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THREE LEVELS OF ROMANTIC CONFLICTS IN SHAKESPEARE'S *ROMEO & JULIET* AND GUILLAUME OYONO MBIA'S *TROIS PRETENDANTS...UN MARI*

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Abstract

Studies before now have limited Romanticism to love, 19th century and expression of sentiment and passion. This paper tends to prove that Romanticism had existed before 19th century and still exists today in different forms. This is why two plays: Shakespeare's' Romeo and Juliet of 17th century and Mbia's Trois Pretendants... Un mari of 20th century were selected so as to establish the romantic traits in them. To realize this vision, three fundamental questions were asked: (1) Does a literary work always belong to the literary movement of its epoch? (2) What is a romantic conflict? (3) In what ways were the three levels of romantic conflicts manifested in both tragic and comic contexts? To answer these questions, Architextual Comparative Method of Hebert (2014) was chosen. This method implies that a literary text can be compared with a literary movement. Here, the two plays were both contextualized into the romantic movement of 19th century Europe. The English tragedy and the Francophone African comedy revealed three levels of romantic conflicts irrespective of the chronological, geographical and cultural diversity and despite the fact that they belong to different centuries. Findings revealed that the romantic conflicts always lead to antisocial measures of resolution as the playwrights put the characters in dilemma. Shakespeare's characters used suicide to solve the conflict while Mbia's characters opted for robbery.

KeyWords: Romantic conflict, romantic love, romantic situation, romantic behaviours and Architextual Comparative Analysis.

Introduction and Background to the Study

From the time immemorial there has been a dichotomy between the prophets and their disciples, between monarchs and their subjects, between capitalists and their workers as well as between parents and their children. These examples constitute the dichotomy between the classics and the romantics in the 19th century Europe. The formal constitutes a system which the later struggles to break. The celebration of individual sentiment broke out in the 19th century from Europe and to the other parts of the world. This paper presents the three levels of romantic conflicts in two plays; one African (Cameroonian) the other European (English). A Romantic conflict is perceived in this paper as a recurrent conflict which breaks out between the

holders of reason or principles and the breakers of these principles based on personal sentiment or new arguments. A Romantic conflict exists between a classical personality and a romantic personality or between two repelling romantic personalities. If they are two attracting romantic personalities, there would not be any romantic conflict. Romantic conflict occurs during elections, in marriage, during employment processes, during child upbringing and almost all spheres of life. In these romantic situations, one has to choose between reason and sentiment. Romanticism in this study can be defined as the individual, communal or generational continuously occurring unbridled sentiments that tend to seek freedom, change and innovations, formally expressed from 1750 to 1850 in Europe through political

struggles and journalistic activities as well as literary and artistic creations; and nowadays, disseminated through music, sports, films, fashion designs, photography, architectural designs and other various innovative, social and scientific activities. Romanticism can also be perceived in this study, as a philosophy of personal freedom that is manifested in Politics, Literature, Arts, Music, Photography and Science. Romanticism is also a constant philosophy of change that emanates from dream, imagination and sentiment irrespective of time and place. Let us now review Romanticism as well as comparative literature perceived before this study.

Literature Review

This study is in the domain of Comparative literature and literary movement of Romanticism. The former is intrageneric comparison (same genre) as it involves two plays: tragedy and comedy in the domain of Comparative literature and comparative criticism. The latter comprises the political and literary activities of romantic legends of France (Hugo, Stael, Napoleon, Lamartine and Chateaubriand), England (Byron, Blake, Shelley, Coleridge, Wordsworth and Keats), Germany (Novalis, Schlegel Tieck and Goethe) and the United States of America (Emerson, Byrant, Whitman, Thomas Paine, Thomas Jefferson and Patrick Henry). Let us now examine some comparative critics in literature.

In Comparative Literature, E.C. Nwezeh (1979) explained the qualities of a comparative critic like the sound knowledge of a lot of theories, methods, languages and numerous literatures. D.S Izebaye (1982) affirmed that comparative literature is better as it allows the critic to be objective especially when he does not belong to the ethnic or nationality of the two authors to be studied. Chukwudi T. Maduka (1982, pp. 9-10) distinguishes between comparative literature and general literature in his paraphrasing of Tieghem's definition. "According to Tieghem, comparative literature is the study of relations between two literatures and general literature the study of elements common to several literatures. Thus the

