

Cognitive Constructivist Theory of Multimedia for Appreciative Response: An Approach to Decode Sociolinguistic Appropriations in Texts' of Nigeria

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Abstract

The paper aims to explore Multimedia as a cognitive tool to enhance the study of appropriated texts of Nigeria and the sociolinguistic reasons behind appropriating the English language to carry the native's experiences. The writers of Nigeria deploy the strategies to reconstruct Africa's taunted imageries and cultures. An ethnographic study exposes the strategic method of representing authentic versions through abrogation. The article examines and re-evaluates, identified resistant strains that are consciously or unconsciously integrated in the texts, according to their level of contact with the English language to ensure their text's authenticity. The palm-wine Drinkard and Purple Hibiscus are the texts(novel) representing the first and third generation of Nigerian authors selected for the study. Bakhtin's theory on Heteroglossia and dialogism also analyses the selected novels. The novelists resist the hegemonic speech pattern to incorporate indigenous practices within their utterances. Multimedia as a tool can enrich the cognitive process in comprehending the appropriated texts. A Quasi-experimental research design was used to evaluate the comprehensive capacity of tertiary learners before and after using Multimedia to capture the quintessence of an indigenised novel. While some may criticize Appropriation as a market-driven exoticism, it has successfully fashioned familiarization of Indigenized culture, rather than alienating the knowledge about it using multimedia.

Keywords

Multimedia, Cognitive Constructivism, Heteroglossia, Representation.

Introduction

A language is a tool to convey effectively any ideas or thoughts and to shape people's sense of belongingness in any culture. Time and again, language is being debated among the postcolonial realm of authors and critics for its lack of standard linguistic features. Authors from the once colonized nation try to resist the colonizer's conscious dominance through their imperial language to cripple the creative minds of the natives by tagging their representations to be naïve, barbaric, and inappropriate to be published globally. Denial of representation is a denial of growth, and hence it took years for the authors from Nigeria to participate with other competitors globally. Only during the 1950s did written literature spring from Nigeria. There were very few publications in English before its independence in 1960, and most of the works were given destructive criticism and disregarded by the West to be untamed, illiterate and primitive.

Power is either exercised through physical or rhetorical means; the former can be wrecked easily, while the latter needs more perseverance and constant effort to break through such metaphysical threats that govern one's consciousness. The painful experiences of the past are always found in parallel with the present liberty and experiences causing a heterogeneous consciousness within the writers' narratives. A different medium of expression is required to represent Nigeria's assorted consciousness and profound cultural realities. Appropriation within the linguistic features of the English language to carry the burden of Nigerians develop a creative narrative strategy in producing a new variety of English and showing their resistance towards the West in creating a literature that is authentic and national. English language, which was once a weapon used by the West to colonize the Nigerians initially through trade purposes and later through religion, is now used as a tool by Nigerian authors in reverting with their literary formulations that are heavily loaded with indigenous elements.

From Amos Tutuola to Chimamanda Ngozi Adichie, several authors incorporate their mother tongue utterances showing their affiliation towards their native land even while expressing it in a foreign tongue. These mother tongue influences give the readers a better understanding of the Nigerian's practices, behaviours, and history in real. Mother tongue influences are directly proportionate to the time of colonization. The novels chosen to substantiate the aim of the thesis are *The Palm-Wine Drinkard* (1952) by Amos Tutuola and *Purple Hibiscus* by Chimamanda Ngozi Adichie. The differences in their narrative strategies and level of Appropriation will be discussed in the paper.

Review of Literature

According to Ashcroft et al., Linguistic Appropriation is often found in juxtaposition with the term Abrogation.

“Abrogation refers to the rejection by postcolonial writers of a normative concept of ‘correct’ or ‘standard’ English used by certain classes or groups, and of the corresponding concepts of inferior ‘dialects’ or ‘marginal variants’ Appropriation describes the processes of English adaptation itself, and is an important component of the postcolonial assumption that all language use is a ‘variant of one kind or another (and is in that sense ‘marginal’ to some imaginary standard). Thus Abrogation is an important political stance, whether articulated or not and even whether conscious or not, from which the actual Appropriation of language can take place.”

