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Technological determinism and new media

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Abstract— *Technological determinism is the belief that technology is the principal initiator of the society's transformation. The emergence of this theory is usually attributed to the American sociologist Thorstein Veblen, who formulated the causal link between the technology and the society. According to the supporters of technological determinism, any social changes are controlled by the technology, technological development, communications technology and media. The modern information society arises as a result of the development of innovations, new technologies and their social and political implications. Since the establishment of this direction in the early 20th century, two different branches separated: radical and moderate (hard, soft) technological determinism. According to the radical version, the technologies represent a prerequisite for changing the society, the second branch regards the technology only as a key factor that may or may not mean a change. Today, we can quite confidently say that the Internet and the nature of new media is fundamentally changing the structure of the society. The expansion of computers, networks and the Internet has radically changed many aspects of not only human communication, but also the entire society's life. The rising popularity of new media has changed the nature and the way our society and the individuals act – the way we do the shopping, recruit staff, pay taxes, use the library, gain academic degrees and educate ourselves.Through a philosophical analysis, the text examines the nature of contemporary technological determinism, the features of new media and the method they use to affect the creation and distribution of information and knowledge in the education process.*

Keywords— Education, technological determinism, education process, social changes, new technologies.

I. TECHNOLOGICAL DETERMINISM

The concept called technological determinism denotes the approach promoting the thesis that the use of educational technology is influenced both by the user and his surroundings, but also, above all, by the technology itself. It means that technologies as such are not neutral to the learning process. They structure information in a manner typical of them (the world is structured differently by the medium called writing and the medium called the technical image), they affect the psyche of the user, and even cause social change. The proponents of technological determinism argue that the society is influenced and shaped by technological development. It has to adjust and adapt to new technologies and innovations. The negative consequences of the technological development are the result of poor use by the people, not of the very nature of technology. Toffler understood the technology as a determinant of all changes that have a fatalimpact on all areas of human life. The computer has the ability to take control of the entire mechanical age. Today's situation is called the "third wave", a period of significant changes and acceleration of life pace, which is faster due to the continuous development of technology. He believes that the changing society has a major impact on the human psyche and talks about the "shock of the future"[1]. Negroponte has a more optimistic, however, somewhat utopian view of the issue, when he likens the situation to "replacing atoms with bits". The qualities of the digitization process(decentralization, globalization, harmonization and strengthening) are too strongfor it to be stopped [2].On the contrary, social determinism argues that the social sphere conditions and determines technological development. Introduction and use of new technologies is the result of social order. However, proponents of this concept emphasize the bi-directionality of this process in their theory. The technology on one hand and the social aspect on the other hand do not exist as two heterogeneous worlds or processes. The society is modelled by the technical change and the technical change is created by the society. Technical innovation comes from within the economic system gradually introduced by supply and demand, and it is not simply adapting to external transformations. As the work of man, it passes unnoticed only if he allows it. The society is thus defined both by means of technologies which it is able to create, and those which it decides to use and develop rather than others. In this sense, technology is one of the many social processes.

M. Castells took a similar stand on this issue. He rejected the idea of ICT as something that the society must adapt to. He understood the technology as a social process, when the societyis formed by the technical change, and the technical change is shaped by the society. This two-way process is called social embeddedness. In his publication, Castells also comments concerning the issue:

"The technology does not determine the society, the technology is the society"[3]. Pierre Lévy also refused to accept the concept of one-sided technological determination: "The technology is an analytical angle of global socio-technical systems, a view that emphasizes the material and artificial part of human phenomena, and not the actual quantity that would exist independently of the rest,would have diverse effects and work by itself" [4]. He said cyberspace was a part of a social movement, it had its group leaders, its passwords and its logical aspirations. Furthermore, Levy argues that if one takes into account any relationship, it will be much more complicated than determination. According to him, social and cultural state of affairs is infinitely complex and partly indeterminate set of interacting processes that are automatically maintained or suppressed. Instead of determination, he, therefore, uses the concept of conditionality. The society is influenced by technological developments, the negative effects are caused by poor use by the people, not by the nature of the technology itself, and also the introduction and use of new technologies is the result of the social order.

II. NEW MEDIA SUCH AS DIGITAL MEDIA

In a broader sense, the term new media "covers the entire field of computing, computer technologies and the associated data contents, in the strict sense, it only applies to computer, digital technology-mediated communication. At the same time, the technological nature of new media at the hardware level is most notably specified by the fact that these communications technologies are based on digital (numerical) encoding and data processing. To record information (character, image, sound, action description), the digital technology uses numerical coding – digitalisation is therefore a process of transforming information into a numerical code. Currently, for a number of practical reasons, it is based on a system with two numbers (i.e.a binary system), with one and zero, to which all the information is transferred. Compared to analogue media, the contents transmitted and processed by new media are thus numerically coded – they consist of separate, quantified samples represented by a binary code. This digital basis of new media has a number of important implications, which are addressed from different perspectives in the theoriesby Lev Manovich (2001) and Tony Feldman (1999).