study of Goethe's impact on France belongs to comparative literature while the study of his impact on France and Britain falls within the orbit of general literature." Maduka went on further to explain the difference between comparative literature and world literature. Maria Schuster Kraemer (1989) established the fact that comparative literature started in Germany in the 19th century during romantic period but became a field of study after the Second World War. For Slyvan Barnett et al. (2000), there is distinction between comparative analysis and contrastive analysis by showing that the former examines the resemblance between two elements whereas the latter is the analytical and emphatic presentation of their differences only. He affirmed that comparative literature covers both the similarities and differences of the two works to be compared. Adebayo (2010, p. 28) defined Comparative literature as "the study of literature across national borders, across time periods, across languages, across genres, across boundaries between Literature and the other arts (music, painting, dance, film etc) as well as asking fundamental questions about Literature itself." Adebayo (2010) listed seven methods in Comparative Literature. These include: (1) Study of History, Theories and Literary Concepts, (2) Thematology, (3) Study of Influences (4) Translation (5) Reception (6) Communication and (7) Analogy and Affinity. From Aduke Adebayo (2010), presented two method of comparative analysis: *block method* (three phases, the first element, the second element and the comparative analysis later.) and *alternate method*—the mixture of analysis, the element is discussed in the two works simultaneously.

These comparative critics defined Comparative Literature, explained the role of a comparative critic, and highlighted the methods of comparison as well as comparative analysis methods. I believe in that Nwezeh's *theory of text and contexts* necessary for a better comparative analysis. First, decompose the texts as well as their environments before comparing them. E.C Nwezeh (1979, p. 24) declared that: "In order to determine the

aesthetic value of any single literary work, it should be seen as a text, a coherent system of signs created by the writer's imagination; there is no other way of determining the literalness of a work (...) The work must also be reinstated in its context to reveal its full meaningful in view of the importance of social reference in African literature". In addition, the enumerated methods in comparative literature well as the presentation of organization of comparative analysis done by Aduke Adebayo (2010) are of great benefit to the research and are pertinent to this study. It was observed that comparative studies occur in all disciplines. Therefore, the choice of a comparative criticism will have to come from any field provided it is application to the study. All the comparative critics consulted engaged in analysis that depicts the traditional comparison. This study therefore tends to change the direction of comparative literature by comparing two plays to a literary movement. This means the two plays are compared examining the traits of romanticism in them.

In Romanticism, numerous works have defined Romanticism and carried out researches on it based on different perspectives: chronological, historical, literary, revolutionary, political and geographical. Clemens (2009) saw Romanticism as "a movement of virtually every country of Europe, the United States, and Latin America that lasted about 1750 and 1870, characterized by reliance on the imagination and subjectivity of approach, freedom of thought and expression, and an idealization of nature. The term romantic first appeared in 18th century English and originally meant romancelike -that is, resembling the fanciful character of medieval romances." This Clemens's definition of Romanticism is universal and it widens the duration of the romantic activities to 120 years. The concepts of subjectivity, freedom and imagination summarize the Romantic Movement. According to M.A. Johnson (2004, p. 41), Romanticism can be defined as "an upsurge of human imaginative spirit and search for the absolute, favours reflecting exceptional situations in literary works,

poetry in particular, and fully tapping the resources of language in depiction of human emotions." Johnson's definition raised the genre that is highly celebrated by the romantics which was poetry. Almost all romantics were poets only few were playwrights. After having considered some definitions of Peyre (1979), Lagarde&Michard (1969), Timothy-Asobele (2003) and Peter Ackroyd (2016), Romanticism can now be defined as the individual's continuously occurring unbridled sentiments that seek freedom, change and innovations, formerly expressed from 1750 to 1870 in history through political struggles and activities as well as literary and artistic creations; and nowadays disseminated through music, sports, films, fashion designs, photography, architectural designs and other innovative social and scientific activities.

Romanticism is presented as a literary movement of the early 19th century in France, that is from 1810 with the publication of Chateaubriand's *Atala* and *De l'Allemagne* of Madame Stael and to 1850, which marked the emergence of other literary movements like Realism and Naturalism. Lagarde&Michard (1969) as well as Castex (1974) belong to the critics who limited Romanticism to 19th century. To both of them, and most scholars, all expressions of sentiments and passion in the second half of 18th century is termed Preromanticism. This term is strongly condemned by Henri Peyre (1979) who argued that any literary work that contains the traits of Romanticism belongs to Romanticism irrespective of the classification of the literary historians or critics. He condemned the concept of preromanticism calling it derogatory term. He added that even ancient Greek works contained elements of sensation, passion, sentiment, imagination and emotion. He concluded that even Jesus Christ and Mohammed were romantics as they wanted to change the system established by the classics, the nobles of the communities. One can now understand why Jesus Christ and Mohammed were attacked" they were the romantic agents who have to confront the classical agents. It is after revolution that, their

