

Migration and Culture Shock: Neo-Cultural Praxis and Mathe-Logic Reformations in Selected Texts

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Abstract:

The study examines 'Migration and Culture Shock: Neo-Cultural Praxis and Mathe-logic Reformations in *Babel of Voices*, *Tinuke's Last Dance*. It also reviews various feelings and excruciating experiences of the people. This provides a discursive analysis of society and constant need to x-ray those aspects of cultural trends that are problematic. The research is library oriented. Psychological and historical approaches are used in the study as theoretical framework to achieve greater result concerning issues raised in this study and writer's lenses through the society. In a nutshell, the findings of this research highlights those social problems to draw attention of the audience on various aspects of acculturated behaviours vis-à-vis education that may have touched the playwright to initiate discourse in the guise of critiquing these anomalous situations for highlighted reforms. *Babel of Voices* situates Charles Okwelum as the likely person who will advance or take Ola Rotimi's banner in creativity. It also attempts to look at the society to inform audience on the relevance of exposing these abnormal practices and challenges that are inimical to culture and progressive society. These necessitate trends, prospects and challenges of Nigerian culture in this twenty-first century.

Keywords: Migration, Culture Shock, Neo-Cultural Praxis, Mathe-logic Reformations.

I. Introduction

One of the major reason's women and social order feature prominently in literary works could be attributed to leadership anomie or political instabilities, dictatorships in governance, undue exploitations and patriarchal nature of African society that alienated women from certain decisions and duties. In *the Lion and the Jewel*, Wole Soyinka's interest focuses on erosion or traditional cultures being eroded in the society especially African tradition against Western civilization.

Modern African literatures have been influenced to a remarkable degree by the continent's long tradition of oral artistry. Most of the literary fictions originate or focus on culture to reflect history and long traditional values in order to educate the people. Most writers make tradition as culture centered which reflect the current trend or style in most research works. Going down memory lane, 'migration', depicts or conveys 'dress to kill' in terms of movement. It also helps in technology transfer and services but a reproach to languages and culture.

According to Walter Rodney (197

To make matters worse, there is at present a 'brain drain' from Africa, Asia and Latin America and towards North America and Western Europe. This is to say,

professionals, technicians, high level administrators and skilled workers emigrate from their homes, and the small number of skilled people available to the underdeveloped world are further depleted by the lure of better pay and opportunities in the developed world.

Brown Lloyd's remark about Chinua Achebe is also important to advance the words of Charles Okwelum in these revolutionary dramas with focus on African as it affects Nigeria. Thus, Lloyd (1979) "underscores the limitation of traditional African value vis-à-vis the western criteria of twentieth century modernity. One discovers that familiar internal setting, together with the related modes of conflict and perception.

Thus, rush for modern way of life has led many Africans into identity crisis resulting among others, in denial of their own language. Kofi Awoonor had also expressed similar concerns with this situation which might touch or bother African people. Perhaps, *This Earth, My Brother* describes his experiences on the plight of African immigrants. Thus, a Ghanaian lawyer Amamu who returns home from England and discovers that Africans he knows has acculturated or assimilated into western culture. He takes refuge in nostalgia and drowns himself. That is what may be referred to as twelve years of joyful sorrow, material happiness and psychological sadness. Twelve years of being accepted as an outsider. That is, a "loss of respect and love for a hopeless saviour" (Ojo-Ade, 1987) who was in a terrible dilemma or bewildered by these acculturation taken place during his absence.

Colonization as believed fertilized the means for these cultural elites to acculturate or to imbibe western culture. This initiated rift between the African elites and the African masses. Characteristically, the meeting of Africa and Europe has always presented

conflict in education and culture. Attempts have made to illustrate or to interpret specific implications of these cultural conflicts particularly in the Nigerian society where there is need to confine aims or goals to inform her audience. The contradictions of modern Africa stem from the co-existence of widely differing values that are therefore inescapable reality which where the playwright grapples or deals with to expose these unprogressive cultural trends that have the capacity to ravage the society. Tess Onwueme avers that (Anadolu-Okur, 1997) people created social conditions and people can change social conditions for the better. This may be true if considered anxieties or worries of these obnoxious cultures that have capacity to erode the society.

II. Conceptual Review

In order to grasp the basic concepts articulated in this paper as outlined in the conceptual framework, an attempt will be made to define or to explain certain cultural concepts significant to the analysis and understanding of this study in relation to the aforementioned plays.

