subject is truthfully treated with musical significance and add-on poetic merits. I can tell that the singer-poet was keenly aware of the options his colonial history had forced on himself and on his people. These songs, like many Ghanaian elegies, provide for prescribed rituals and personal meditations. This implies that elegies in Ghana, like in many other countries, can be used for reasons other than mourning the dead. In other words, elegies provide space for individuals to examine their own existence in the world. It also follows that these elegies can be used to ponder over matters of the community itself. Awoonor notes that “Akpalu made [elegies] vehicles of self-lamentation, philosophy, ideas on morality and ethics, and comments on the total human condition (Awoonor, 1974: 12).” It is for this reason that during the poetic search, elegies particularly dedicated to the memory of the deceased were performed. All these dedications tell the story of life of the departed. Some of the songs allow the group and the general society to convey their appreciation to the deceased for having lived among them and for enjoying his goodwill.

It should be noted that the role of the audience in performance of poetic funeral songs is as important as the poet-cantor's. The audiences support the poet-cantor by singing the refrain, for instance. This sometimes helps the poet-cantor in instantaneous re-composition of the song (Saanchi, 2002: 411). It is also noted that,

The interaction between the narrator-singer and persons present takes many forms, from encouragements formulated as simple ejectives, exclamations, and handclapping to praises, repetitions, questions, and comments on the narrated text (Peek & Yankah, 2004: 55).

It must be mentioned that this audiences are well-versed in performance rudiments of elegies. If the poet-cantor criticises him/herself internally, the audience become his external critics. It is a case of “the native critic, [...] is better equipped than anyone else to appreciate the creative genius of his own culture. [...] partly because his upbringing has endowed him with superior insight into the workings of his society, the ground upon which this truth stands (Lindfors, 1975: 53).” However, the audience in the Western perspective has no ownership to the elegies because they have no hand in their composition. In this light, performers require permission to perform anyone else's elegy. Drama in the performance of African elegies due to oral and drum presentations is another difference between African and Western

elegies. These elements were replete in performances witnessed in Ueta-Gbota. I will provide detail account of drama in these elegies later in this paper. It is also notable that among the Eve, the performance of these poetic funeral songs is not a preserve of only men or women. Both sexes take an active part in rendering elegies. This was exactly the case at the funeral in reference. The role of women was equally prominent as that of their men counterparts. The devotee responsible for carrying and displaying the photograph of the deceased is a woman. This woman was always seen in the front row of any gathering, even in the procession. She also makes 'ideophones' sounds during performances. These roles are reserved for women not for the sake of expediency but for cultural connotations. For instance, carrying a photograph and being in the lead explains that women do not become targets in war, therefore if anyone had anything against the deceased for which the group might be molested, the woman raises the alarm and serves as a buffer between the warring sides. (Figures 9, 10 and 11 shows women are seen here in various performance situations).



Figure 9.

Figure 10.

Figure 11.

Photos credit: Francis Gbormittah.

In examining notions of concepts, contexts and processes of Eve poetic funeral songs, I have demonstrated that apart from mourning the dead, elegies afford individuals the opportunity to examine their own life. The performances of elegies also instill African communal values and linguistic legacies in the people. The case of Ueta-Gbota is worth noting. This study as a whole covers two main areas of the 'poetic search for the soul' of a poet-cantor: dramaturgy and embodiment. I will now examine these in detail.

9. Aspects of dramaturgy and embodiment in the 'poetic search'

Aristotle provides a classical definition of drama when he compares comedy and tragedy to the epic. He observes that song and spectacle is incorporated in comedy and tragedy while these elements are absent in epic. Aristotle then concluded that drama is a story that is acted out, not narrated (Aristotle, 1982: 72). Lisieux's also defined drama as "[...] a just and lively image of human nature, representing its passions and humans, and changes of fortune to which it is subject, for the delight and instruction of

mankind (Dryden, 1982: 603).” In this way, play has features of drama. Drama is about the man, it reflects man, and it seeks to instruct man. Drama is also “a staged art, (Di-Yanni, 1994: 755)” comprising performance staged in any location. These features of drama are observed in rites performances in Africa and in most Ewe traditions. Following the definition of drama, I will now attempt to establish the connection between dramaturgy and embodiment, which stand at the centre of this paper, and drama. Dramaturgy refers to the dramatic composition and the representation of the main elements [plot, character, stagecraft/composition, theme, repetition, dialogue and audience] of drama. Dramaturgy gives the performance a structure (Cardullo, 2005:4). Embodiment, on the other hand, has five main notions (Ziemke, 2001: 2). I will work with two which are relevant to my study: historical and social embodiments. Historical embodiment explains how,

[...] cognitive systems are not only structurally coupled to their environment in the present, but that their embodiment is, in fact, a result or reflection of a history of agent-environment interaction and in many cases co-adaptation. [...] for example, [...] knowledge depends on being in a world that is inseparable from our bodies, our language, and our social history – in short, from our embodiment (Varela & Rosch. 1991:4).

The concept of social embodiment has been tackled by Barsalou et al., which they say is a “states of the body, such as postures, arm movements, and facial expressions, arise during social interaction and play central roles in social information processing (Barsalou, Niedenthal, Barbey and Ruppert, 2003)” What the concepts of drama, dramaturgy and embodiment have in common is that they provide means for creation, imitation and representation of space and ‘the self’ in order to promote historical, cultural and social communication. In practical terms, I have examined these concepts in the context of the ‘poetic search for the soul’ of a departed poet-cantor. In respect of dramaturgy, I have looked at the physical and symbolic space and representation of the main elements of drama (mise-en-scène). With reference to the embodiment, I have analysed the nature and scope of knowledge systematically created, exhibited/transmitted by communal action through mutual understanding in a shared reality. Victor Turner refers to this as ‘communitas,’ that is, common experience “most often experienced in liminal states, in transition from one symbolic domain to another, [...], when everyday rules give way to other, sometimes dramatically different, norms, [...] (Kaplan, 1995: 480).” It is about a ‘feeling together’ which everyday experiences cannot promote.

As I have stated earlier in this paper, African elegies are composed of the society in mind. The morals and instructions expressed in these poetic funeral songs are everlasting. Aside their aesthetic attraction, they display values that make them significant to the individual and the community as a whole. These reasons might have accounted for these songs to withstand foreign influence in communities such as Ueta-Gbota. During the talent-transference ritual performance, basic and significant elements of drama such as a refrain leader and actors, and audience were present. The performances were also endowed with music and dance. The new gifted *Henɔ* becomes the refrain leader. The eldest in the group, the new *Henɔ* and the deceased (laid-in-state) are the actors while the rest of the members represent the audience. The mixture and arrangement of these central components together with the use of organised space (well-draped with curtains like the cyclorama on the theatre stage, well-arranged flowers, in this case) in the performance of rituals honouring a poet-cantor is so replete of drama. Although traditional oral drama and written drama share certain common attributes, I am not for once admitting that critiquing oral drama must follow Western conventions because there

are different approaches to their composition, organisation and performance. I am simply emphasising the point that drama exists in oral performances no matter what yardstick is used to test this phenomenon. In fact, Owomeyela (1979) notes that “Traditional festivals incorporate many elements that are dramatic in the sense that they feature elements such as costuming, impersonation and the representation of past occurrences (Owomeyela, 1979: 113).”

Communication in a symbolic domain was so abounding with sounds, smell, taste and words during the search to the extent that this could not elude my attention for analysis. The same can be said about fluidity, timely and orderly presentation of events. For instance, use of space (hosts seated and guests standing) is based on an Eve philosophy of “amedzro sie afɔ le” meaning “strength abound in the legs of the visitor.” So the visitor is the one to extend pleasantries to the host. In the context of the search, it could be said that “nu biala fe abɔe dzidzi na.” This means “a beggar has the longest arm,” or “a beggar has no choice or must have a persevering attitude.” (Figure 12). This is a knowledge system shared by all. In this space, thrived a display of linguistic acumen in pleantry exchanges. The horse-shoe formation, creating arena-like stage (Figure 13) by the *Haikɔtu* group depicts intimacy, familiarity and heightens eyeball to eyeball presentation of the message to the hosts. Some members of the group make entry onto the performance stage in anti-clockwise movement. (Figure 14). (Note 12).



Figure 12.

Figure 13.

Figure 14.

Photo credit: Francis Gbormittah.

The last dramatic element of the performances is the use of costumes. Usually, the Eve do not clad in particular attire and colour at funerals like the Akan do. In most Eve communities, any decent outfit (particularly, African prints) is enough to be used on public occasions, funerals inclusive. However, in this occasion, audience and mourners dress in specific colours, black/indigo and red to portray a state of mourning as it applies in Akan communities. This presents homogeneity in the entire Ueta-Gbɔta township, the emphasising unity of purpose, people with common values and heritages. Also, they become actors on a common stage, performing the same narrative: a ‘search for the soul’ of a departed elder colleague and lyricist.