(Ashcroft et al., 1994)

The definition of Ashcroft describes Appropriation as a process, whereas the reasons behind appropriating a discourse consciously or unconsciously are connected with nationalism and the effects of social experiences. "A language is never unitary," says Mikhail Bakhtin, and hence there is a variation that is unique to all the writers, which includes the Nigerian undeniably. This non-unitary nature of language is a reflection of a culture or society. It is an inevitable fact that indigenous culture can never be expressed in full through a foreign language because that foreign language would be painted with the foreigner's consciousness, so Achebe retorts to write in Africanised English so that natives experiences could be represented through a new medium that is neither African nor English but an English that carries Africa. Palmer quotes on Achebe that.

“Without seriously distorting the nature of the English, deliberately introduces the rhythms, speech patterns, idioms and other verbal nuances of Ibo. . .The effect of this is that while everyone who knows English will be able to understand the work and find few signs of awkwardness, the reader also has a sense, not just of black men using English, but of black Africans speaking and living in a genuinely black African rural situation.”

(Palmer, 1979)

One needs a language to exercise power over its narration and speak with authority to the audience or readers to convey the intended idea or concept. Angela Carter (2000), an English novelist, quotes that “Language is power, life and the instrument of culture, the instrument of domination and liberation.” Appropriation of the English language gives these authors the power to carry their narration to represent their realities with pride.

Abrogation provides a counter-argument to the assumption that using the colonialist's language inevitably imprisons the colonized within the colonizer's conceptual frameworks — the belief that "you can't destroy the master's home with the master's tools." is challenged through Abrogation or Appropriation by saying, that the 'master's house is always flexible', and that the same tools can be used to modify and liberate one's mind.

Bilingualism and Narration

The strategies vary according to the generation they belonged to, or they can also be stratified according to the author's level of bilingualism. Bilingualism as a concept is traced under sociolinguistics and where a person can speak/write in two different languages. The languages co-exist within the author and are dominated by space and time. Among the various levels of bilingualism, there is literal and co-ordinate bilingualism among bilingual individuals; the former is a literal translation from their native tongue to their second language while the latter is when the individual has good control over both the first and the second language and can locate fine boundaries within its utterances as that person has enough knowledge on both the languages. Literal bilingualism is primary, or early bilingualism as the person has less or limited knowledge in the second language.

Amos Tutuola drops under the category of Literal bilinguals. Born in 1920, Amos Tutuola was from Abeokuta in Nigerian. His parents were Yoruba Christians who worked in the fields of cocoa plants. His schooling was late as he started attending the Anglican Central School in his town when he was twelve years old. His formal school training lasted barely five years because he had to drop out after his father died to take up a job. In 1939, he moved to Lagos to study metal casting; he worked for the Royal Air Force in Nigeria for the next three years. He later worked as a messenger for the Lagos Department of Labour and subsequently as a storekeeper for Radio Nigeria in Ibadan. His experience with English as a second language was very limited but not pitiable. Tutuola's first novel, *The Palm-wine Drinkard*, was written in 1946 and published by Faber & Faber in London in 1952. There is evidence of high mother tongue influences in Tutuola's novels. He belonged to the period of colonization, witnessing English's birth and its dominance over the native languages. In an interview after his first novel, *The Palm-wine Drinkard*, he says, "that's how I am starting writing". Including folkloric elements and episodic characters make the novel polyphonic and hence is found dialogic with the reader's consciousness.