romantic ideas become a philosophy. Jesus lost his life but succeeded in living the message just like tragic romantic heroes like Romeo and Juliet. Crawford (2013) shared this opinion of Peyre. He explained that rebels and pirates of the past England later became romantic legends in gothic literature. Therefore, this study supports the position of Peyre and Crawford and opposes the traditional belief that a work outside 19th century cannot be romantic. This review now leads us to the textual analysis of the two plays. Based on this review, one can now summarily define Romanticism as the individual, communal or generational continuously occurring unbridled sentiments that tend to seek freedom, change and innovations, formally expressed from 1750 to 1850 in Europe through political struggles and journalistic activities as well as literary and artistic creations; and nowadays, expressed and disseminated through abnormal behaviours, music, sports, films, fashion designs, photography, architectural designs and other various innovative, social and scientific activities. The scholars before now have not identified the concept of romantic conflict; and have not compared Williams Shakespeare and Guillaume OyonoMbia as romantic playwrights. Linking both plays to Romanticism is what is new in this study.

This stipulates that a work of a generation may belong to the literary movement of another generation, that romanticism is a time boundless concept and that what has been leading to change is the dichotomy of Classicism and Romanticism. Therefore, in barbaric period we have natural Romanticism and in modern period we have explosion of Romanticism. A romantic play contains mixture of genre, free language, and commoners as heroes, inconclusive ending, and superiority of sentiment over reason, negligence of classical rules of unities of time and place as well as rule of *bienséance*. There are fatal or absurd heroes who are individualistic in their approaches, who revolt against the society and who dream of a new world.

Andre Lagarde's & Laurent Michard's approach is historical, thematic, biographic and chronological. These historical literary critics presented the biographies of majors French romantic writers,

extracts of their poems, plays and novels. Most of critics consulted considered the romantic activities of the 18th century as *Pre-romanticism*. This term leads to an argument between traditional scholars and modern ones. Henri Peyre (1979) and Joseph Crawford (2013) argued that any literary work that contains the traits of romanticism belongs to it irrespective of the classification of the literary historians and the historical literary critics. He condemned the concept of pre-romanticism calling it a derogatory term. He added that even ancient Greek works contained elements of sensation, passion, sentiment and imagination. This made them to be romantic. Crawford shared the opinion of Peyre. He explained that rebels and pirates of past of England were later recognized in Literature as romantic legends in Gothic period. This study supports the position of both Peyre and Crawford. This is why Jean Jacque Rousseau is considered as a romantic writer in England, but as a pre-romantic writer in France because he belonged to the 18th century writers of Enlightenment. The literature review on romanticism has enriched my understanding of the movement as well as their artistic inventions. The review of these critics revealed that romanticism is limited in interpretation and scope. This study tries to broaden the meaning of romanticism and prove that the present day technological progress and social problems is associated with 18th century romanticism. In this paper, the meaning of romanticism is perceived as an expression of personal sentiment irrespective of societal moral values or system. It is viewed as the factor that leads to a conflict between the holders of principles and the freedom seekers. Romantic love in this study is perceived as an impossible love or a love difficult to be exposed to the society because it is between two people of opposing social strata, religious groups, fighting families and unhealthy rivals. Our position in this paper is strongly supported by Crawford(2013), Peyre (1979) and Ackryod(2016). Mbia's play and Shakespeare's play are about love of the children who want to be together but their parents' views pose a threat to their union. They love themselves romantically and their parents argue classically.

Romantic Conflict and Change

It is believed in this study that without a romantic conflict, a change is impossible in any system. A romantic conflict is perceived as a conflict

between reason and sentiment in individual, family and communal levels. It occurs also between prophets and people of his time, religious leader and followers, king and subjects, employer and employee, husband and wife, parent and children, rivals, as well as between government and people. If we take note, it is a dichotomy of classicism and romanticism: the dichotomy of reason and sentiment. In this paper, there are three levels romantic conflicts: these are ***intra-family romantic conflict*** (conflict of reason and sentiment within the members of a family especially parents versus children in a family), ***inter-family romantic conflict*** (reason and sentiment between two families in dispute) and ***intergenerational romantic conflict*** reason and sentiment between parents of different families and children of different families. Intra-family romantic conflict occurs when a romantic member of a family has a different opinion from the classical member, this will lead to a conflict at a climax point. Interfamily romantic conflict occurs when two families who belong to two different opposing ethnics, races, religions or ideologies have to share something to agree on something. This is the case of The Capulets and the Montagues that have to agree to their children's request of marriage.