The poetic songs performed on the search are also vivid with stylistic qualities. Metaphorical references, repetition, piling and association, digression, symbols, ideophones and imagery are some of the stylistic elements identified in these songs. I will examine few of these. Metaphorical references are in most instances about death or the act of dying presented in a language that uses copious mental imagery. It is usually mentioned in an indirect manner as in these lines: “I exist among clothes but have none to cover myself” (Metso avɔkpowo dome va tsi ama). In this viewpoint, the “existence of clothes” means “coming from a family of many people.” “But I have none to cover myself” implies “death has robbed me of them all.” Indeed, the *Haikotu* group was able to enrich their songs through the use of repetition. These occurred in the songs in the form of words, sounds, ideas, phrases, and so on. The following lines provide examples.

Agbeme na nɛ wɔm

Life’s occurrence has affected me

Metso avɔkpowo dome va tsi ama I exist among clothes but have none to cover myself

Agbeme na nɛ wɔm

Life’s occurrence has affected me

Nuya mi dzia, eyae mi kpɔ

The misfortune we seek for is what we got

Fifia nu ya kea, dzre wɔwɔ me li o In today’s world there’s no squabble

Mile nɔvisi

Promote unity among yourselves

Akpɔkpɔ wo dea klodzi ko wo nɔna In their world, frogs are always on their knees

Ku me gbea amea ɔe ke o

Death does not spare anyone

Ku be agbeme menye amea ɔeke tɔ o Death says this world doesn’t belong to anyone

Yevuwo minyaa ezu nu mi kpe

Advent of the Whites have brought us distress

Ghanatɔwo, eya dzi mee miele

Ghanaians, this is what we seek

Nuya mi dzia, eyae mi kpɔ

The misfortune we seek for is what we got

In this manner, repetition encourages participation of the audience when it comes to the parts that are repeated, and the performers to memorise the songs. Owing to the impact of repetition, the group is able to create in their hosts and audiences, sympathy and the feeling of vulnerability of man in the ‘dark world of life.’ It is for the working effect of repetition that Agyekum (2007) observes that repetition as a device in oral literature can be used to achieve the fullness of an effect, to sustain audience attention and interest, to mark off segments in oral performance, and as a formulaic device (Agyekum, 2007: 45).

Another stylistic element in these songs is voice pitch. Only a few of these are observable in these songs. However, it is evident that most African elegies have this effect, more so as most African languages have strong tonal values (Finnegan, 1976; Okpewho, 1983). Ideophones also constitute one of the stylistic techniques that are employed by the *Haikotu* group in their songs. The effect of

ideophones is felt in the form of sounds and words. These made maximum impact on the song text. In the words of Opkewho (1992), ideophones “are not like normal words to which meanings are readily assigned. They are simply sounds used in conveying a vivid impression. In short, an ideophone is an ‘idea-in-sound (Okpewho, 1992: 92).’” For example, throughout the performances, the lead woman of the group intermittently made a sound as “nhummmm nhum.” This is a sound indicative of “weight” or “heaviness.” It is interpreted as “weightiness or heaviness” of the heart of members of the group upon the loss of their elder. Also, words like “ele ɲɛɲem” were used occasionally. This word literally means “it is breaking,” but in the context of the event, it signifies “it is ending or coming to an end.” Thus, performance in memory of their departed colleague was coming to an end, and that the life of their colleague is on its last legs. It is a reality that has stricken them.

10. Conclusion

I have attempted in this study to examine African oral literature from the perspective of the ‘poetic search for the spirit’ (by the *Haikɔtu* Ensemble) of one of Ghana’s poetic voices, Kodzovi Anyidoho, whose demise has stirred up the performance of one of the dying traditions of the Eve. The claims advanced and the instances cited in the study point to one central evidence: that cultural values and aesthetic heritage in Ghana, for that matter Ueta-Gbɔta, have much to benefit from oral traditions. The study revealed that cultural values, practices and aesthetic heritage are projected strongly through language, bodily praxis, social and artistic performances during the ‘poetic search.’ Again, the study demonstrated that elegies performed by the *Haikɔtu* group were rich in aesthetic qualities as well as in unrestricted knowledge production and transmission. However, it was discovered that there is the need for societies, generally, to be familiar with knowledge systems of other societies and blend them with African oral culture in order to feature positively in the global sphere as indigenous knowledge is heterogeneous and typically confined to particular communities.

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Notes

According to my respondents and literature available about Kɔdzovi Nugbegble, he was an ingenious leader of the group and the society at large. As a poet-cantor, he enjoyed the absolute trust and admiration of the community due mainly to the usual respect to which both the 'word' and those who creatively use it are held in African societies. Kɔdzovi Nugbegble was able to transform his dreams, thoughts, feelings and insights into telling striking stories and poetry through sound (compositions, songs, drum language). He exercised prudence and enormous imaginative caution so that he did not individualise and taint the medium and the message for self-clamoring.

1. This goes particularly for poems contained in: Anyidoho, K. (1993). *Brain surgery*. Accra: Woeli Publishing Services.
2. Examples are: Gordon Innes' *Sunjata: Three Mandinka Versions* (1974) & Finnegan, R. (1976). *Oral literature in Africa*.
3. The respondents are: Kofi Anyidoho, *Azagunɔ* Zico Gagodo, *Henɔ* Francis Gagodo Vovoli, *Tsiami*, *Zɔmelo*, *Azagunɔ* Monako, all of Ueta-Gbɔta and members of the *Haikɔtu* Ensemble. I also spoke to a few members of the group on casual basis.
4. This is the preliminary stage of the entire project so interviews were restricted to main players. I will continue with additional respondents and in-depth interviews in subsequent field trips.
5. During the period, Kofi Anyidoho screened videos of his recent works carried out in the community to the people. Most of the people in the crowd identified themselves, friends and neighbours in the videos.
6. Specifically, Babalola studied content and form of the Ijala hunters chant genre; Abimbola gathered and documented Ifa divinatory poems; Okpewho investigated genre in Africa, and countered the claims made by Finnegan in 1970 to the effect that the epic genre does not exist in Africa.
7. I am an Anɔlɔ-Eve and the key respondents, Kofi Anyidoho comes from Ueta-Gbɔta, so are other respondents.
8. The specific community in reference is Ueta-Gbɔta.

9. Other scholars who define dirges in a similar manner are: Okpewho, I. (1992). *African oral literature: Backgrounds, character, and continuity* (p. 156). Bloomington: Indiana University Press, and Odaga and Akiraga (1982). *Oral literature: A school certificate course* (p. 78). Nairobi: Heinemann Educational Books.
10. *Nyayito* is a group that specialises in the tradition of Ewe funeral songs and dance established by Akpalu Vinoko.
11. I am yet to explore the anti-clockwise movement identified in Ewe song performances.

Summary of field activities

Item	Day/Date	Location(s)	Activity(ies)	Significance
1.	Wed. Aug. 12, 2015.	Ueta-Gbota (Evening)	About two-and-half hour rehearsal of <i>Haikɔtu</i> Performance Ensemble of Ueta-Gbota.	<i>Hakpa</i> (song practice) session to rehearse old songs and compose new ones in preparation for a poetic search for the soul of a departed poet-cantor (<i>Henɔ</i>) and master drummer (<i>Azagunɔ</i>), and paying of tribute to his spirit. Members of the <i>Haikɔtu</i> Group are duty-bound to embark on this 'expedition.'
2.	Thur. Aug. 13, 2015.	Ueta-Gbota to Dɔɔɔfi; Bɔɔɔve; Afiadenyigba (Adziehe, Lagbati, Kpoingga, Gboŋga, Ablɔme); and Tsavanya.	<i>Azagunɔ-Henɔ</i> <i>Dzidzi</i> (poetic search for the soul of master-drummer and poet-cantor) by the Ueta-Gbota <i>Haikɔtu</i> Performance Ensemble.	Communal affirmation and reciprocity: During the poetic search, formal information of the death of <i>Azagunɔ/Henɔ</i> was announced and the invitation was extended to other performance groups in the neighbouring communities to support in performing the funeral of one of their own. It was believed that the deceased occasionally made trips along these routes, and it was likely he 'departed' to visit his work colleagues in these communities. The search was carried out by the singing of praise and remembrance songs specifically composed for the occasion and old songs of the deceased <i>Henɔ</i> . The emblematic occupational paraphernalia of the deceased such as drum-stick (for <i>Azagunɔ</i>) and horse-tail fly-whisk (for <i>Henɔ</i>) was displayed in his memory. A symbolic token of drinks and cash (GH¢120.00) were donated by each