Merriam Webster defines betrayal as “the act of betraying someone or something or the fact of being betrayed: violation of a person’s trust or confidence, of a moral standard, etc”. ... a revelation of something hidden or secret” (webster.com).

On a wider scale, ‘culture’ is said to have led to “a multiplication of and diversification of definitions” (*Britannica*, 1980). Obviously, no people live without culture. From psychological view point, “culture is a term that is used to describe general behavioral responses that have a foundation in psychological process” (*Americana*, 1988). One problem with this definition is the process of learning which varies from one culture to another. In other words, culture is multidimensional. Sir Edward B. Taylor, the English anthropologist was the first to refer to culture as “as the complex whole of ideas and things produced by men in their historical experiences” (*Americana*, 1988). This definition of culture, according to Isaac Bashevis Singer, is believed to be the basis of most modern anthropological theories of culture (Okita 1982).

Similarly, subculture is “often used to denote a characteristic way of doing things in a part of any society” (*Americana*, 1988). In Africa, ‘culture’ has a large dimension than ‘society’. Society is “used technically to describe an organized group of people interacting in a structured system and carrying out the activities necessary to produce and to sustain life” (*Americana* 1988).

Autochthonous refers to “anything extremely old or outdated ... something “native to the place where found – indigenous”. That is, “preserved in its life position without disturbances or disarticulation, originating or buried in a place like a ‘fossil’ – a mineralized remains of an animal or plant - *Internet*. Reformation means “an improvement” (or intended improvement) in the existing form or condition of institutions or practice etc, intended to make a striking change for the better or political or religious affairs.

Another term is neo-cultural praxis. The word neo means “new; modern” while praxis is “the practical application of any branch of learning or custom of established practice” as observed in these purposely selected plays of study. Esiaba Irobi’s dramas are regarded as a performance in ‘social praxis’ (Diala 2010; Diala 2017) which parades or showcases the neo - modern African orthodox drama in a practical way invoking ‘oriki’ deities (Gilbert and Tompkins 1996; Diala 2017). This aims at putting right what is bad or wrong.

Mathe-logic here refers to the algebra or mathematical equation which relies on logical reasoning. Charles Okwelu relies on extant autochthonous cultural or social mores to foreground his quest and search for reforms borrowing from Sola Afolayan (2015) to depict or ridicule colonialism, black imperialism in terms of social corruptions, obnoxious and autochthonous cultural imbalance in Nigerian society.

Acculturation is another thing. The *Encyclopedia Americana* (1988) says the “term acculturation is used to describe the process whereby the people of one culture absorb new traits from another culture”. By culture, I mean, people’s way of life. There is need to understand the traditional definition which sometimes differentiates between acculturation by the individual (transculturation) and group (acculturation or assimilation). *J. W. Berry*, *Uichol Kim*, *Thomas Minde* and *Doris Mok* (1987) have theorized on this issue especially ‘acculturative stress and its consequences to the immigrants culture which African society should be properly intimidated. Going by *D. O. Born* and *J. W. Berry*’s (1992) description, it could also be viewed as a psychological force in acculturative process which claimed to be a significant problem for many people. As *Frantz Boas* says, people acculturate not only savages and minorities. *J. Mckee* leans on *Kallen Horace*’s (1972) earlier remarks to say that “the idea that the end of ... absorption into the dominant culture has been a powerful belief for several decades. It was sustained throughout the 1950s and 1960s despite evidence to the contrary from social scientists. Thus, *J. Mckee* had earlier identified what *Milton Gordon* pointed as variants of assimilation. That is, acculturation. Thus, (*Mckee* 1972) “the idea of cultural pluralism is not new; it was worked out by philosopher *Horace Kallen* a half century ago, challenging the idea of that ethnic group should be pressed to assimilate into a homogeneous ‘melting’ pot.” That is, acculturation or a similar concept to the process of incorporation or assimilation. On a deeper reflection, *Diet of Violence* is perhaps, a historical drama that celebrates the *Aba women riot* of 1929 arising from the controversy provoked by plans to impose taxation on women which was received with culture shock and protest.

Brown Lloyd’s remark about *Achebe* is also important to advance the words of *Charles Okwelu* in these dramas of revolution which focus on culture as it affects the Nigerian society. Thus, he (*Lloyd* 1979) “underscores the limitation of traditional African value vis-à-vis the western criteria of twentieth century modernity. One discovers that familiar internal setting, together with the related modes of conflict and perception.