Intergenerational romantic conflict emerges when the adolescents who are in their romantic period condemn the principles and views of their parents. This occurs almost every decade. The romantics believe in romantic principles (innovation, dream, imagination, revolt, change, dissatisfaction, spontaneity, freedom, sentiment and passion, adventure) as well as romantic philosophies like individualism, subjectivism and liberalism. When people have individualistic views, there bound to be a conflict. Timothy-Asobele (2007) believes that misunderstanding often leads to conflict. He is of the opinion that marriage is an institution that constitutes the unit of the society that is a family. He said that: 'Marriage is an age-long institution. It is the union of a man and a woman as husband and wife. It is universal and it is supposed to be a lifelong experience which

involves childbearing, mutual love, dialogue and companionship. The family is the basic unit of society. Whatever affects the family affects the society at large. A stable family points towards positive situation in marriage, while unstable family points towards negative situation such as conflicts, tensions, quarrels and disagreements..." One can see the example of romantic conflict in family. (Timothy-Asobele 2007, p.10) Therefore, this study examines conflict within two families (Cameroonian family of 20th century and English family of 17th century). This occurs to Cameroonian's adolescents-Okoko and Juliette- and their parents Atangana and Makrita. In Shakespeare's play, the romantic conflicts manifests between English adolescents (Romeo and Juliet) and their parents (Montague and Lady Montague as well as Capulet and Lady Capulet). Both children in the plays pursue the dream of marriage, but the romantic conflict between them and their parents deformed their moral values and upbringing received from classical generation of their parents.

Romantic conflict arises as a result of romantic love in a romantic context. Shakespeare did not belong to the romantic writers of the English romantic period. But his work *Romeo and Juliet* has been cited and criticized by many scholars as a romantic play. Guillaume Oyono Mbia is a 20th century Cameroonian playwright who published *Trois Pretendants... Un Mari* (Three Suitors... One husband.). He is a pre- and post- independence African writer who presented a romantic situation through his play. For a love to be romantic there must be a romantic situation which will lead to romantic conflict. Romantic love is a type of love that exists between two people who may not be able to get married. It is love that encounters societal, religious and cultural obstacles. In Mbia's play, the love between Juliette and Okoko is a romantic one because of two reasons: (1) the parents of Juliette do not believe a daughter has a right of choice of husband and (2) the highest bidder of bride price marries the lady. In Shakespeare's play, the case of romantic love is the fact that two families who are fighting for

years have children who love each other. The Montague and the Capulet constitute two different obstacles that militate against the union of their two children. This also revealed the problem of choice of a husband. Let us go into detail a little bit through the summary.

Brief Summary of the Play

The two plays are romantic plays although they both belong to different centuries. Shakespeare's *Romeo and Juliet* belong to 17th century while Guillaume OyonoMbia's *TroisPrétendants... Un mari* was published in 20th century. The former belongs to English Literature of 17th century while the latter belongs to Cameroonian literature of 20th century. They both presented love in different ways but represent the same conflict, a romantic conflict. Shakespeare's play presented two noble families who have been fighting for decades and still want to continue the dispute. They believe in honour and their opposing philosophies. This dispute between the two families is strengthened by the tradition and culture which stipulates that parents determine who their children get married to. The children who fall in love with each other have to solve this problem by settling the dispute. But they lose their lives while trying to be together in a very rigid society of Europe.

Guillaume OyonoMbia's play depicted three suitors who want to get married to a young lady. The first suitor offers hundred thousand franc, the second two hundred thousand franc and the third three hundred thousand franc which Juliette helps Oko to steal from her father. Juliette parents do not believe in love but in materialism. They argue that the dowry and marriage ceremonies should cover money spent on her education and that any man who can offer the highest dowry will marry her. This college student wishes to further her studies. But the parents can no more afford to sponsor her. So they rejected her interest in further studies as well as her school mate who cannot afford the satisfactory dowry. Let us now proceed to the textual analysis of the three levels of romantic conflict in both plays.

Textual Analysis of the three Levels of Romantic Conflict

The two plays- *Romeo and Juliet* and *TroisPrétendants... Un mari* portray three levels of romantic conflict: intra-family romantic conflict, inter-family romantic conflict and inter-generational romantic conflict. This romantic conflict occurs from time to time, from generation to generation and from place to place. Humanity has always been finding it difficult to avoid this romantic conflict. This is because, there will always be a new generation who wants to change the system established by the former generation. Thus, there is conflict of system and chaos, between reason and sentiment, between objectivism and subjectivism, and between old generation and new generation. Let us now address the intra-family romantic conflict below.