				group to the <i>Haikɔtu</i> Group. The groups also promised to participate in the funeral observances.
3.	Fri. Aug. 14, 2015.	Ueta-Gbɔta	<i>Bɔbɔbɔ</i> performances by the Tanyigbe Etoe Bunzu Casino Group.	This is to honour the memory of a departed artist and a relation. <i>Dumega</i> Kɔdzovi Anyidoho is noted for creating beautiful <i>kete</i> designs/cloths for sale in Tanyigbe where some of his siblings also reside.
4.	Sat. Aug. 15, 2015.	Ueta-Gbɔta and four other suburbs (Ueta-Tsavi, Ueta-Anyigbe, Ueta-Asiyɔ, Ueta-Afegame).	Early morning poetic search for the soul of master-drummer and poet-cantor by the Ueta-Gbɔta <i>Haikɔtu</i> Performance Ensemble. Laying-in-State of and Final Funeral Rites. Tribute performances by the <i>Haikɔtu</i> and the <i>Nyayito</i> Groups, and Master Drummer Prof. Gideon Folivi Alorwoyi.	This search took exactly the form of Thursday activities in the surrounding communities except that an element of a special leaf (<i>kpɔti makpa</i>) symbolism was introduced here. The foliage which symbolises many song compositions of the departed composer and singer were carried by members of the <i>Haikɔtu</i> Group throughout the mission. The leaves were later deposited at the feet of the deceased (laid in the state) as part of the departing/accompanying items of the deceased to eternity. Talent-transference, surrogate and parting rituals were performed followed by investiture of a <i>Henɔ</i> (Francis Gadogo Vovoli) and an <i>Azagunɔ</i> (Ziko Gadogo). Drumming and dancing heralded these events. As Kofi Anyidoho puts it, "The loss of an elder great artist creates an opportunity for the emergence of a younger gifted one." (<i>The Ghanaian Times</i> . Monday, August 10, 2015. p. 9). Poetic drum-language and elegiac, expressive, nostalgic songs were performed.

The Effects of Discipline on Students' Study Habits at Secondary Level

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Abstract

Education is not static but it is a continuous process. William Hutchins developed the Children's Morality Code, which emphasized the values of self-control, good health, kindness, truth, sportsmanship, teamwork, self-reliance, duty, reliability, and good workmanship (Mulkey, 1997). The research investigates nature of discipline in the school of District Mardan. The main objective of the education is character building and inculcation of some vital activities, which will extend the horizon of student's knowledge. It further talks about the effects of discipline on the students' behaviors at the school level. Most of the students follow and obey the rules and regulations of their classes. It encompasses certain angles which are affecting students' study. It deliberately explains the proper use of discipline in the secondary level of Education. The data is collected through questionnaire, which was distributed in the selected secondary schools. The collected data is explained with the help of tables. It is calculated that 98% students go to school on time. Headmistresses are responsible for maintaining discipline in their schools. They should develop such disciplinary rules, which easily be followed by teachers and students.

Keywords: Education, Discipline, Studies Effect, Habit Formation

INTRODUCTION

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The word “education” has been derived from Latin word educates, educatum or educere. Educatum and educare mean “to lead out”.

The word “Education” can be used in two senses, in a broad sense to designate all the influence to which everyone is continually subjected to the physical, biological and social environment in which he lives and in the more usual narrower sense designate the special influences organized and devised by teachers in school and places of further education.

There are two types of education formal and Informal, formal education is planned in the shape of a direct schooling, tuition and institution. Schools are specialized agencies for imparting formal education. Schools include courses, programs of studies, co-curricular activities etc.

Discipline and order, in fact, are related to each other as means to end. Discipline is much the wither motion and it always to refer to the effect on the school on the pupil’s character.

Statement of the Problem

- Does discipline have its effects on the study habits of students?
- Do discipline and study have relation to make habits of students?

Objectives of Study

- To study the existing situation of discipline in schools of District Mardan, Khyber Pakhtunkhwa, Pakistan.
- To study the students’ attitude about discipline and to find out the effects of discipline on the study habits of students.

LITERATURE REVIEW

The early 1900s brought a renewed interest in character education in the public schools. In 1916, William Hutchins developed Children’s Morality Code, which emphasized

values of self-control, good health, kindness, truth, sportsmanship, teamwork, self-reliance, duty, reliability, and good workmanship. This resulted in the formation of “good character clubs” throughout elementary and high schools with the hopes that peer pressure would be strong enough to ensure practice of these character traits. In 1924, the most comprehensive study of character education began. The Hartshorne and May study assessed character-related behavior of some 10,000 students primarily in grades 5 through 8 located in 23 communities across the United States. They found no relationship between character education and behavior, specifically as it related to honesty and helping others. This did not stop educators from continuing their programs of character education.

Field noted that many educators were concerned that moral standards continued to be threatened by industrialization, urbanization, immigration, World War I, the Bolshevik Revolution in Russia, and the laissez-faire attitudes of the 1920s.

In the mid-1930s, John Dewey focused attention of public schools on the need for moral training and development and encouraged them to provide the environment for the moral development of students. During this time, “Citizenship” readers became widely available for students; at the same time, there was a decrease in the number of formal character education programs as stability and hope returned to the country as a result of policies of New Deal. The emphasis during this time was on patriotic values (Field, 1996). During World War II, character education was reanalyzed and necessity for it was debated among educators. Although most insisted that it still should be taught in some form, others considered it too ambiguous to include in public education. Some educators attempted to persuade their peers by renaming character education. During this period, such programs as “social education,” “education for social adjustment,” and “building social foundations” were established to develop the social and civic consciousness of young citizens in order to achieve desired national goals. While the debate over character education raged during the 1940s, many classroom teachers were going about the business of teaching their students practical values through scrap drives, war bond and

stamp sales, conservation efforts, rationing, and morale building. In rural communities across America, schools were teaching students to raise and care for animals, cultivate vegetables and flowers, prepare and serve food, care for and help younger children, keep their school and community clean and attractive, and conserve everything. After the war and throughout the 1950s, formal character education gradually lessened and eventually all but disappeared. This came to an abrupt end in 1966, with publication of Kohlberg's moral dilemma theory.

In 1966, Lawrence Kohlberg linked his cognitive-development theory of moral reasoning with practice of moral education in schools. Kohlberg's theory was based on six stages of moral reasoning, whereby children could move from their present level of moral reasoning to the next higher stage through a discussion about behavior chosen in a particular situation. In the first stage, children are guided by rewards and punishment. As they move to the second stage, reciprocity becomes prominent and children will do things for others if they get something in return. At stage three, the child's behavior is controlled by adult or peer approval. At the fourth stage of moral reasoning, behavior is based on respect for authority. Moving to the fifth stage, what is right is determined by the child's personal values and opinion. Finally, at the highest stage, the child's conscience determines what is right and wrong. Here, respect for individual life and human dignity are guiding principles.

Also in 1966, *Values and Teaching*, the theory of values education, was written by Rath, Merrill Harmin, and Simon. Rath et al. proposed a seven-step process for students to determine their own values. The only requirements in this process were that the value must be freely chosen from alternatives after consideration of consequences of each alternative, it must be prized and cherished, it must be publicly affirmed, it must be acted upon, and it must be used repeatedly. The teacher could express his or her own values, but students understood that teacher's viewpoint was not necessarily right. According to Leming (1993), the teacher typically withheld personal opinions for fear of influencing students, which was not a part of the process; teacher was to respect whatever values

were determined by the students. The values clarification approach was most popular among teachers during the late 1960s and 1970s, as evidenced by a large number of handbooks sold during the time. Values clarification has been rejected by current character educators as a glaring example of all that is wrong with both contemporary society and public schools in general (Lockwood, 1997). Critics argue that in this program, there was no right or wrong; any value a student chose was correct as long as she or he could provide a rationale, and the approach did not support pro-social behavior (Lockwood). With the exception of these two approaches, moral dilemma theory and values clarification, little attention was given to the school's role in developing character until the mid-1980s (Black, 1996). According to Lickona (1993), a new character education movement began in the early 1990s. The Josephson Institute of Ethics held a conference in July 1992 and invited more than 30 educational leaders from state school boards, teacher unions, universities, ethics centers, youth organizations, and religious groups. The result was "Aspen Declaration on Character Education," which established eight principles of character education. In March 1993, the Character Education Partnership was established. This was a national coalition of business leaders, labor leaders, and representatives from government, national youth leaders, and parents, religious leaders, and representatives of media. Their goal was to place character education at the top of national educational agenda (Lickona). National organizations to promote character education are numerous. The Center for Advancement of Ethics and Character at Boston University, founded by Kevin Ryan, and Center for the R's (Respect and Responsibility) founded by Thomas Lickona, are two prominent organizations that promote character education (Black). The Jefferson Center for Character Education (Leming, 1993) and Josephson Institute of Ethics (Lickona) are also at the forefront of the movement to teach children about character. Finally, a survey by National School Boards Association in 1996 indicated that 45% of school districts surveyed offered some form of character education and 38% of the remaining districts had plans to do so in the near future (Black). These modern day character education programs emerged as a result of problems with today's youth.