Thus, ‘the rush’ for modern way of life has led many Africans into identity crisis resulting among others, in denial of their own language. *Kofi Awoonor* had also expressed similar concerns with this situation which might touch or bother African people.

Perhaps, *This Earth, My Brother* describes his experiences on the plight of African immigrants. A Ghanaian lawyer, Amamu returns home from England to discover that the Africans he knows have drastically changed or fallen apart. Instead of settling down after, he takes refuge in nostalgia and drowns himself.

The trend of these rapid assimilation or progression is what Ola Rotimi (1977) showcased using Shikira's 'new dress' to highlight these anomalous complex situations in Nigerian cultural polity. The lecture on "Post- modernism and the Future of Nigerian Women in Writing" delivered to mark the 2001 world women day by PEN Nigeria, Patrick Oloko (2001) stresses on the importance of culture where a man's field and a woman's are always a matter of interest.

Chinua Achebe's early writings were tailored or fostered to advance the view of African society which perhaps charts a sustainable focus to her audience. Achebe (1975) posits that:

... an African writer who tries to avoid the big social and political issues of contemporary Africa will end up being completely irrelevant – like that absorb man in the proverb who leaves his burning house to pursue a rat from the flames and let no one tell me that if this was true for Africans, it must also be true of others

On a critical note, Africans should depict migration and culture shock to review her notion for reforms to aspects of her cultures needing attention. Toeing the line of what Achebe and other African writers had done to reconstruct fiction of culture out of ruins of history and misrepresentation of Africa could be of help. Thus, acculturation or assimilation is perhaps one of the most offensive insults or striking themes Charles Okwelum, Chinua Achebe, Wole Soyinka, Flora Nwapa, Tess Onwueme, Nkem Okoh, etc refute (Nnaji, Osonwa & Onuchukwu 2016). Migration and culture shock perhaps, bear the brunt of the Nigerian quest for social order as one of the important dimensions of tragedy in her cultural polity. The playwright channels his efforts to highlight reform and to uphold good cultural heritage in order to point at derailment, fish out areas needing reforms, where things have fallen apart or people lost their roots or identity depicted in culture via language, attitude, dressing, education and acculturation etc.

Similarly, Africans seem to toe the line of honor of their predecessors particularly Michael Echeruo who review the rate people of Nigeria acculturates via language and education. He (Echeruo, 1977) contends in sarcastic mood that:

Education, or more exactly, literary had equally tangible attraction then, in addition to enabling people to enjoy ... that higher state of advancement into which we are fast evolving by the process of civilization. It made it possible to secure appointments with the expanding British Administration.

Thus, Nigerians or Africans may inspire to highlight portraits of society shaped by these cultural conflicts by contriving their lenses to retrospective insight or portentous sign into a despicable social, system, especially, the politics of cultural rejection and psychological trauma of individuals in acculturated or assimilated society. The texts in turn dramatize or parody the conflict and evils of cultural racism and the need to reform these on culture problems as it concerns education and cultural identity that do not project the notion and image of Africa. This is appropriate and applicable in this century of computer (era of radical technological innovations) where the society is 'adrift' in terms of witnessing certain changes strange to her culture. 'Migration and culture' shock are singled out as re-occurring features and aesthetic revolutionary consciousness of the society that should be checkmated.

III. Theoretical Framework

The paper attempts to use literature texts to highlight 'migration and culture shock' in Nigerian society. Psychological and historical criticisms are deployed for explanation of the topic under consideration. Psychological criticism enables the research to go outside the texts to know the minds of the playwright. Historical analysis falls back to historical epochs relevant in texts for social reality. The ideas and principles of these approaches are applied ipso facto aesthetics and meaning of the topic imbued to impact significantly.

Because the topic shares synergy with social contexts and time, the critical approaches are used to unravel various contentious issues affecting Nigerian immigrants after absorbing another culture different from their societies.

These critical approaches are vested on observation of facts. Thus, the growth of modern creative writing in West Africa is post war phenomenon which developed side by side with the nationalist movement or freedom from colonial rule (Obiechina, 1968). Emmanuel Obiechina placed emphasis on reconstruction and re-evaluation of autochthonous West African cultures. Other African writers are also leading same battle for the critical analysis of the contemporary cultural situation for the future of Africans like the playwright.