Intra-family Romantic Conflict

An intra-family romantic conflict is a conflict that occurs within a family where members are divided on an issue and where they fail to reason but try to follow their individual sentiment. In the two plays of study, the romantic conflict occurs between the parents (the classical) and the children (the romantics). The parents constitute obstacles to the dreams of their children. The parents hold on to tradition and culture as well as the right of parents to choose a suitor for a bride. The children see life in different ways. They do not understand culture, nor tradition, nor rules and boundaries. All they want is freedom to express their love with anybody their heart desires.

In Capulet's family, Juliet has to revolt against her parents the Capulet who want to impose a husband on her without accepting her dream husband, Romeo who belongs to the enemy family of Montague. This conflict leads the heroine to commit suicide after having got married to Romeo clandestinely. Romeo sneaks out at night to meet Juliet by jumping over the fence of the Capulet's building. Romeo had to kill Tybalt for killing his friend. He had to run away. From exile, he also wrote a secret letter to Juliet

but this letter did not reach her. Tybalt disobey Lady Capulet as he is fond of looking for trouble. He cannot afford to see Romeo, a Montague, in the party of the Capulet. He cannot even tolerate the love affair between Romeo and Juliet. This makes Romeo kill Tybalt even when he is aware of his being his brother-in-law. This conflict within the family makes the children to ignore their parents' opinions of life and solve the problem they created antisocially, irreligiously and immorally. Juliet deceives her parents by taking a syrup that can kill her for some hours and finally stabs herself to death. Romeo sneaks out every night and jumps over the fence of the Capulet because he is not allowed to see her in the day and freely. He drinks a poison and commits suicide. Committing suicide is a crime and a sin. I wonder why Shakespeare had to result to crime and sin to solve the conflict of Classicism and Romanticism that is the conflict of the parents and the children.

Juliette confronted her father, Atangana, and her grand-father, Abesolo in an African village where a lady is not supposed to talk when her parents do, where a woman is not expected to express herself publicly in the midst of men and where a woman only listens to the decision of the elders on her marriage. OyonoMbia had to make Juliette steal in order to solve the romantic conflict- a conflict that arise as a result of the desire to realize a dream at all cost irrespective of the rigid position of the society. Juliette steals three hundred thousand franc and gives it to her boyfriend. Oko. The secondary school leaver has to present the money stolen as the dowry to the parents of Juliette. To Atangana, the dowry is paid and the lady is given in marriage to the highest bidder. To Oko and Juliette, the money only returns to the rightful owner.

The intra-family romantic conflict is manifested in the conversation between Juliette and her paternal Grandmother. She believes she has right to choose her husband; and that her parents have no right to influence her choice. Bella, in contrary, still believes that parent's choice for a daughter is the best.

Bella: (*ayant rempli son panier*)

Maintenant que nous sommes entre femmes, Juliette, il faut que tu m'expliques ton attitude. Pourquoi tu refuses d'épouser le fonctionnaire? Un homme si riche ! Tu n'es pas fière d'un bel prétendant?

Juliette: Non, Na' Bella!

Bella: (*qui va s'asseoir*)

Non? Tu oses dire non? Comment peux-tu ainsi désobéir ta famille? Nous nous sommes données tant de mal pour t'élever!

(Guillaume OyonoMbia 1964, p. 59)

The conversation between Bella and Juliette depicts the different positions held by the women. The grand-mother's and the grand-daughter's debate shows that the new generation is ready to confront the old one. Bella is surprised to hear her grand-daughter expressing her refusal pointblank. Let us now examine the conflict in Shakespeare's play. The example lies in the conflict between Juliet and Capulet, her father.

Juliet: "Good father, I beseech you on my knees/Hear me with patience but to speak a word".

Juliet tries to explain to her father that she cannot marry Paris who she does not love. She is only ready to marry Romeo though he is from enemy family. This is indeed a romantic situation without which a love cannot be romantic. Let us hear the reply of Capulet to his daughter. **Capulet:** Hang thee, young baggage! Disobedient wretch!/I tell thee what- get thee to church a Thursday/Or never after look me in the face./Speak not, reply not, do not answer me!/My fingers itch. Wife, we scarce thought us blest/That God had lent us but this only child;/But now I see this one is one too much,/And that we have a curse in having her./Out on her, hilding!"