Chimamanda Ngozi Adichie is an example of co-ordinate bilingualism as she is found in the knowledge of both languages. There is evidence of well-articulated sentences and

genuine exchange between the two languages by not affecting the grammar. Adichie was born in the Nigerian city of Enugu, the fifth of six children in a family of Igbos. Unlike Amos Tutuola, her parents were well educated; her father was a professor of statistics at the University of Nigeria, and her mother was a female university registrar. Adichie finished her secondary education at the University of Nigeria Secondary School in Nsukka, where she obtained numerous academic awards. Later, for a year and a half, she studied medicine and pharmacy at the University of Nigeria. During that same time, she was the editor of *The Compass*, a Catholic medical students' publication at the university. Adichie moved to the United States from Nigeria at 19 to pursue a degree in communications and political science at Drexel University in Philadelphia. Her experiences with the English language gave her a mastery over it, and her first novel, *The Purple Hibiscus*, was celebrated for its linguistic hybridity. Since her nineteenth year, she has been in constant contact with the English speaking community. That experience has made her lay boundaries clear, unlike Amos, who had blurred his linguistic boundaries.

The level of bilingualism affects the narration of the authors. Amos Tutuola's novels are filled with native proverbs, riddles, loanwords and indigenous vocabularies reflecting the language of simple people of Nigeria or the society during his generation. The social realities are mirrored through his mimetic representation using the English language. In contrast, Adichie narration is found with genuine appropriation strategies as she places her vocabularies in the right place without disturbing the grammatical system of the English language.

Sociolinguistic Appropriations by AMOS Tutuola

Tutuola relished his role as a storyteller among the Yoruba people whose tribal identity heralds the national identity. He chooses to shift from his oral-literary traditions to written form as he wrote his first novel, *The Palmwine Drinkard*. The novel dumped in many negative criticism by the African and American critics. The New York times tags the novel to be "truly primitive and whose world had "no connection at all with the European rational and Christian traditions" just a natural storyteller with a lack of inhibition". Gerald Moore (1962) criticizes the novel as "an undeserved reflection on the African race in general", and he recommends that American authors should not be influenced or try to imitate such un-skilled style of Tutuola.

On the other hand, there were positive criticisms of the same novel. An American critic, Lindford, "pioneer of a new literary form, based on an ancient verbal style." to "kill forever any idea that Africans are copyists of the cultures of other races". Obichina sees

“The lack of resolution in the novel was also seen as more authentic one”, and Lo lyong (1993) says, "Tutuola was no more ungrammatical than James Joyce or Mark Twain, whose use of dialect was more violent”.

Tutuola’s novel is drenched with mother tongue influences or oral practices of the tradition. A fondness for his previous livelihood as a storyteller has its impression in his too through his folklores in the novel. Folklore has taken on several interpretations over time. Folklore, on the flip side, is generally understood to refer to a people's customary expression as seen in **proverbs, songs, tales, legends, myths** and **riddles** and folklore is intertwined with the lives of the natives because people either enjoy it as a form of relaxation or as a way of imparting ethics to the younger generations, particularly within the community. Emmanuel Obiechina (1957) states that the folklore "embodies the values and attitudes (of a people) in its proverbs and fossilized saying, its belief in myths and religion, and its consciousness of its historical life, collective outlook and ethics, in its legends, folktales and other forms of oral literature." The commencement of elements from the Western literary culture must have only transformed traditional oral culture. Still, the consciousness derived from tradition cannot be eradicated. Tutuola tries to incorporate the traditional sensibility of the oral literature into his novel, which is penned down in words.

Unlike his contemporaries who were engrossed in social realism, he ventures into a new form of realism that emphasized more on the folkloric elements than the European influences of Africa, especially in Nigeria. The narration blends the oral metaphysical dogmas with the real and supernatural elements, exclusive to the Yoruba people. The episodic narration with gods and goddesses, ghosts, spirits of the ancestors, songs and drum beats are evidence for the claim.

Linguistic Appropriation in the Novel

1. Abundant use of Prepositions

The novel is carried with enormous use of prepositions like ‘that’, ‘then’, ‘after’, ‘as’ and ‘so and ‘next’.

“**So** my father gave me a palm-tree farm which was nine miles square, and it contained 560,000 palm-trees, and this palm-wine tapster was tapping one hundred and fifty kegs of palm wine every morning, but before 2 o'clock P.M., I would have drunk all of it; after that, he would go and tap another 75 kegs in the evening which I would be drinking till

morning. **So** my friends were unaccountable by that time, and they were drinking palm-wine with me from morning till a late hour in the night.”

(The Palm-Wine Drinkard 191-192).