METHODOLOGY AND PROCEDURE

In this chapter, methods, procedure and data collection for thesis are discussed. We first select representative institutions for research, and then we prepare a questionnaire by the help of which we collect data from respondents. It is a survey type descriptive research. It involves collecting data in order to test the hypothesis. Keeping in view the existing nature and discipline in schools and impact of rewards and punishment of personality of students, a questionnaire was prepared by the researcher for current research. It was administrated to students of three representative schools of Mardan which were **Services public school, Aziz bhati shaheed army school Mardan branch** and Iqra School and College Mardan.

Population and Sampling

In Services Public School we distributed 38 questionnaires among students for aresponse. In Aziz Bhati Shaheed Army School we distributed 42 questionnaires among students for aresponse.

In Iqra School and College Mardan we distributed 30 questionnaires among students for aresponse.

Samples

In Services Public School, from 38 questionnaires we found 32 questionnaires correct, which are filled completely.

In Aziz Bhati Shaheed Army School, from 42 questionnaires we found 36 questionnaires correct, which are filled completely.

In Iqra School and College Mardan, from 30 questionnaires we found 25 correct, which are filled completely. Percentages are derived from satisfied questionnaires, which help us to easily know the rate of discipline in representative institutions.

Analysis of Data

The important literature related to study was reviewed. The previous related studies and significant writing in field of this study were quoted. The data collected was organized

inatable, interpreted and analyzed according. The analysis has been expressed in percentage.

Finally, conclusion was drawn. As a result of this study research was enabled to make some recommendation for the maintenance of discipline in representative schools of Mardan.

ANALYSIS OF DATA

This chapter is designed to analyze the data. Tables have made. Every table has been interpreted from data, collected already from selected schools.

TABLE No 1

Question: Do you go to school on time?

Name of schools	Total	Yes		No	
Services public school	32	32	100%	0	-
Aziz bhati shaheed army school	36	36	100%	0	-
Iqra School and College Mardan	25	23	80%	2	20%
Total	93	91	98%	2	2%

EXPLANATION

100% students of Services Public School states that they go to school on time.

100 students of Aziz Bhati Shaheed Army School states that they go to school on time.

80% students of Iqra School and College Mardan states that they go to school on time

From the above analysis, we conclude that students of Services Public School and Aziz bhatishaheed Army School are more regular as 98% students go to school on time.

TABLE No 2

Question: Do you attend morning Assembly regularly?

Name of schools	Total	Yes		No	
Services public school	32	28	87%	4	13%
Aziz bhati shaheed army school	36	33	92%	3	8%
Iqra School and College	25	21	84%	4	16%

Mardan					
Total	93	82	88%	11	12%

EXPLANATION

- 87% students of services public school stated that they attend the morning assembly regularly and 13% students do not agree this.
- In Aziz bhati shaheed army school 92% students state that they attend the morning assembly regularly.
- In Iqra School and College Mardan, 84% students state that they attend the morning assembly regularly while 16% students do not attend the assembly regularly.
- From the analysis of the above question, we have found that 88% students attend morning assembly regularly while 12% students don't attend morning assembly regularly.

TABLE No 3

Question: Can you see and listen the instructions of teacher properly?

Name of schools	Total	Yes		No	
Services public school	32	28	87%	4	13%
Aziz bhati shaheed army school	36	34	94%	2	6%
Iqra School and College Mardan	25	35	100%	0	0%
Total	93	87	93%	6	7%

EXPLANATION

- 87% students of Services Public School stated that they can listen to the instructions of the teacher properly while 13% students cannot listen to the instruction of teacher properly.
- 94% students of Aziz Bhati Shaheed Army School stated that they can listen to the instructions of the teacher properly while 6% students cannot listen to the instruction of teacher properly.
- 100% students of Iqra School and College Marian stated that they can listen to the instructions of the teacher properly.
- As a result of this data analysis, we found that 93% students can listen to the instructions of teacher properly.

TABLE No 4

Question: Do your teachers come to classroom on time?

Name of schools	Total	Yes		No	
Services public school	32	27	84%	5	16%

Aziz bhati shaheed army school	36	35	97%	1	3%
Iqra School and College Mardan	25	23	92%	2	8%
Total	93	85	91%	8	9%

EXPLANATION

- 84% students of Services Public School states that their teacher comes to class on time and 16% students responded that teacher does not come to class on time.
- 97% students of Aziz Bhati Shaheed Army School states that their teacher comes to class on time and 3% students responded that teacher does not come to class on time.
- 92% students of Iqra School and College Mardan states that their teacher comes to class on time and only 8% students responded that teacher does not come to class on time.
- After the analysis of the above data, we found that 91% students agreed that their teacher comes to class on time but only 9% students have opposite comments on this.

TABLE No 5

Question: Do you like the pin drop silence in the lesson?

Name of schools	Total	Yes	No
Services public school	32	30 93%	2 7%
Aziz bhati shaheed army school	36	36 100%	0 0%
Iqra School and College Mardan	25	19 76%	6 24%
Total	93	85 91%	8 9%

EXPLANATION

- In Services Public School 93% students state that they like pin drop silence in the class during a lesson.
- Researching in Aziz Bhati Shaheed Army School all the students like the pin drop silence in the classroom during the lesson.
- In Iqra School and College Mardan, 76% students like the pin drop silence but amazingly 24% students are not in the favor of this.
- The analysis of this category shows that overall 91% students like the pin drop silence in the classroom during the lesson.

TABLE No 6

Question: Can you ask a question from your teacher easily?

Name of schools	Total	Yes		No	
Services public school	32	28	87%	4	13%
Aziz bhati shaheed army school	36	34	94%	2	6%
Iqra School and College Mardan	25	25	100%	0	0%
Total	93	87	93%	6	7%

EXPLANATION

- 87% students of Services Public School stated that they can easily ask a question from their teachers.
- 94% students of Aziz Bhati Shaheed Army School stated that they can easily ask a question from their teachers.
- 100% students of Iqra School and College Mardan stated that they can easily ask a question from their teachers.
- By this data collected and analysis, we found that 93% students can ask a question from their teacher easily.

TABLE No 7

Question: Can you discuss the topic with the teacher at the end of the lesson?

Name of schools	Total	Yes		No	
Services public school	32	18	56%	14	44%
Aziz bhati shaheed army school	36	23	63%	13	37%
Iqra School and College Mardan	25	15	60%	10	40%
Total	93	56	60%	37	40%

EXPLANATION

- 68% students of Services Public School state that they can discuss the topic with the teacher at the end of the lesson.
- 63% students of Aziz Bhati Shaheed Army School state that they can discuss the topic with the teacher at the end of the lesson.
- 60% students of Iqra School and College Mardan state that they can discuss the topic with the teacher at the end of the lesson.

- By the analysis of data collected through a questionnaire for this question, we found that 60% students can discuss the topic with the teacher at the end of the lesson.

TABLE No 8

Question: Do your teacher use Audio Visual Aids (Charts, Maps etc)?

Name of schools	Total	Yes		No	
Services public school	32	3	9%	29	91%
Aziz bhati shaheed army school	36	12	33%	24	63%
Iqra School and College Mardan	25	17	68%	8	32%
Total	93	32	35%	61	65%

EXPLANATION

- Unfortunately, in services public school only 9% students state that teachers used audio-visual aids (charts, maps etc.).
- In Aziz Bhati Shaheed Army School only 33% students state that teachers used audio-visual aids (charts, maps etc.).
- In Iqra School and College Mardan, 68% students state that teachers used audio-visual aids (charts, maps etc.).
- Unfortunately only 35% students are having audio visual aids (charts, maps etc) used during the lesson.

TABLE No 9

Question: Have you ever got a chance to work on the blackboard during the lesson?

Name of schools	Total	Yes		No	
Services public school	32	23	71%	9	29%
Aziz bhati shaheed army school	36	26	72%	10	28%
Iqra School and College Mardan	25	12	48%	13	52%
Total	93	61	65%	32	35%

Explanation

- 71% students of Services Public School state that they have got a chance to do work on the black/white board.

- 72% students of Aziz Bhati Shaheed Army School state that they have got a chance to do work on the black/white board.
- Only 48% students of Iqra School and College Mardan state that they have got a chance to do work on the black/white board.
- By the examination of the above data, we found that 65% students got this chance while 35% students cannot get a chance to work on the black/white board.

TABLE No 10

Question: Do your teacher gives prizes to the students on the best performance in the class?

Name of schools	Total	Yes		No	
Services public school	32	6	19%	26	81%
Aziz bhati shaheed army school	36	9	25%	27	75%
Iqra School and College Mardan	25	7	28%	18	72%
Total	93	22	24%	71	76%

EXPLANATION

- In Services Public School 19% students receive prizes from their teacher on best performing in the class.
- In Aziz Bhati Shaheed Army School 25% students receive prizes from their teacher on best performing in the class.
- In Iqra School and College Mardan, 28% students receive prizes from their teacher on best performing in the class.
- From the above data analysis, we found that in 24% students receive prizes from their teacher on best performing in the class while 76% students are against of this statement.