[Act III Scene V, p. 124]

Capulet gets annoyed as he is not ready to hear any excuse from his daughter. He believes she needs to obey his choice of husband for her. He threatens her and is ready to force her to marry Paris.

This intra-family romantic conflict can now be examined in the perspective of inter-family romantic conflict. Shakespeare's Juliet and Mbia Juliette behaves the same way in the same

context. 16th century British/Italian and 20th century African heroine both confront their parents. Juliet faces her father while Juliette disregards her father's offer and threat also. This confrontation is a romantic conflict that emerges most of the time between parents and children.

Inter-family Romantic Conflict

Let us remember that a romantic love will be a love between two people whose family belongs to different classes, religions, ideologies and conflicting philosophies. Inter-family romantic conflict is a conflict that occurs and debars the members of opposing families to make use of reasoning. Instead, they follow their passion, emotion and sentiment. They defend their conflict to the end without minding the consequences of the conflict. Therefore, once a conflict between two families is fueled and sustained with emotions, this conflict is said to be romantic according to this paper. From the two plays of study, it is the romantic love that exists between two young people that leads to conflict as they find themselves in a rigid classical system that serves as obstacle to the realization of their dream. This rigid classical system is what we call the romantic context without which a romantic love cannot exist.

The conflict between the Montague and the Capulet would have been settled if the two family heads consider the joy, freedom and happiness of their children. They are aware of their love but stick to their guns by maintaining their family honour which is one of the classical traits of the play. The families had to settle the dispute later when it is too late as their children have committed suicide. They had to die in order to continue to dream. In *Trois Pretendants*, *Un mari*, Juliette had to disobey her father and caused a commotion in the village of Mvoutessi. She finally steals her father's money – the sum of three hundred thousand franc CFA that he collected from the first two suitors, Mbia and Ndi.

Kouma presents Oko as the only suitor who is ready to pay the dowry of three hundred thousand francs. He lays down four leaves to indicate the

first three suitors and the fourth one. He then asks Juliette to choose the one she likes. This is to establish her choice and consent over her marriage. Juliette pretends not to love Oko and finally chooses the leaf indicating Oko, her romantic lover. Let us hear the speech of the characters below:

Juliette: (*se décidant brusquement*) (decides suddenly)

Je choisis la quatrième feuille! (*I choose the fourth leaf*)

Tous: (exaltant) Ya a aa! (*happily*)

Atangana: (rayonnant à Oko) (*looking at Oko*)

Qu'est-ce que je te disais, hein? Le meilleur enfant du monde!

(*What did I say, hein? The best child in the world!*)

(Tendant la main) Où est l'argent de la dot? (*Spreading the hand*) Where is the dowry

Oko: (au musicien en chef) Azèle! (*to head of musician*)

(*négligemment*) Donne-lui trois cent mille francs! (*Give him three hundred francs!*)

Atangana: Voilà, mon fils! Juliette est maintenant ta femme!

(*Ok, my son! Juliette is now your wife!*)

(Guillaume Oyono Mbia 1964, p. 116) [Act V]

Between Oko's family and Juliette's family the dowry was not paid. Since the money stolen by Oko is what is paid as dowry. The secret remains between the couple and their parents. But the rights of Atangana over his daughter have not been observed. He is duped by his daughter and her lover. The children take advantage of their parents' ignorance to outwit them. This will always happen when parents do not understand the modern world of civilization. Let us now go to inter-generational romantic conflict. The inter-family romantic conflict is summarized in the prologue of the play *Romeo and Juliet*. The Montague's family and the Capulet's family are the two enemies that are not ready to end their conflict. This becomes romantic conflict when their children love each other sincerely. Let us listen to the song sans during the prologue.

Chorus. "Two households, both alike in dignity, / In fair Verona, where we lay our

scene,/From ancient grudge break to new
 mutiny,/Where civil blood makes civil hands
 unclean./From forth the fatal loins of these two
 foes/A pair of star-crossed lovers take their
 life;/Whose misadventured piteous
 overthrows/Doth with their death bury their
 parents' strife./The fearful passage of their death-
 marked love,/And the continuance of their
 parents' rage,/Which, but their children's end,
 naught could remove,/["..."]

[Prologue, p. 41]

This above quotation shows that the inter-family romantic conflict has existed for long and is still ready to continue to exist. This prologue summarizes the tragic end of the play. The two lovers have to struggle against the enmity which constitutes a prison for them to express their love openly. The classical generation of parents in this period has exaggerated reasoning while the romantic generation of children possesses exaggerated sentiment.