The novel is polyphonically episodic, and it involves a genuine combination of multiple stories within a well-organized narration. His practice as a storyteller is reflected in his literary style of writing, while prepositions are predominantly found while speaking or with any oral communicative methods. The use of prepositions helps the author to add in his multiple minor narratives like the ‘the Complete Gentleman’, ‘the Three Good Creatures’, ‘the Wraith Island’, ‘the Journey to the Unreturnable Heavens Town’, ‘the Faithful Mother in the White Tree’, ‘the Red People in the Red Town’, ‘the Invisible Pawn, the Wise King’, ‘the Drinkard and his Tapster in the Deads’ Town’, ‘the episode in the Hungry Creature’s stomach’, ‘the Mountain Creatures in the Unknown Mountain’, ‘the famine in his native town and his role in helping the townspeople’ within his main narration.

2. Deviant use of Nominalisation

Nominalisation is the process of creating nouns with adjectives or adverbs as their root word. Nouns like ‘whereabouts’ (pp. 13), ‘gravitiness’ (pp. 79), ‘debitor’ (pp. 115) are found in deviant usages without appropriate determiners preceding it.

“then he would tell me **whereabouts** my tapster was” (pg13)

“I was unable to loose it away” (pp.26)

Determiners like 'the' or 'it's' can be used to make the nominalization appear casual.

3. Use of Double Nominals

Double Nominals is the use of two pronouns consecutively without a noun or a verb in between them. Phrases like

“I saw himself, **he himself** was refuse”

“**I myself** was God and juju man.”

These double nominal make the novel more colloquial, mirroring the language of a common man in African.

4. Use of Unfitting Verbs and Adverbs

adverbs like ‘that’ and ‘where’ is used inappropriately in sentences reflecting on his limited experience with English and its grammar.

“when it had nearly reached the place **that** I stood, it stooped” (pp.81)

“he himself **was** refuse” (pp, 43)

“then **that** one of us who hid himself inside the bush” (pp.48)

5. Use of Adjectives as Nouns

Words that are used to describe a person or a place become the name of the person/place itself.

This method is modelled after the style of a storyteller who seeks to keep the listener engaged in the narrative. The people/place/river in red colour are named as Red-people (pp.75), Red-king (pp.75), Red-Town (pp.75) and Red-bush (pp.75). The ‘invisible pawn’ (pp.62), ‘dead’s town’ (pp.39), ‘hungry-creature’ (pp.110), ‘water-spirit-woman’ (pp.38), ‘faithful-mother’ (pp.67).

These naming words are descriptive in themselves for the reader or listener to understand their characteristics.

6. Use of Indigenous Imageries

Death is the most substantial imagery spotted throughout the novel. The ‘Drinkard starts the novel with a search for his tapper in the dead's town. Death in the Yoruba culture is not considered an end but a transition to another meeting; the physical arena and death are both terrifying and extremely ordinary, and its victims have frequently outwitted it. The practice of calling the dead ancestors’ spirits is a conventional act among them, and the mention of the annual sacrifices is picturized in the novel when the hero fights with death using the rope of the yam. Death is associated with a **Bell** sound indicating the ritual practices followed during the funeral that happens for five days. Bell is coupled with **Drum, Song and Dance**, which is another indispensable symbol of the Nigerian tradition. They help the Drinkard to conquer death. The trio is the most vital part of the folklore in Nigeria and especially in Yoruba. These mimetic representations of the oral tradition make the novel indigenous and echo the exact Yoruba to the world outside it.

7. Indigenous Vocabularies

The use of home-grown words in the novel to make it indigenous gives a chance to learn a few vocabularies from the African language for non-native people who happen to read his text. The word ‘**COWRIES**’ is found throughout the novel and becomes the most important symbol in the novel that describes pre-colonial Africa. Cowries are a shell in

Yoruba with a lot of religious implications. It was also the currency of pre-colonial Africa. Cowries were of two types, the one with holes and the other without holes; the former ones are used as currency and the latter in rituals. We witness both types in the novel, as a currency and as a religious one that was tied around the woman's neck which was caught inside the skull's family house.