TABLE No 11

Question: Have you ever been punished for not doing Home Work properly?

Name of schools	Total	Yes		No	
Services public school	32	21	65%	11	35%
Aziz bhati shaheed army school	36	22	61%	14	39%
Iqra School and College Mardan	25	7	28%	18	72%
Total	93	50	54%	43	46%

EXPLANATION

- 65% students of Services Public School receive punishment for not doing the homework while 35% students state that they do not receive punishment for not doing the homework.
- 61% students of Aziz Bhati Shaheed Army School receive punishment for not doing the homework while 39% students state that they do not receive punishment for not doing the homework.
- 28% students of Iqra School and College Mardan receive punishment for not doing the homework while amazingly 72% students state that they do not receive punishment for not doing the homework.
- As a whole, we found that in schools 54% students receives punishments on not doing the homework and 46% students do not receive the punishment.

TABLE No 12

Question: Do you obey the code of conduct (rules and regulations) of the class?

Name of schools	Total	Yes		No	
Services public school	32	28	87%	4	13%
Aziz bhati shaheed army school	36	34	94%	2	6%
Iqra School and College Mardan	25	21	84%	4	16%
Total	93	83	89%	10	11%

EXPLANATION

- 87% students of Services Public School obey the code of conduct (rules and regulations) of the class while 13% students do not obey.
- 94% students of Aziz Bhati Shaheed Army School obey the code of conduct (rules and regulations) of the class while 6% students do not obey.
- 84% students of Iqra School and College Mardan obey the code of conduct (rules and regulations) of the class while 16% students do not obey.
- From the study of this data collected, we have found that 89% students obey the code of conduct (rules and regulations) of the class while 11% students do not obey.

TABLE No 13

Question: Do your teacher punish the students on misbehavior during the lesson?

Name of schools	Total	Yes		No	
Services public school	32	30	94%	2	6%
Aziz bhati shaheed army school	36	35	97%	1	3%

Iqra School and College Mardan	25	23	92%	2	8%
Total	93	88	95%	5	5%

EXPLANATION

- In Services Public School 94% students state that they receive punish on misbehavior during the lesson.
- In Aziz Bhati Shaheed Army School 97% students state that they receive punish on misbehavior during the lesson.
- In Iqra School and College Mardan, 92% students state that they receive punish on misbehavior during the lesson.
- We conclude that 95% student states that they receive punish on misbehavior during the lesson while 5% students do not agree on this statement.

Findings

1. 98% students go to school on time.
2. 88% students attend the Morning Assembly regularly.
3. 93% students can see and listen to the instructions of teachers properly.
4. 91% students said that teachers come to class in time.
5. 91% students like a pin-drop silence during the lesson.
6. 93% students can ask a question from their teachers easily.
7. 60% students can discuss the topic with the teachers at the end of the lesson.
8. 35% students said that their teachers use audio-visual aids often.
9. 65% students have a chance to work on the blackboard during the lessons.
10. Only 24% students said that their teachers give prizes to the

students on best performances
in the class.

11. 54% students receive punishment
for not doing homework
properly.

12. 89% students follow the code of
conduct (rules and regulations) of
their classes.

13. 95% students said that their
teachers punish the students on
misbehaving during the lesson

Discussion

The analyzes of the data collected through questionnaire from students led researchers to draw the following conclusions about nature of exciting discipline in the three representative schools of Mardan. It is very pleasing to know that majority of students come to school regularly. It is also a healthy sign that most of the students reach the schools on time. It is quite satisfactory that majority of students attend the morning Assembly regularly. It is also concluded that most of the students like to have a permanent seat in the classroom. It is pleasing to note that majority of the students can see and listen the instructions of the teachers properly. It's quite astonishing that majority of the students like a pin-drop silence in the classroom. It is a healthy sign that most of the students can ask questions from their teachers easily. It is also concluded that majority of the students receive the attention of their teachers equally. It is pleasing to note that most of the students can discuss the topics with the teachers easily at the end of the lesson. It is disheartening that majority of the students said that their teachers do not use audio-visual aids often. It is quite satisfactory that most of the students have got the chance to work on the blackboard during the lessons. It is also concluded that majority of the students have group leaders to lead them in-group activities in the class. It is again disheartening that most of the students told that their teachers do not give prizes to the students on best performance. It is quite satisfactory that majority of the students do their homework daily and properly. It is a healthy sign that most of the students follow and obey the rules and regulations of their classes. It is concluded that majority of the students like strict, punctual and hardworking teachers.

Conclusion

It is concluded that majority of the students said that their teachers are being observed by the principal and senior teacher during the lessons. The best students are also awarded and encouraged by the principal in the morning Assembly.

RECOMMENDATIONS

After collecting data through questionnaire and studying relevant literature, the following recommendation are made for the improvement of discipline in the schools at Mardan.

1. Students should be kept busy in different types of co-curricular activities because minds may read to undisciplined behavior.
2. Reward system should be introduced for learning and maintaining discipline among the students.
3. Children should be appreciated for their good disciplinary attitude in order to motivate other students towards a better discipline in the class.

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The Lived Experiences of the Repatriated Overseas Filipino Nurses from Libya

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Abstract

This phenomenological study aimed to explore the lived experiences of the Filipino Nurses throughout the repatriation process and to provide better understanding on their experiences. Thirty snowball-earned participants who were repatriated from Libya to the Philippines in different dates thru land and sea-routes from August 2014 to June 2015 were interviewed. There were various prompting factors pertaining to the existing situation, employment environment and personal choices suggesting that Libya was not a favorable working ground for nurses. The study revealed the honeymooning, reflecting, stabilizing and regenerating behaviors towards re-entry issues after repatriation. Challenges encountered include career anxiety, kingpin phenomenon, unmet personal expectations, employment rejection, age discrimination and being a penniless returnee. The diversity of the generated sample had revealed varied discernments towards the repatriation experience. The results emphasized that career anxiety prevailed among repatriates and that they had mainly resorted to self-determination measures to secure employability after repatriation.

Keywords: nurse repatriation; transition; re-entry; career anxiety; self-determination

1. Introduction

Working overseas is a multi-faceted experience. Financial gains commonly drive Filipinos to secure job overseas withstanding the emotional stress of not seeing loved ones for a period of time. Challenges were endured during the overseas experience mostly aiming to secure a better future for the family.

Libya, an oil-rich North African nation, have been one of the grounds providing employment to Filipinos. For the year 2014 alone, the Philippine Overseas Employment Administration (POEA) had estimated around 4,395 deployed OFWs where 1,503 were newly-deployed and 2,892 were rehires. Presumably, the figures for the newly-deployed workers constituted only those sent prior to the Department of Foreign Affairs' (DFA) declaration of Alert Level 2 (Restriction Phase) and before imposing deployment ban in 2014. At this time, Libya is home to about 13,000 OFWs mostly medical-related professionals.

After the Civil War that ousted Muamar Gaddafi in 2011, civil unrest beset Libya. The country was unable to hold any peaceful resolution on a post-uprising situation and has not

been able to maintain any stable government to preside it. The mounting civil unrest led to unexpected circumstances especially for overseas workers. This led the Philippine government to declare a moratorium on sending OFWs after May 23, 2014 as Alert Level 2 was imposed on the conflict-stricken country (Locsin, 2014). Subsequently due to the massive deterioration of peace and security in Libya, the Philippine government raised alert status to Level 3 (Voluntary Repatriation Phase) on May 29, 2014. Under Alert Level 3, Filipinos staying in Libya were persuaded to leave voluntarily the earliest possible time with the Philippine government shouldering the cost for repatriation (Santos, 2014). As the situation worsened the DFA raised the alert to Level 4 on July 2014 which means Mandatory Repatriation of OFWs who were still in Libya. In the same month two Filipinos became casualties in the ongoing strife: a heavy equipment operator was kidnapped and beheaded by militia in Benghazi and a Filipina nurse was abducted and gang raped in Tripoli. However, only 1,625 OFWs of the estimated 13,000 have returned to the Philippines as of 2014 (Dela Cruz, 2014). Repatriation was still continuing at the time of this study. The DFA thru the Office of the Undersecretary for Migrant Workers' Affairs (OUMWA) estimated that the government had repatriated 5,331 OFWs from Libya with their dependents, as of June 27, 2015.

2. Statement of the Problem and Motivation for the Study

The medical or health service sector of Libya has largely been dependent on foreign health professionals. Filipino nurses in particular constituted around 60% of this sector (Lamloum, 2014). It is therefore understandable that nurses constitute most of the repatriates from Libya.

Repatriation is an unexpected event in the life of an overseas worker. It puts the worker in a precarious situation where decisive action has to be made with so many factors to consider other than security from harm. This study was conceptualized based on the experience of one of the authors as a nurse and OFW. It endeavors to explore the lived experiences of the Overseas Filipino Nurses throughout the repatriation process from Libya and to provide insight on the repatriates' special situation through first-hand information of the general situation they have experienced.