In this segment of the paper, attempts shall be made to review education and acculturation. Thus, Vincent Houghton (1990) avers that education is still viewed as terminal apprenticeship for a working life. This terminal experience captures the serious commitment of minority of the population. Eric Midwinter's remark is also relevant to the extent that (Houghton, 1990) education takes variously according to circumstances and requirements. The polemics on how education can be projected to tackle cultural diversities and to resolve cultural shock remains the dominant device Charles Okwelum highlights in his purposefully selected plays namely, *Tinuke's Last Dance* and *Babel of Voices* (Nnaji, 2010). The quest for reforms problematic in these plays focus exclusively on western education vis-à-vis acculturation and loss of identity. The possible ways of resolving these conflicts in the Nigerian society imbued to impact significantly in the texts.

Charles Okwelum in his plays namely, *Babel of Voices* and *Tinuke's Last Dance* respectively focuses on culture and social order. The playwright does not champion gender equality but it rather chooses to review aspects of cultural heritage to propagate and to advocate his sublime vision for culture, reform or order and order in a mythical society. The future consciousness of women and

the unity of Nigerian ethnic groups and her cultural identity seem to have inspired the plays.

Obviously, the plays of Charles Okwelum are believed to have reviewed acculturation in the Nigerian socio-cultural polity. The up-and-coming playwright offers a symbolized process of traceable development that perhaps takes place between the African and the West in reverse, what may be referred to the most painful and challenging process where the young and the old adapt to culture of the western society in African environment. This is why the most striking themes under discussions have been simultaneously relayed by Charles Okwelum's plays which per se Nigeria and African societies should exercise caution. Rapid acculturation of African immigrants and perhaps, consequent separation from their society remains the major focus of the playwright which should also concern everybody. There is need to rise to action to critique, to mirror and to say no to the cultural problems (assimilation and acculturation and loss of identity) that enslaved or alienated some Africans. The dramatist's concern to the peak of this turning point revolves on racial acculturation that separated and fragmented Nigerian society of diverse cultures and peoples. Michael and Tinuke are used to critique and to mirror this culture problem. The impact of these 'migration and culture shock' are both dramatically and ironically highlighted through language (speech and greetings), behaviour (attitude and dress code), and culture (kissing). For instance, (Okwelum, 2002) Michael attires a jean trousers, a white T-shirt and a pair of white canvas is depicted. Michael uses language that is foreign and as well, impudent to his elders which in turn reviews the climax of this cultural tension (Okwelum, 2002):

MICHAEL: What's up dad... What's up guys? I hope there is no probs... (The people are). He brings out his hand and shakes Dahiru and Obinani.

On getting to Bamidele, he attempts to shake him). What's up guys...? What's up guys...? Men shit ... you guys suck!

The choice of Okwelum's appropriate diction is intended to critique corruption of values as contended in this play. The ostensible reason is to review the manner and choice of Michael's language which aimed at dissecting the dilemma of Western education in Nigerian cultural contexts. For example, The Ruler, Michael's father testifies that the son (Okwelum, 2002) went abroad to study and has been affected by the White man's ways of life. That is, assimilation. Esiaba Irobi's (2010) in *The Fronded Circle* described this situation depicting Gilbert as 'a total outsider' because he lived in America for twenty years, knows no tradition and no customs. He also understands no proverbs or interprets the message of the drums.

On the other hand, Tinuke's attire, (Okwelum, 2002) a black trousers and a tight blouse is also meant to raise plethora of questions which perhaps indict Western infiltration in the Nigerian polity. The crux of the matter or stigma is geared to reflect on the agonies of the playwright which probably pursue the anxiety of his society. Both plays are strongly used to review these cultural upheavals. On the contrary, Balogun leans on Tinuke's dressing to warn the people on the impending doom where (Okwelum, 2002) 'time' will set the whole village on fire. Batey, one of the characters in *A Play of Giants* has earlier ridicules the rate Africans absorb the imposed cultures, what he refers to (Soyinka, 1984) syphilitic culture or mental syphilis. Undoubtedly, Michael and Tinuke were acculturated into the Western society where they seem to be adrift and lost like characters in J. P. Clark's *The Raft*. Michael's language and Tinuke's behaviour are strange and inimical to the society. The plays seem to contend further that the intransigent facts to modernity via absorption of western culture has compel and bedevil contemporary Africans to appreciate, to come in terms with, or to accommodate non-African values.