Juju is another vocabulary that is referred often to in the novel as something like an aiding spirit to the hero of the novel. A juju in Yoruba culture refers to a magical object that is used in wizardry. It is neither good nor bad, yet it can be used for both constructive and malevolent reasons. The author introduces the word 'juju' to non-native readers of the novel to let them know about the belief systems in Yoruba. Juju helps Drinkard in transforming himself to escape from difficulties or in pleasing the Gods.

- Tapper for tapster (p.9)
- Wizard for juju-man (p.23)
- Anthill for termite's house (p.43)
- Actions for doings (p.101)

These grammatically divergent phrases and words demonstrate the extent to which Tutuola's writings have been inspired by the Yoruba language, which he speaks as his mother tongue.

The word whole is constantly used ungrammatically instead of 'all.'

“The Whole of us died with our domestic animals” (pp.77)

Tutuola is aware of his existing situation and his use of folklore, like that of other socially conscious writers, serves to depict and remark on different times and changing situations.

Sociolinguistic Appropriations in Chimamanda Ngozi Adichie's Novel

Chimamanda Ngozi Adichie is bilingual, with blameless competence over both the Igbo and English language. She also holds two degrees in creative writing from Johns Hopkins University and Yale University. *Purple Hibiscus* being her first novel, was marketed in Nigeria only in 2006, while the publication was three years ago in 2003. The sociolinguistic strategy that Adichie uses in her novel is indigenous vocabularies that are code-switched genuinely without hindering the grammar of English. Depending on the social situation, words from two languages are switched within a sentence. Igbo words are infused in English syntax as an appropriating strategy.

Appropriating Strategies in the Novel Purple Hibiscus

1. Code-switching

Code-Switching is an intra-sentential assortment of words from different languages or codes that are rationally fashioned consciously or unconsciously by the writer. The social setting has an impact on multilingual code-switching creativity. This also implies that code-switchers have a significant amount of pragmatic competence. The person who code-switches has one of these three reasons; they examine the communication's intention, the listener's social position, and the topic or context of the interaction.

Code-switching in the novel is between Igbo and English language by the Characters in the novel and almost all of the characters are Igbo natives, and just a few of the rest are well-educated enough to speak English fluently without the aid of mother tongue interference. Despite her fluency in English, the narrator Kambili has observed code-switching with her villagers and father to conform to the circumstances.

Appropriation within speech utterances is detected in a range of situations like a welcoming, accusation, appreciating, blessing, arguments and telling stories with songs and also during funerals.

i. Welcoming or Greeting

- “Ke kwanu? I asked when he came in” (p. 22)
(Ke kwanu? – how are you?)
- “No nu! No nu! Have you come back?” (p. 55)
(Nuo nu- welcome)
- “Gudu moni. Have you woken up? (p. 58)
(gudu moni- good morning)

The use of Igbo vocabulary while greeting a person shows the deepness of her emotions that arise while seeing someone or the emotional connection that arises from inside. On locating the phrases, all of them are spoken at home or in a homely space.

ii. Argumentative

- " Leave me alone! **Nekwa any** you are no longer a baby."
(Nekwa Anya- look here)
- “Are you sure they’re not abnormal, mom? Kambili just behaved like an **adult** when my friends came” (p. 14)
(atulu- sheep)

iii. Acts of Singing and Story Telling

- “O me m ma Chineke, O me mma” (p.39)
(The good doer, God, the good-doer)
- “Nne Nne...I have come” (p. 158)
(mother, mother)

Folkloric elements are always associated with a Mother tongue; both the folklore and the native language can never be used without the aid of the other. In this case, stories and songs are assorted with native lexes to maintain their root value.

2. Linguistic Oppositions

Linguistic oppositions are words or phrases from two distinct languages holding the same meaning that is used in a sentence together.

- “Ekwuzina, the small boy” (p. 238)
(Ekwuzina- small boy)
- “The nwoke, the man” (p. 182)
(man)

Linguistic opposition aids in containing the lucidity of the text because even if the reader skips the indigenous vocabulary due to unfamiliarity, the sentence remains meaningful even without understanding the infused vocabulary.