Let the reader be aware, however, that this paper did not intend to present a critique of repatriation procedures or to analyze any shortcomings of the reintegration programs offered by the Philippine government. This research aimed not to generalize the experiences of the participants who joined the government-led repatriation conducted in various dates. It was not practical to draw specific set of assumptions and conclusions considering the diversity of the participants since they were from different geographical cities and towns in Libya. However, maximum efforts were utilized to collate, classify and analyze the information gathered to generate themes and concepts from the experiences of the repatriates.

There were three questions addressed to gain insights on the experiences and perceptions of the repatriated nurses namely: a) *what prompted them to join the repatriation?* b) *What were their experiences during repatriation?* and c) *What were their experiences after repatriation?*

3. Objectives and Significance of the Study

This study can be considered relevant as it gives insight on the actual experiences of the repatriated nurses from their own accounts and perspective. It exemplifies the experiences of

repatriated OFWs and represents the unheard voices of other health professionals and OFWs who had undergone repatriation or undergoing repatriation. It will yield information that could serve as a baseline in the formulation of strategies and policies related to repatriation of overseas workers. This is relevant with the fact that Filipino nurses and other health professionals constitute a great proportion of OFWs in the conflict-prone countries in the Middle East and North African region. It may also give insights to other nationalities on the effects of repatriation to migrant workers and spur concern to further enhance efforts to ensure safety of migrant workers. Additionally this paper can serve as a ready reference for future studies. This can draw an expansion of researches focused on OFW repatriation and to other related fields of interest dedicated to migration.

4. Methodology

Lived experience of the world of everyday life is the central focus of phenomenological inquiry. It is the lived experience that presents to the individual what is true or real in his or her life. Furthermore, it is this lived experience that gives meaning to each individual's perception of a particular phenomenon and is influenced by everything internal and external to the individual (Streubert& Carpenter, 2011).

Data for this study were elicited from 30 participants. It was essential to collect information from this sample as repatriation occurred in various dates from May 2014 up to the time of writing. Moreover, the country of Libya has a huge land area and Filipino Nurses were scattered in various towns and cities - the situation in one area may be different to another. Thus, specific criteria were set for the qualification of a participant. The inclusion criteria set were as follows: a) has been deployed to Libya and worked as a nurse, either in the government sector or in private institutions, and b) has joined the government-sponsored voluntary or mandatory repatriation program from May 2014 to June 2015.

Initially, purposive sampling was done to select participants. Invitation was posted on social media forum group *MOH Flash Updates*. It was done to generate initial volunteer participants together with the personal contacts and associates of the researchers. Online invitations were sent to various prospected respondents assuring their confidentiality and anonymity.

In order to trace additional participants or informants, the authors used snowball sampling to expand the sample by asking one informant or participant to recommend others for interviewing. The online participants were also requested to convince their co-repatriates or former colleagues in Libya to join the study to increase the number of informants and likewise to substantiate the responses of the former.

Embraced with the nature of this type of study, semi-structured online interview method was used to collect definite descriptions of the remembered experience. The interview was composed of questions that sought to elicit the data needed. A pilot data gathering to two known associates of one of the authors was conducted before proceeding to send questions to others and looking for further participants. This was a valuable method that served as an opportunity to reflect on predetermined-questions raised and restructure them to a manner that will be easier to understand. Each of the participants was provided with the same main questions. However,

further data were extracted depending on the responses they have presented. Their responses were saved as a Word document file on a computer.

After earning the desired number of respondents and confirming that saturation of responses has been reached, personal interviews were performed to four purposively chosen members of the sample. The interviews were conducted in various locations and each done separately to seek clarification and explore the topic in greater depth. Two of the four chosen respondents joined the sea-route repatriation (Libya-Malta route) last August 2014, and the other two joined the land-route repatriation (Libya-Tunisia route) with different dates of occurrence. The purpose of collecting data from this manner is a form of triangulation to contrast the data and validate if it yields similar findings.

The demographic data and employment information were taken and used to describe the participants and assisted the investigators in deriving meaning to the experiences from the participants' perspective. These include the respondents' age, gender, civil status and number of dependents. Further, employment information consists the duration of stay, position, job placement and monthly salary.

Written narratives regarding the experienced program of repatriation were recorded. The qualitative analysis of data gathered was done by the researchers. The researchers had been constantly reviewing set of related literature regarding the current events in Libya and other theoretical and conceptual literature to associate the responses extracted from the informants.

The authors acquired an understanding of the lived experiences of the informants as contained in the constructs of the intuiting process. To ensure that data will be explicated accordingly, the author involves five phases according to Hycner (1999) as cited by Groenewald (2004).

5. Results and Discussions

Demographic and Employment Profiles of the Repatriates

Respondents were mostly single females at the age range of 25-52 years with no dependents and were assigned as Staff Nurses at various government hospitals deployed thru employment agencies and have stayed in Libya for about 2-3 years earning P30,000 to P40,000.

Prompting Factors to Repatriation

There were various factors that prompted the nurses to join the repatriation. These were factors related to the existing situation, employment environment and personal choices. Nurse-repatriates were challenged by the prevailing circumstances brought about by the civil unrest. They were confronted with the question on whether to *stay and hope for a coming resolution or to leave, get unemployed and start anew.*

The prompting factors related to the existing situation of civil unrest pertain to the circumstances experienced by the repatriate that indicate *foreseeable and eminent threat* including a wide-eye experience of seeing presumed ISIS men marching on the street, and gun fires and bombings in the city of Tripoli, *violence and irrational treatment to foreigners, devaluation of the Libyan currency and "the feeling of worthless dinars."* Aside from the worsening security situation, there were problems encountered by the repatriates that pressed them to leave

particularly the devaluation of Libyan currency due to unstoppable rising rate of US dollar and the inclining prices of commodities, and the massive difficulty of sending remittances and closure of remitting bank outlets. It is empirical to note that the Libyan currency is not an acceptable foreign denomination in the Philippines, and the only way to transform the hard-earned dinars was to send to remitting centers or buy local goods or gold which became highly priced as well.

Meanwhile, employment-related factors were the unfavorable circumstances faced by the respondents related to their work and remuneration. These include *delayed salaries, understaffing and increasing workloads and unavailability of return tickets*. Very evident among all the participants is the delay of salary that ranged from two months to a year even before the outburst of the civil unrest. The dilemma worsens when the political instability occurred. There were repatriates who went home and were unable to secure their due compensations.

As mentioned earlier, 60% of the foreign health professionals in the medical sector in Libya are Filipino nurses (Lamloum, 2014). Thus with the increasing number of Filipinos going home, it has drastically affected the workforce of the institutions. There were repatriates who finished their employment contracts, however, their employing hospital cannot provide their return tickets and it usually takes months before it will be handed to them. Repatriation which is shouldered by the Philippine government had been a sort of short-cut alternative for these repatriates.

The personal factors were related to the repatriates' intentions particularly regarding their families, career and perception towards the repatriation. The *family over money principle* which was manifestly affirmed by most of the participants reflects the concern to the worrying loved ones left in the Philippines. They opted to leave their current posts even though dreaded to foresee unemployment. There were notable responses emphasizing the acceptance of the unfulfilled expectations and had expressed an explicit plan to direct a reconstruction of the career like going back to the school or starting to establish own business.

With the previous experiences shared by their counterparts who joined the repatriation, some repatriates recognized that the travel with colleagues and co-Filipinos was also a delightful experience, motivated them to participate instead of taking other commercial flights.

The current study had exposed the negative experiences of Filipino Nurses deployed in Libya. There was an immense threat within the context of safety among foreign workers. However, the uncertainty may not be posed directly but in some extent felt indirectly among Overseas Filipino Nurses.

The Repatriation Process

The study included participants from different repatriation dates and highlighted varying experiences. The earliest encountered set of participants was repatriated on August 14-17, 2014 and the latest were on June 20-23, 2015. Unfortunately, no single repatriate joined the voluntary repatriation conducted on May to July, 2014 from among the respondents.

From the data gathered from the repatriates, there were two major routes of repatriation - through the Libya-Malta exit (sea route) and Libya-Tunisia exit (land route). The sea-route was conducted only once which started on August 13 with a ship docked from ports of Benghazi then to the port of Misurata on August 14. On the other hand, the land-route repatriation was conducted since May 2015 and has continued up to the time of study. It was conducted depending

on the number of willing Filipinos who enlisted and coordinated with the Philippine Embassy in Tripoli.

The authors were able to secure sample from sea-route repatriation. There were nine (9) Filipino nurses who joined the sea-route repatriation and all of them were enlisted through the Rapid Response Team based in Misurata, Libya. This constituted 30% of the sample. These repatriates were mostly from central or western cities of the country. Unfortunately, there was no secured informant with the repatriation conducted in Benghazi who joined the same ship with those from Misurata.