On the other hand, indecent dress showcases culture 'somersault' which also depicts a symbol of assimilating or acquiring Western culture to the chagrin of the people. *Babel of Voices* and *Tinuke's Last Dance* espoused cultural assimilation or acculturation that eroded African values for sober reflections. For instance, 'where did you learn that one and what does it mean, but how can I wear a man's cloth?' (Okwelum, 2002) are meant to parody or suppress ignorance of acquiring another culture. If going by the memory lane, acculturated language, indecent dress, loss of identity and behavior are meant to express fear and possible harm to African culture. As a writer and moralist, reformist and upholder of traditions, Okwelum deliberates on the need to ensure sanity and cultural rivalry in the eroding polity. He also aims at proffering solution on how to dissect aspects of these obnoxious cultures that need to be reconciling into the vestigial culture which concerns or questions her society. The need to vent a forum or umbrella to discuss this and in turn informs audience on the stigma of such cultural anomalies is obvious. In olden days, this is quite remarkable because many people perish due to ignorance.

On a good note, Charles Okwelum crafted these dramas of economic struggle involving women to remind the people of the need for order, about the dangers of these imposed cultural anomaly in the Nigerian society. The themes and style are used to achieve new insight about reforms. By way of analogy, *Babel of Voices* reflects on the various agitations pursued in Nigeria to achieve social reform. That the peoples of Nigeria (Hausa, Yoruba and Igbo) are three green bottles standing on the wall and if one accidentally falls down, none remains. For collective responsibility, *Babel of Voices* is strengthened to foster moral unity based on its moral ethics and Marxist struggle of the three ethnic tribes. The (Okwelum, 2002) 'heavy basket' is meant to be uplift for cultural and national unity. *Babel of Voices* also leans on the matrix of constructive criticism to enlighten the masses on historical changes in Nigerian cultures in order to propagate motion of social order and cultural liberation.

On the contrary, women's education is misconstrued as acculturated coup designed to 'usurp' men's position which creates apathy and anomalous situations in society. According to the text (Okwelum, 2002):

ALADEJARE: (Exuberant) Yes! Now he talks like a man in this village when other villages are being ruled by men? (Suddenly, he hears the sound of gong from backstage). Again! We have almost gone deaf because of the sound of these gongs. (The gong is hit again from the backstage) I know! That must be Asipa. What have they asked him to say this. (Okwelum *Tinuke's Last s Dance*

The King's messenger delivers the message (Okwelum, 2002):

ASIPA: (Cutting in from backstage) All you people still in your houses, Kabiyesi has asked me again to remind you that his daughter,

Tinuke, is coming back home today. He expects all of us to Partake in giving the Princess a rousing welcome. Nobody is exempted from this exercise. Young, old, sick, healthy, weak, strong, male, female, everybody is expected to come out and give our Princess the welcome she deserves. (Hits his gong again as his voice fades out.

Thus, (Okwelum, 2002)

ALADEJARE: (Sighs) Rubbish! I think Kabiyesi has lost his senses because of happiness (Remains obstinate). Damn! How can we live in a society like this? Woman! Over my dead body! I Aladejare (Beating chest) cannot go to the village square to welcome a child. I am not illiterate. Yes! I am not an illiterate. Education makes a people easy to lead, but difficult to drive, easy to govern, but impossible!

The case of wearing 'trousers' by Tinuke and Yetunde's question, "but Tinuke, how can I wear a man's cloth?" ((Okwelum, 2002) made Kabiyesi to develop cold feet towards Tinuke (Okwelum 2002) :

:

KABIYESI: Touching his check) Where did you learn that and what does it mean?

TINUKE: Daddy. This is Tinuke. Is it because I am in trousers?

(Smiling) This is what we wear at the white man's country.

Thus, evils of jealousy and polygamy are ridiculed or parodied in the text as it affects the Yoruba and the peoples of Nigerian. For instance, Bolanle, Kabiyesi's second wife pleads him to send Yetunde to the White man's land to study: Thus (Okwelum, 2004), BOLANLE: Kabiyesi is it like that? You sent Tinuke to the white man's land.

Now it is the turn to your first daughter and you are reluctant.

Okay Yetunde come let us go (She drags YETUNDE).

(Tying her wrapper firmly) I will go, oh! I will go. But you people haven't seen the last of me. (She looks at KABIYESI, IYANU and TINUKE angrily) you will see.