3. Lexical Transfer

When there are no comparable or equivalent words in English to those in the Igbo or any native language, a lexical transfer takes place. The author tries to represent the object as it is in the reality of the natives. This helps in knowing the meaning of that word or object without using a foreigner's lens. Lexical transfer helps the readers to learn a few vocabularies from other languages with their exact connotations.

- Fufu and onugbu soup (p. 11)
- Ukwá tree (p. 55)

Fufu is a West and Central African staple meal. It's a thick paste or porridge produced by boiling starchy root vegetables in water and pounding until the desired consistency is achieved with a long stick and bowl. Fufu is typically made using cassava and yam, although it can also be made with cocoyam, plantains, or maize.

The **Ukwa** Tree is an African breadfruit type whose seeds, fruit, and leaves are consumed. The fruits are huge, ranging in weight from 3 to 30 pounds.

Heteroglossia and Dialogism

The above strategies in both novels are a consequence of Heteroglossia that lies within the cognition of the writers. Heteroglossia signifies how a language is dialogized and pluralized from within by establishing interplay within the stratification of that language's use. Heteroglossia stratifies the language within a person according to age, place, time and space, serving a specific purpose for the language used. The internalization of two codes (English and Yoruba/Igbo) collides with one another, interfering with the performance in the language used. While some authors try to Heteroglossia their novels with concepts or ideologies, others try to Heteroglossia the novel using both the linguistic and literary aspects. The appropriated use of language reflects on the heteroglossic cognitive process of the writers.

Appropriated words also help place the native experiences in a new dialogic edge that is unadulterated with the dialogues of the West. Adichie claims control of English, Adichie fiercely refuses to accord its discursive hegemony.

"I have read books from Asia and Africa that mix languages, but the reason I did that was simply that... I wanted to remind the reader that you're reading conversations between characters who are mostly not speaking English," she said when asked why she "throw[ed] in a lot of [Igbo] words into what was an English novel." If they're speaking English, they're also mixing the two languages, which is the case for many languages in Nigeria today."

("New Writing and Nigeria" 56)

Adichie's obsession with authenticity is the reason behind her linguistically variant text. Tutuola, unlike Adichie, has no control over English because of his inadequate linguistic competence. Tutuola reveals social Heteroglossia in *The palm wine Drinkard*. Tutuola's novel seems filled with multiple characters, but utterances seem to be monologic, controlled by the narrator. It's the narrator's perspective of things discussed throughout the novel without someone else's interferences.

Dialogism is a concept that describes that every word that is uttered is dialogic with one another within that particular language. The utterances from an individual or a group are directed towards certain objects at a given point, and none of it is spoken in a vacuum. At the same time, all the words spoken about the objects have been already spoken about by

others and also by people present in communication at that moment. Therefore, the words that are articulated are found in a space already marked by previous utterances (alien words). This proves that any utterance is always in dialogue with one another or the previous utterances and by being in a dialogue, that utterance gains its meaning. Tutuola's use of indigenous vocabularies is found to be contradicting the dialogues (perceptions) of the West. The concept of death, fertility, economic determiners and his mysticism opens into a platform of new perspectives to any non-native readers. There is also evidence of western-influenced consciousness where the fascination for modern gadgets is spotted in the novel, the mention of telephonic voice (pp.33) of the newborn baby when the Drinkard transforms himself into a giant bird that is compared to an aeroplane (pp.107) and paying a visit to a hospital (pp.68) which is unusual among this Yoruba community.

Adichie's sense of Heteroglossia is palpable by the way she has named her characters and the catholic religious beliefs imparted through Eugene. Heteroglossic traits are seen in Characters in the novel, they have European names speak native idioms echoes the heteroglossic trait of Adichie, who also has made her novel polyphonic with a feminist perspective playing significantly in the novel.