On the other hand, there were 21 informants who joined the land-route repatriation from August 2014 to June 2015 or 70% of the whole sample. Schedules of repatriation were commonly announced by the Philippine Embassy in Tripoli. Enlistment and coordination process were done by the repatriates especially for those who were far from the embassy location. Repatriates were asked to stay at least two days prior to the scheduled date of travel and submit their passport. They were required to stay in the embassy at least the night before the scheduled travel to Tunisia.

Interestingly, based on the responses earned from the informants, the land-route repatriation has shown higher degree of satisfaction among the repatriates than the sea-based repatriation. The Rapid Response Team that headed the repatriation program both through sea-route and land-route had been effective in assuring the safety of the participants.

Implied Definitions of Repatriation

Repatriation to the respondents was defined as an *escaping measure*, as the *last alternative* and as *a way to start a new beginning*. Repatriates consistently stated the intense violence and were apprehensive for the continuing deterioration of safety and security in the country. There were informants who experienced direct hostility among the locals. Repatriation was believed to be the means to escape from the unfavorable circumstances in the country.

Most employers were unable to provide return tickets. The non-existence of guaranteed flights and the frequent threats at the country's airports instilled fear among the respondents. They believed that repatriation was a short-cut to secure a trip going back to the Philippines as repatriation schedule was frequently announced.

A number of the respondents have already accepted the fact that they need to start from the beginning again. Most of the participants were much concerned for unemployment. They were willing to undergo series of job hunting again, particularly searching overseas employment, even though not knowing which next country they will be destined again. They have anticipated that they will be going to start the long process of applying and waiting for another overseas stint.

Attitudes After Repatriation

It was observed that repatriates have varied approaches on how they identify the repatriation experiences. These approaches were evident from the generated responses. These embody their behavior on how they slowly go through the process of reintegration and can be classified according to the following stages:

Honeymooning. This period is characterized by intense excitement in returning home and in experiencing home country environment. It includes the gratifying set of activities and experiences by the repatriates right after their arrival in their home country. *Re-establishing social networks, vacationing, indulging to missed experiences and getting monetary claims* are some remarkable themes from the responses.

Reflecting. The period characterized by unfavorable emotions towards the negative effects of repatriation. This includes the feelings of *reverse homesickness, chopping board situation and devaluing of experience.*

Stabilizing. The period characterized by re-adjustment to challenges during the re-entry period. This includes *counteracting alienation and re-adapting to present social situation.*

Regenerating. The period characterized by slowly adapting to the re-entry issues and utilizing positive coping measures towards securing an employment. This includes *career reframing and reconfiguration, and seeking employment information.*

Challenges Encountered

The life after repatriation entailed challenges that were faced by most of the repatriates. These were generally related on the sudden employment transition and re-entry issues. Challenges encountered include career anxiety, *kingpin phenomenon*, unmet personal expectations, employment rejection, age discrimination and being a penniless returnee.

The repatriation experience posed difficulties among the repatriates. These had been the resultant of the loss of job, the undervalued earnings and the inability to obtain their earned money. The repatriates who had the least time of preparation for repatriation presumably bore the least understanding of what will transpire in the reintegration period and had proceeded to a rougher post-repatriation experience. Limited number of career possibilities were regularly been mentioned. Looking for a new placement for work, both for local and overseas, was seemingly difficult among aged and seasoned repatriates and for those who were not able to secure employment documents from their employers.

Coping Strategies

Gradually the repatriates developed strategies to cope with difficulties and recovery towards adaptation. Adaptive measures utilized include *maintaining family and seeking social support, searching for career alternatives, proactive thinking and diversion of attention.*

The participants were able to utilize positive adaptive measures after the repatriation experience. Most of them focused on counteracting unemployment. The major concern of the repatriates was the desire to procure a sustainable income after repatriation. Through self-determination, support by the surrounding individuals and the government, repatriates were able to counteract the challenges present. The ability to recognize valuable opportunities, positive experiences, and learning outcomes were also observed to be helpful strategies for reintegration.

6. Conclusions

The situational and employment-related factors reflect the repatriates' negative experiences on their work positions and to the existing conditions in Libya. Personal factors

constitute the driving or pulling force in leaving Libya and to return to the Philippines. Joining the repatriation program was a multi-causal judgment among the repatriated Overseas Filipino Nurses.

The diversity of the generated sample had revealed a varied discernment towards the repatriation experience. The results emphasized that career anxiety prevailed among repatriates. There were varied reintegration adjustments experienced by the repatriates but they had mainly resorted to self-determination measures to secure employability after repatriation.

The results of this study can provide insights toward a more desirable program and policy changes concerning the Overseas Filipino Workers and this can be a positive initiative for more researches dedicated to this population.

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Examining Relationships in Holistic Education

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The focus of holistic education is on relationships: the relationship between linear thinking and intuition, the relationship between mind and body, the relationships among various domains of knowledge, the relationship between the individual and community, the relationship to the earth, and our relationship to our souls. In the holistic curriculum the students examine these relationships so that he or she gains both an awareness of them and the skills necessary to transform the relationships where it is appropriate.

- Jack Miller

Keywords: holistic teaching; whole teacher; tradition education; spirituality in education

1. Introduction

This paper is aimed at indicating how the course *THE HOLISTIC CURRICULUM, CTL1110H S*, which I took in the summer of 2015 at the Ontario institute for Studies in Education of the University of Toronto, helped me resolve some relationship problems as a student. The course also showed me how to be “the whole teacher”, which Miller (2010) defines as “Whole teachers practice patience, presence, caring, love, and humility. The whole teacher is also a lifelong learner who is humble enough to realize that the journey to being a whole teacher never ends” (p. 96). This paper is presented in three parts: In the first section, I describe three kinds of relationships: Forgiving, learning and caring, and discuss their implications for teacher education. The second section discusses how to become “the whole teacher” by successfully developing community in the classroom. The final section presents a conclusion, which discusses the importance of the holistic curriculum in dealing with issues relating to the relationship between teachers as “whole teachers” (Miller, 2010) and their students.

2. Forgiving, Learning and Caring

What is the role of the teacher? Michele Irwin (2014) also contemplates this question, stating “What am I when I stand at the classroom door? Before I turn the knob and go in, what do I bring with me? I don’t walk through the door merely as *teacher*” (p. 61). Irwin’s questions are important because they show the responsibility of “the whole teacher”, and point to the need for teachers to engage in deep reflection before entering the classroom.

Based on my own experience as a student, I have observed teachers who were certainly not “whole teachers”. I had always envisioned a teacher as being a caregiver, a friend and a parent; this vision suddenly changed during my second year of high school when I met my mathematics teacher. I decided to take the entrance examination for the Performing Arts program at Fudan University. In order for a student to study at Fudan University, he or she needs very high grades; this program helps students increase their chances of succeeding in the overall Chinese university entrance examination. For example, when other universities needed a score of 550, Fudan would only accept students whose scores exceeded 650. However, I was encouraged by the hope that if I successfully passed the performing arts examination, I would only need to get a score of 550 in order to be accepted at Fudan. This examination consisted of two parts. The first part was a writing examination. The second part was a vocal music interview. Before applying and qualifying for the artistic examination, I had to first obtain the certificate in Provincial Level A in Vocal Music. Therefore, at the end of my second year of high school, my parents hired a music professor at a university in our city to help me prepare for this exam. The music professor told me that I should practice everyday so that I could improve my skills in a short time. Learning music was a very intense and time-consuming process. I only had two months left to prepare for the certificate examination, however, my high school, being the only advanced high school in our county, was primarily focused on academic achievement and not on extra-curricular activities; there was clearly a bias against those who were talented in the arts. Therefore, students spent a lot of time studying and were under a lot of stress. As a result, I booked the music room at our school and practiced for one hour after I finished my classes before the self-study started. My father had to drive three hours from my home to the university every week. I was motivated by the tremendous amount of care and attention that my parents devoted to this venture, and I made a concerted effort to learn as much as I could.

Then the nightmare began on my third day of practice. The mathematics teacher who was in charge of our class began to cause trouble for me. He was mad at me and he asked me to stand in his office after I finished practicing. He said many inappropriate words to me, and accused me of having a negative effect on the whole class. When I

went in and out of the classroom during the break periods, I was told that I distracted the students who were doing self-study. He later blamed me, stating it was my fault that our class ranked last in our grade. He mentioned that because I was learning vocal music, the marks of the whole class dropped. He said that I affected the learning atmosphere in our class, and asked me to either stop preparing for the performing arts examination or to leave his class. He would punish me by asking me to stand up during every mathematic class. I was eventually forced to transfer from the science to the humanities department at the end of the second semester in the second year of high school. However, I continued to persevere and I was successful; I obtained the certificate and passed the writing test of Fudan University's performing arts examination at the beginning of the third year of high school. Bases on my personal experience, I believe that a teacher should show care to a student. I believe that a responsible teacher should help and encourage students in pursuing their dreams, rather than asking them to give up their dreams.