Charles Okwelum contextualises Michael's and Tinuke's traumatic cultural episodes and highlights its consequences to the Nigerian culture. On the contrary, Tinuke's 'homecoming' is also misconstrued as acculturated coup designed to usurp Fagbenro's position as heir to the throne of Kabiyesi. Thus (Okwelum, 2002),

ALADEJARE: Now you are talking. Rise up and today. Rise! Usurp your position today. Take your place from whoever claims to have it.

Your leadership must start now never tomorrow. (Pointing his finger to the floor continuously.) It begins now.

Aladejare insinuated serious misunderstanding between Fagbenro and Tinuke which the playwright handles with artistic proficiency, politeness and maturity in order to resolve the cultural conflict or dilemma which makes a case for patriarchal harmony. Thus (Okwelum, 2002),

FAGBENRO: Leave me alone the people's princess. (He moves close to KABIYESI.) Kabiyesi. I want to know my place in this palace. I have been neglected for so long and I cannot allow a girl to take my rightful position.

As a moralist, reformist and upholder to a tradition, Okwelum murdered Tinuke as poetic justice to ensure cultural sanity and to placate the gods to the chagrin of her parents. For instance (Okwelum, 2002),

BALOGUN: (... Tinuke starts shaking. Iyanu stands up worried. Everywhere is quiet as music also stops. Later, Tinuke falls with her back to the ground... Kabiyesi is maddened by the incident. He stands his head disappointedly. He leaves the stage quietly as if he is ashamed of Tinuke). People of this Village! The curse has been appeased....

Besides, *Babel of Voices* reviews racial sentiments and discrimination in greetings. Bamidele prefers prostration to Michael's handshake which dramatizes Yoruba's cultural heritage in conflict with the Western culture. Onuoh Allwell (2018) affirms that:

The Igbo traditional attitude to respect is very unique. Although they do not Prostrate while greeting their elders like the Yoruba people of Western Nigeria, their respect to the elders is shown in diverse ways and in diverse places. As a mark of respect, women are forbidden to drink to wine with men in any communal gathering, and should a woman be called by her husband or the nearest kin to come and drink wine, she was expected to kneel down while drinking the wine. On the other hand, they are forbidden to share or serve palm- wine in the midst of men.

It may not be right to dismiss the plays under discussion because of its indispensable nature that tend to inform African audience about these cultural anomalies. In primitive era, this quiet significant because many people were in ignorance and perish for lack of knowledge.

Africans or Nigerians in Diasporas may hold similar view to support Jeannette Macaulay who believes that African society is not a compact society where things are not falling apart to amend the situation through her education and value system. On the contrary, education is depicted through acculturation (Macaulay, 1969) as thus, “the young generation goes to school, they come back and they size up their village and find there is a lot to be done. How should, how do they go about doing this? The question remains unanswered.” Thus, the young generation should not continue to paint a (Macaulay, 1969) simplified utopian Africa, a portrayal of life that is not realistic, only pandering to the desire of a sophisticated French society. Chinua Achebe (2012) also ridicules the rate the Igbo absorbed western education as readily as they respond to urbanization. Similarly, Michael Echeruo (1977) in *Victorian Lagos* depicts that higher state of advancement into which we are fast evolving by the process of civilization in terms of securing job opportunities with missions and expanding British Administration. Thus, education is the only last resort Kenyans initiated to fight colonialism and injustices meted out to them in *Weep Not, Child* by Ngugi Wa Thiong’o. Charles Okwelum’s quests for reforms shares similar opinions with Jeannette Macaulay contain these culture problems. Assimilation per se is what Chinua Achebe refutes in *Man of the People* using Chief Nanga’s democratic politics especially his ‘colorful English’ as fraudulent external which unrelated to the socio-economic complexities of Nigerian culture and nationhood. Brown Lloyd examines George Lamming’s cultural significance of the acculturated language within the context of William Shakespeare’s Taliban who converts Prospero to civilization after having been colonized by language, and excluded by language.

Charles Okwelum in these dramas of social revolution contrives to depict migration and culture shock in what may be referred to as mathe-logic reformations in neo-cultural praxis. This ideal is captured vividly in *Babel of Voices*, *Tinuke’s Last Dance* and his other works namely *Diet of Violence*, *Arrow of Vengeance*, *Behind the Net* and *Ogurigwe* which create paradigm of mathe-logic equations within neo-cultural praxis to inspire reforms. These impinge on problems of identity and alien infiltration of culture.