Familiarizing Indigenous Culture through Multimedia

Foreign readers or students attempting to understand Nigerian culture and reality will find it difficult to comprehend and acquire knowledge about Nigerian experiences. This is due to the individual's inability to assimilate some unknown terminologies or concepts in the novel, leading to a lack of cognition. On reading a novel, the reader feels captivated in narrative, blurring the distinction between reality and fiction as he brings his imaginations to life, at least until the book is complete. Even after restoring his power to distinguish between the two, a residue to the text can sometimes be felt altered perspective towards things in the reality. The text's fictional components shape reality through the emotional responses from the text. The practice of imagination through cognition is kindled through reading. The very process of cognizing before creating illusions of the story within the text is hindered when the reader comes across un-experienced connotations and denotations of a foreign land. The interruption is treated with technological support and multimedia works best to enhance the understanding of a foreign culture.

A study was conducted among tertiary learners from college to substantiate the declaration that "Multimedia helps in culture studies". In this study, a Quasi-experimental Research Design was used to evaluate the influence of multimedia in learning indigenous anthropology described in a novel. Pre-test, Post-test, literal comprehension test assisted

with questionnaire and interviews were used to obtain the necessary data from both the control and experimental groups.

According to the research findings, the multimedia educational method outperformed the non-multimedia instructional group. The literal comprehension test questionnaire results confirmed that students have acquired a better grasp of a foreign anthropology. Further the study affirms that the learners could retain new vocabularies mentioned in the novel due to the multimedia tools' visual aids. The SPSS software suite was used to examine all test result scores. The outcomes of the participants' scores were compared using a paired test value comparison method.

1. Procedure- Research Design

A pre-test and a post-test were conducted among ninety- three third year students of the Madras Christian college to evaluate the appreciative comprehension level of the two novels *The Palm-Wine Drinkard* by Amos Tutuola and *Purple-Hibiscus* Chimamanda Ngozi Adichie.

Pre-test

Students were asked to read the two novels in a week. They answered eight questions related to the novel's myths, images, cultural connotations, and meaning of a few vocabularies. The findings from the test showed less appreciative and cognitive comprehension of both the novels as the students suffered from unintelligibility of foreign features in the novel. Myths and proverbs were unfamiliar to the students because of the lack of knowledge on such indigenous features.

Post-test

The intrusion of Multimedia as a tool enhanced the comprehensive capacity of the readers. Students were able to respond to the same questions more appropriately. With the help of videos on myths and symbols, students understood the cultural connotations that are interwoven to the text. Images of the loan words were pictured to develop the cognitive capacity of the readers. The audio version of the Novel enabled the readers to retain more vocabularies in their memory and they have also been motivated to write and read after listening to the audio version of the novel. Students who suffer from reading disability were able to take-over with the help of Multimedia (table 1).

Questionnaire

1. Spot the loan words and give its equivalent word in English?
2. Mention the tribal archetypes in the Novels?
3. What is the different meaning of cowries in *The Palm-wine Drinkard*?
4. Mention a proverb in the novel similar to the one in your mother tongue?
5. List the number of characters in the Novels?
6. Identify the Myths and mythical characters in the Novels?
7. What is your comment on the bilingual fluidity of the Novels?
8. What is the significance of Death and Fertility in the Novels?

Table 1 Learners' response on Cultural Studies using multimedia

Questionnaire	Pre-test	Post-test
1	33	57
2	26	69
3	32	66
4	39	81
5	45	69
6	30	75
7	37	81
8	21	42
Mean	32.875	67.5
Standard Deviation	7.06	12.18