Intergenerational Romantic conflict

If Romanticism is a literary movement that opposes Classicism, it is very obvious that children always have different ideas and values from their parents. Children use these sentiments often as basis of their actions while parents make use of reasoning to condemn these actions. Parents of today were children of the past who saw their own parents as "old schools". Adults who constitute Neoclassicism can be conscious of the degree of their Romanticism when they meet a personality or come across an object of Romantic consciousness. Most parents will abandon their principles if they meet their childhood romantic lover who is a personality of romantic consciousness. There is always a conflict between the parents and the children. This means there is a conflict between the culture and civilization that is; between Classicism and Romanticism. Like the classics, the parents belong to the old generation who want to conserve the culture while the children (like the romantics) belong to the new generation who want to do things differently. In the two plays of study, children of different opposing families unite against their parents. The

generation of the parent is classical and the generation of the adolescent is romantic. We notice this generational conflict from time to time when our children do something wrong and refuse to apologize. Parents today were romantic in the past to their parents too, and so also are the children of today. They reason differently; and what makes this to continue is the wave of Romanticism that moves from generation to generation, from century to century, from place to place and from culture to culture.

In Shakespeare's *Romeo and Juliet*, the classical generation comprises Lord Montague, Lord Capulet, Lady Montague as well as Lady Capulet and Tybalt. The romantic generation consists of Romeo, Juliet and Friar Lawrence. Let us note that the classification is based on belief and philosophy. An old man like Friar Lawrence belongs to Romantic group because he believes in change.

In OyonoMbia's play, the classical generation comprises the grand-parents the parents, and some youths who share the same classical philosophy. They include Abesolo, Bella, Atangana, Makrita, Ondua, Mbarga, Mbia, Ndi and Sangatiti. The romantic generation consists of Juliette, Oko and Kouma. The object of conflict is the romantic love that exists between Juliette and Oko, her secondary school mate. Oko, a college student, does not have money to pay the dowry of amount more than three hundred thousand franc as he has to surpass the first two suitors in order to marry Juliette. Juliette, having struggled to convince her father Atangana without fruitful outcome, decides to steal her father's money that he collected as dowry from the first two suitors.

The confrontation of Sanga-Titi, the sorcerer, by Kouma indicates the generational confrontation. The young man ridicules the oracle, African culture and belief as well as existing classical system. Kouma wonders if Sanga-Titi will find the money that he and Juliette steal for Oko. The village head, Mbarga, questions Kouma if he himself will find the money lost through his questions to the sorcerer. Sanga-Titi concludes that he should never be invited to the village as long as there are young people like Kouma.

Kouma: Est-ce qu'il va retrouver l'argent perdu avec tout ce qu'il fait là?

Mbarga: Et toi? Tu vas le retrouver avec les questions que tu poses?

Sanga-Titi: (*pour rétablir son autorité*)

Où est le chef de ce village? (Mbarga s'éclaircit la gorge dignement,)

Bien, écoute-moi! Tant qu'il y aura des gens comme ce jeune homme dans ton village, ne me demande plus de venir à Mvoutessi!

(Guillaume OyonoMbia: 1964, p. 95)

Kouma :Can he find the money lost through what he is doing?

Mbarga: And you? You will find it with your questions that you are asking?

Sanga-Titi : (in order to establish his authority)

Where is the head of this village?(Mbarga clears his throat authoritatively)

Ok, listen to me! As long as there are people like this young man in this village, never ask me to come to Mvoutessi!

(Translation from French)

This above quotation depicts the conflict between the parental generation and children generation. Kouma, the cousin of Juliette, is questioning the authority of the Sorcerer Sanga-Titi who is trying to detect the thieves of the money stolen in the village where Mbarga is the head. This conflict has been occurring since time immemorial and will continue to occur. This reason is because of romantic instinct that emerges in the heart of the adolescents. They are in their romantic period and will always want to change the established values and beliefs. Shakespeare's Juliet is very desperate to fulfill for romantic dream. She is ready to lie in the cemetery among the dead in order to flee with her secret lover, Romeo. Let us hear Juliet's stamen with Friar Lawrence in Act IV Scene I, p. 132:

Juliet: "O, bid me led, rather than marry Paris, / From off the battlements of any tower, / Or walk in thievish ways, or bid me lurk / Where serpents are; chain me with roaring bears, / Or hide me nightly in a charnel house, / O'ercovered quite with dead men's rattling bones, / With reeky shanks and yellow chapless skulls; / Or bid me with

a dead man in his shroud- / Things that to hear them told, have made me tremble- / And I will do it without fear or doubt, / To live an unstained wife to my sweet love."