In the equations below, WM stands for Western Manliness. IM refers to Igbo Manliness (by extension, Nigeria/African cultural manliness). While IS refers to Igbo Society especially Nigeria where these obnoxious cultures are practiced or invoked. Alluding to the math-logical paradigm of the societal imbalance espoused in the equations below, the Igbo in Diasporas were acculturated or assimilated into another culture by migration leading to culture shock as highlighted in these plays also visible in the society. These are depicted by language and characters of Michael and Tinuke in the selected texts as illustrated here. The following equations arise and that is to say,

$$WM = 1 \tag{1}$$

$$IM = < 1 \tag{2}$$

$$IS (1+> 1) = 1. \tag{3}$$

IV. Conclusion

African writers should launch their literary arsenals to resolve this cultural anomaly. They can also build bloc or bridge to constrain forces that keep her young generation in check which must not allow acculturated learning as seen in Michael and Tinuke in these dramas respectively. Educated Africans should possess artistic proficiency, politeness and maturity as said earlier to resolve this culture shock in order to strike a balance for patriarchal harmony in Nigerian (African) culture. Women as notable evangelists can enlighten her audience on the effects or dangers which question or dominate anxieties of society. Surprisingly, migration and culture shock seem to remain unresolved in the latter’s need for reconciliation. Thus, acculturation and assimilation of educated African immigrants are irritating cultural impediments affecting Nigerian society.

The African writers are leading the battle for objective and concrete critical analysis of the present cultural situation for the future of Africans. Thus, there is need to borrow a leaf from Mohandas Gandhi who advocates a return to Indian ways of life that rejects western - inspired civilization (*Laura Wikipedia*). Considered also is Jacobs’ views on what Gambia’s president Yahaya Jammeh is doing (*Christian Voice 2014*) to implement a policy that would shift his country’s language from English to a local language. There is a lesson to imitate these patriots to domesticate culture, language and literature. The domestication process is now vital as against fingering the West for acculturation and assimilation, marooned in atavistic urge (instinct), nexus of conundrum or immersed in a hopeless or utopian world driven by profit (Nwachukwu-Agbada 2008) and currently adrift like J.P. Clark’s *The Raft*. The man dies in man in the vicissitude of tyranny according to Soyinka in *The Interpreters*. It is not a question of one not wanting to be enslaved or jailed when one is already silenced by these unprogressive and retrogressive cultures that should no longer be relevant in modern or reformative society.

Again, the texts have expose corruption of culture to know how possibly it can be immersed in the acculturated learning or language using Tinuke and Michael as study. It also labels those unprogressive practices or cultural episodes and highlights its consequences to Nigerian culture. The playwright plays the role of a seer or teacher to espouse the root of these cultural anomalies especially since the post independence era where a lot of foreign innovations have been introduced into vestigial culture ignoring its social mores or setting.

The study situates Charles Okwelum as the likely person who will advance or take Ola Rotimi’s banner in creativity as seen in his use of language, idioms, proverbs and Yoruba folk names in *Babel of Voices* and *Arrow of Vengeance*.

From the discussions, it is believed that the playwright has attempts to review these culture problems emanating from acculturation or assimilation through migration. This espouses the agonies or worries of people in unjust society. Thus, migration and consequent culture shock contain in Charles Okwelum's works inspires neo-cultural praxis and mathe-logic of social reformations. The society is no longer in embryo stage. Thus, a call for reforms and preservation of culture justifies the importance of this paper in Nigerian society. Though there is need to adapt to climatic change but to an extent for survival also to strike a balance. The dramas under consideration are moralistic or didactic to the extent of suggesting that people should not swallow every modern cultural trend in society to avoid its danger. There is need to agree with Ukah that (2007) what is needed is a skilled hand that can put things together and get us out of this quagmire. Thus, the need for reforms justifies the appropriateness of this study presented here for sober reflections.

V. Acknowledgements

Acknowledge to TETFund and Profs Nwachukwu-Agbada J.O.J., Chike Okoye for their inspirations as my teachers and supervisors. To Profs Ifenyinwa Ogbazi, Mbanefo Ogene and Emma Ngumoha, Dr Amanze Austin Akpuda, Mr Kalu Uka and my mentor - Prof Azunna Anthony Onwuegbuche – my teachers and as well, erudite friends.

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