I would also like to give another anecdotal example, which illustrates the lack of holistic practice on the part of a teacher by again making reference to my experience in preparing for the performing arts examination. I contacted my music professor before I participated in the vocal music interview of Fudan University. The music professor said that I needed to practice for three months before taking the vocal music interview. The reason was that this interview was quite competitive in our country. I talked with the history teacher who was in charge of our class at that that time, and told her that I had to practice with the music professor in the university on weekends and practice in the music room in our high school during breaks on weekdays. The history teacher immediately refused to accede to my request. She said that it would affect the learning atmosphere in our class if there were a student practicing music for three months. She decided to only give me two weeks, or I had to leave her class. I had no choice but to abide by her decision. As a consequence, I failed the vocal music interview because I spent less time practicing than other competitors. I was the subject of much ridicule when students and teachers of my high school found out about the result. Having failed the artistic examination had a domino effect as I also failed in the Chinese university entrance examination because of my limited study time in humanities. When I transferred to the humanities in the second year, teachers had already finished teaching the content and were in the process of reviewing the material. For many years, I harbored considerable anger and resentment towards these two teachers. I felt that I would never be able to forgive them nor was I able to forgive myself. However, all this changed when I took Professor Miller's courses *CTL1106H S SPIRITUALITY IN EDUCATION* and *CTL1110H S THE HOLISTIC CURRICULUM* during my Master's program at the Ontario Institute for Studies in Education of University of Toronto.

In Professor Miller's class, many students shared their life stories about forgiveness,

which deeply touched my heart. The meditation such as love-kindness and visualization in his class also helped me walk out of the darkness of the past. Meanwhile, Professor Miller recommended many books to us. Among them, bell hooks' book entitled *All About Love: New Visions* had a tremendous impact on my life. According to hooks (2000), "We can never go back. I know that now. We can go forward. We can find the love our hearts long for, but not until we let go of grief about the love we lost long ago, when we were little and had no voice to speak the heart's longing" (p. x). The loss of the opportunity to study at Fudan University had been a source of hurt for me everyday for over five years. However, due to that loss, I studied very hard during my undergraduate studies. I was determined to pursue my dreams of attending this prestigious university to pursue my master's degree. I conquered my difficulties during my undergraduate study. Those around me did not believe that I got accepted to University of Toronto - one of the highest ranked universities in the world.

While taking Professor Miller's class, I started to notice a gradual change in my feelings. I started to realize that if I had not had this experience with my mathematics or history teachers, and if I had not failed the Fudan University entrance examinations, I might not be the person who achieved her goal by working hard and never giving up during those four years. I realize now that during that process, I became a better me and I got to know what I really wanted. Therefore, I decided to forgive the two teachers and myself. As hooks (2000) said: "Forgiveness is an act of generosity. It requires that we place releasing someone else from the prison of their guilt or anguish over our feelings of outrage or anger. By forgiving we clear a path on the way to love" (p. 139). Therefore, I realized that I should forgive my mathematics and history teachers. On the one hand, the two teachers were right; they wanted to build what they considered to be a good learning atmosphere in the class. They hoped that their students could achieve good scores in school examinations. On the other hand, my mathematics and history teachers were wrong. They ignored a student for the sake of achieving her goal in the class. In my opinion, these teachers should listen to every student's opinion. In *Teaching from the Thinking Heart*, Karmiris (2014) affirms that: "Listening with the intention of learning from another is fundamental in teachers' efforts to build community through dialogue in our school" (p. 182). My teachers should have tried to understand my own thoughts towards the performing arts examination and they should have supported me. They should not have made a decision for me or discouraged me without asking for my own thoughts. From my point of view, a teacher's role is to help students achieve their goals. A teacher is a great guide during students' growth.

At the same time, teachers should also show that they care about their students. A teacher once told me that she only showed up on campus when she had classes. She chose to become a teacher because teaching was considered as a stable, safe and secure profession and she could enjoy two months off during the summer time. She taught the

same material year after year. She did not care whether students listened to her in class. She said that if students wanted to pass, then she would let them pass. Therefore, it was a 'win-win' situation. She got the salary and students got the passing grade. I strongly disagree with her attitude. As Miller (2010) suggests:

Instead of seeing the school as a factory where people behave as if they are working on an assembly line, the school can be seen as a complex living organism that is evolving – changing through a sense of purpose, collaboration, and a deep sense of inner direction. (p. 92)

Indeed, a school is a small society. Students and teachers should work as a team. Teachers should be present, and then students can sense that teachers are with them. If teachers show that they care about their students, they will then have more energy and courage to progress in their studies. Like Miller (2007) asserts: “Teachers should simply learn to be with students. Students can sense when we are not with them, and if this sense becomes permanent, a deep alienation can develop between student and teacher” (p. 192). He further states that teachers ought to show care through helping students make the link between their own interests and the subject matter at hand (Miller, 2007). It is my belief that if teachers pay more attention to student interests, they will achieve better results from their students because students will tend to be more motivated. When teachers use the same teaching material every year, the material can become outdated and students can become disinterested in the subject matter.

3. Be “the whole teacher”

Currently, there are many news reports in China relating to conflicts between students and teachers. These reports explain that some students never show up to class. Some students never listen to their teachers. Some students even have physical fights with teachers. From a student’s perspective, I believe teachers can apply some changes in their classrooms to make their classes seem more engaging. Being “the whole teacher” is therefore of paramount significance in the education arena. Engaging students to learn through holistic (loving and caring) practices has shown to provide a better learning environment for student growth and development. Engaging a student using fear or strict disciplinary measures, has shown the opposite, creating a negative space.

Furthermore, the whole teacher should create a healthy and caring classroom community. In *Teaching from the Thinking Heart*, Verhaeghe (2014) affirms that a holistic classroom provides a friendly environment for both students and teachers to express themselves freely, allowing them a unique opportunity to be whole people. For example, Miller (2010) points out that when teachers are mindful and pay special attention to their students, students feel gratified. This observation really resonates with

me, and reminds me of an experience I had one evening during self-study time at my high school. I went to the front desk to ask the teacher a question, but the teacher ignored me because she was playing a game on her mobile phone. At that time, I felt very uncomfortable and I clearly felt the distance between the teacher and myself. This feeling could have been avoided if the teacher followed holistic education principles, respecting students and providing assistance to students in need. In addition, this teacher could have been aware of her tone when communicating with students. Students may feel intimidated when teachers only use a serious or stern voice; therefore, making good-eye contact and smiling can help the connection between teachers and students.

In order to build a caring classroom community, it is also important for teachers to use cooperative learning methods (Slavin, 1983). For example, when teacher encourage students to practice cooperative learning, students can be motivated to increase each other's learning, and this has a positive effect on student academic achievement. Another important way of building a healthy classroom community is to use a classroom circle (Johnson, 1984). Teachers could ask students to sit in a circle when students are going to speak and share their stories with the whole class. Creating a classroom will help students become less fearful and feel warmth and love.

Moreover, in order to improve their practice and enhance student learning, the whole teacher can apply three processes or orientations to the curriculum: transmission, transaction and transformation as suggested by Miller (2010). In transmission teaching, teachers help students master academic subjects by focusing on textbooks and explaining to students when they have questions. Teachers will also help students develop basic skills such as reading as well as writing and students should learn to adopt various cultural values from teachers. On the other hand, in Transactional teaching, students are required to develop problem solving, inquiry and critical thinking skills. One of the most important social skills a person can learn is how to resolve conflict in a constructive manner. Furthermore, resolving conflict in a safe and positive manner supports transformative critical thinking skills. This, in turn, will also help students develop wisdom, compassion and wholeness through experiential learning. Therefore, it is obvious that holistic teaching processes are a great "tool for growth and development to prepare students to be productive, purposeful, knowledge generating and humane citizens" (Schrage & Giacomini, 2009, p. 45).

4. Conclusion

All in all, my personal examples show the negative results in education if the teacher is not "the whole teacher". In my opinion, a higher degree or diploma does not necessarily translate into being an excellent teacher from a professional perspective. To

be an effective teacher requires a unique set of knowledge and skills other than the common subject matter knowledge. Providing teachers with the knowledge, skills and practice to become “a whole teacher” is fundamental to education reform. Furthermore, the quality of teachers has been recognized as the most important factor that influences student performance and learning experience. Based on these situations, holistic education should be promoted because it helps to build a soul-to-soul connection between students and teachers. A teacher is also a caregiver, a parental figure to students. It is of paramount importance for teachers to create a trustful, valued, safe, healthy and caring classroom community for their students for positive growth and development. Meanwhile, to nurture the student, the whole teacher should make use of transmission, transaction and transformation processes in their teaching, by incorporating these holistic values. Therefore, I believe that the practice of holistic education will have a positive effect on teaching throughout the world in a positive learning manner. Students will receive better education and become well-rounded persons.

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