Juliet is very determined to stop the imposition of marriage by her father. She does not mind sleeping like a dead in the world of the dead so as to marry Romeo. Her parents have pushed her to the extreme expression of romantic love.

Plays	Classical Generation	Romantic Generation
<i>Romeo and Juliet</i>	Lord Montague, Lord Capulet, Lady Montague, lady Capulet & Tybalt	Romeo, Juliet & Friar Lawrence
<i>Trois Pretendants... Un mari</i>	Atangana, Makrita, Abesolo, Mbarga, Titi & Mbia,	Juliette, Oko & Kouma

From the above table, one can deduce that the members of the classical generation are majorly the generation of the parents and grand-parents although there are youths like Tybalt who belong to classical generation because they share the culture of parental influence on choice of marriage. The classical believe in marriage for materialism and honour of the family: they believe love will come in marriage. In the romantic generation, most of them are adolescents (Romeo, Oko, Juliet, Juliette, Kouma) few are old people (Friar Lawrence). The old people in romantic generation also they believe in change or in the dreams of the adolescents.

In Shakespeare's play, the plot of the romantic lovers fails whereas by dying to pass the message. The romantic lovers of the Mbia's play succeed by getting married through deception of their parents who finally agree out of regret. The romantic generation in both plays used confrontation, deception, and protest. OyonoMbia's Juliette plans with Oko to steal her father's money while Shakespeare's Juliet plans with Friar Lawrence to drink syrup that will make her seem to be dead for 48 hours. The two girls take bold steps and do

not care for the moral values of their parents. Juliette's dowry remained unpaid while Juliet is a secret wife of Romeo. The romantic heroines in both plays result to antisocial means of solving the societal conflict. In this case, suicide and theft were the means used to resolve the crisis. This is what is called romantic behaviour—that is any behaviour that expresses a protest or quest for freedom; and this is often against the established values, system or belief. Littell (2008, p.309) also added that "...romantic heroes were often larger than life, and always unforgettable. Their stories are still told today, and they inspired a modern array of equality vivid characters." Thus, any recurrent issue that brings a conflict is a result of the romantics who want to change the existing values by the preceding generations.

Conclusion

The conflict in both plays was resolved in an antisocial way. The romantic lovers of William Shakespeare commit suicide to escape the romantic situation. The romantic partners of Guillaume OyonoMbia have to commit theft to solve the conflict. Suicide and theft are both sins and crimes. This means that the two parties in conflict do not shift their position until it leads to a tragedy. Oko and Juliet do not pay the dowry since they steal Atangana's money to pay it. They only return the money to the owner; and later have marriage conducted for nothing. The young generation has to deceive their parents. But the readers know that there has been a cheat on the generation of the parent. The Montague's and the Capulet's rigidity also conducts the children to plan to run away through secret marriage and fake poison that finally leads to their suicide. This suicide is the means by which Shakespeare solved the conflict. But what remained in the heart of the later generation is the confrontation of the parental moral values and etiquettes. This leaves the conflict unresolved as the means is antisocial. This shows the principle of duality of Romanticism. The conclusion of romantic work is neither here nor there, that is, inconclusive. This romantic conflict leads to the wave of revolution which will latter become either a new system or a

deformed extreme group or a violent group called terrorist. One can now establish the fact that (1) any literary work that contains the traits of Romanticism is a romantic work even if it was not produced between 1750 and 1860; that (2) a romantic conflict is a conflict of idea, belief, world view and philosophy that occurs between two generations, communities, religions, schools and social classes; and that (3) romantic conflict occurs in tragic context in the tragedy of Shakespeare and Comedy of Mbia. This is because, what is comic in Mbia's play is problematic to family system. Both 17th William Shakespeare and 20th Guillaume OyonoMbia are romantic playwrights because they raised a conflict but left it unsolved: suicide and theft are not societally friendly solutions to family conflicts. This conforms to the romantic principle of duality; that is inconclusiveness or open-endedness. This romantic conflict still occurs till today and the only solution is for the classical to put themselves in their romantic period and imagine their romantic behaviours then against their own parents too. This will lead to better understanding of the romantic personalities of their children. This study has raised new concepts and modified the existing one for further and collaborative studies. Among these new terms are waves of romanticism, romantic generation, romantic period, romantic memory, degree of romanticism, attracting/repelling romantic personalities, romantic personality, romantic conflict, romantic love, romantic context, crime and romanticism as well as sin and romanticism.

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