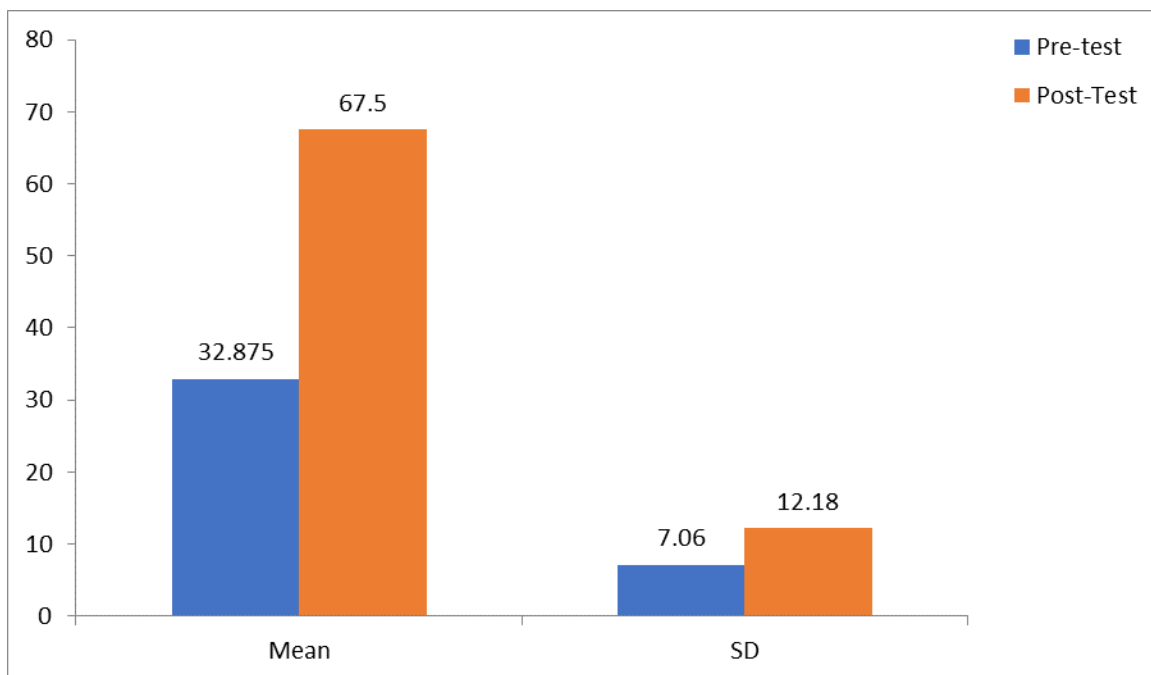


Figure 1 The mean value of the pre-test and the post-test

The mean value of the pre-test is 32.875 and the mean value of the post-test is 67.5 (Figure 1). The values clearly show the increased appreciative comprehension of the students after the intrusion of Multimedia. Students were able to relate the loan words in the novel to those in English, and they could come up with a similar type in English. Tribal religious, social, and supernatural archetypes were discussed along with mythological figures using few images from the internet. Digital literacy and visualization have merged to create new avenues for understanding the text by enhancing fundamental skills of an individual. To enrich culture studies, curriculum planners for tertiary students can use multimedia classes in the special education resource room. The tool to enhance the cognitive process was effective and efficient when traditional reading is mixed with a multimedia educational approach.

Conclusion

The narrators in *The Palm-wine Drinkard* use either direct replication or an indirect basic description of the context and its intricacies. The tense in the sentence is not modified according to grammatical principle but according to his cultural custom, blurring the line between the characters and the narrator's discourse. The consequence of the arbitrary shift of tense and the technique of imitation, as Genette (1990) pointed out, is to communicate to the reader in the narrator's original words. However, he is neither fully involved nor utterly detached. Tutuola has created a rebellious language extension in his works by appropriating and deconstructing the blurring of narrative discourse boundaries and the fundamental forms of English. Adichie's strategic use of language, unlike Tutuola, is repeatedly employed with linguistic code-switching to lend dramatic sharpness to interpersonal conflict. The high bilingualism competence level of Adichie is seen as a gift to the Nigerian literary society. Amos Tutuola, a first-generation Nigerian writer and the first to publish in English, has artistically used his linguistic and social limits to depict his cultural complexities. In contrast, Adichie, a third-generation writer, is influential in both subject and language. It is not to argue that Adichie's representation of the indigenous community is superior to Tutuola's; both have made significant contributions to the study of Nigerian culture. Multimedia enhances the cognitive structures that aid to develop an intelligible response towards a foreign culture for readers from a different space and time. Language is not an impediment with technological inventions such as multimedia. The creativity of an author is always sustained and uplifted through technology.

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