In connection with new media, Lev Manovich (2001) talks about the five principles that arise from their digital nature,namely*numerical representation, modularity, automatization, variability and transcoding*. According to Manovich, the fact that the data carried by new media are *represented numerically* is the most important feature of new media –in fact, new media can be described formally, mathematically, and the new media objects thus represent an objectof algorithmic manipulation (such as images, curves or sounds can be expressed through mathematical functions, and according to Manovich, contentscarried by new media do not have the character of constants, but modifiable variables). Since they are based on the same numerical code, they are also the *modular*new media – the individual components, various objects can be, given their discrete nature and numerical representation, changed and modified as modules without the necessity to reproduce the medium as such. In these two respects, new media most fundamentally differ fromanalogue media[5], whereas the numerical representation and modularity de facto herald the other three principles of new media defined by Manovich.

The numerical code and the modular structure of new media on the one hand allow *to automatize*a series of operations in an access to the medium, in its formation and while handling it. New media are also *variable*– they are not fixed once for all, but may exist in different, potentially infinite variations. They are not necessarily tied to a specific physical medium and its unique characteristics. While traditional media are "hardwired" with a concrete material structure, with a particular carrier, the new media objects can be transported and updated on multiple types of material artefactsoperating with the numerical representation of the contents and, in addition, with respect to the numeric character of the code, they can be recorded in the form of variables.

A set of distinctive characteristics of new media designed by Manovich can be supplemented with the concept of digital information formulated by Tony Feldman (1999). Feldman's goal is not creating a comprehensive definition of new (digital) media, but identifying those features of digital information that, in his opinion, help to promote the digitization as the dominant mode of recording and processing data and communication. Feldman's ambition is apparently not to present an analytically precise, consistent concept, but rather to highlight some specific features of digital technologies that have a positive impact on their spread. According to Feldman, any discussion about new media is always associated with computer technologies or with the computing process and its rules – the logic of the computer technology is simply constitutive for new media. When we use digital media,wespeak, as Feldman notes, the "exclusive language of computers"[6]. Feldman therefore identifies five key factors characterizing this "exclusive language",five properties specific for digital information – *manipulability*,*networkability*,*condensability, compressibility, and impartiality*.

Reflections on digital technology foundation of new media and their relationship to the process of creation and

dissemination of knowledge in education underscore the essential role of their intangible technological component, which we refer to as the code. It is this code that together with the nature of the hardware determines how new media in education allow us to operate with the data. The code means all protocols, machine codes, programming languages, operating systems and programs that enable new media to function in the sense that they carry the inputs that instruct the hardware, the material component of new media how to handle the data entered. The philosophical nature of the code can basically be regarded as that it is the code that enforces the existing form of skills and literacy in education as an essential upgrade and its advancement into the digital realm.

III. DIGITAL LITERACY

The continuous dynamic development of ICT in education brings ever new tools and options. The rapid pace of changes is probably the reason that many people see the technology as something that people are "given" while the sense of the existence of such technologies or the sense their use in teaching and learning is not entirely clear. But as stated by Levy [7], the technology must be understood as products of a certain society and culture. We cannot talk about the impact of the technology on man, but it is always necessary to consider their existence and use in relation to human activities. Digital technologies must be seen as a product of the human culture and technologypartly forming the contemporary society and the life of all people, and therefore life in schools as well. Technologies are not neutral, because in education, they have been the cause of a number of changes and allowed activities which would not be possible without them. Technological, but also social and cultural transformations in recent decadeshave led to suggestions on whatshould be the competences of twenty-first century man – the so-called twenty-first century skills. At the same time, reflections on skills and competencies for the twenty-first century indicate the possibilities of innovation in teaching and in education, whose integral part is the digital technology. The considered skills for the twenty-first century usually include:

Communication. This is the case of, e.g. constructing logical arguments in a discussion, drawing conclusions from different sources, or susceptibility to participants of the communication. It is also important to use adequate digital technologies (tools and services) to support various forms of communication.**Creativity and innovation.** Thinking and working creatively, be innovative[10], be able to bring news and innovation to life – these are otherimportant competences of modern man. Tradition is also taken into account here, e.g. in the form of learning from mistakes (which can arise in connection with creativity and innovation).**Cooperation.** The current style of work and learning requires more work in teams and well-coordinated team members. Digital networks, various network services and tools based on networks are thus becoming not only the foundation and means of cooperation, but also the environment for (virtual) cooperation. It is important to be able to work in various teams, be flexible, and share responsibility. **Critical thinking and problem solving.**This is the case of, e.g. a critical approach to available information and knowledge, including their evaluation and their use in solving problems. This area also it includes systems thinking, i.e. the ability to analyse how parts of a system work, how they interact with each other, including the synthesis of how the whole system works, etc. **Technological competence.** In this area, it is not about managing the individual tools of digital technologies (which become relatively quickly obsolete), but about general readiness (to learn) to use such computer programs and tools that extend the capabilities of people and without whichit is no longer possible to study or work today. Within this area, it is required that the individual was able to process information from different sources and in different formats. It also includes ethical and legal issues of using the digital technology, as well as the principles of the functioning of the media, etc.The key aspect to our topic is that **the competence in the use of digital technologies and media is one of the pillars of modern education**[8]**.** They are therefore not something exclusive or supplementary, or a toy, but an integral part of twenty-first century man. The school or university should play an important role in the acquisition of all of the above-mentioned competencies.

The topic of twenty-first century skills is often associated with **the issue of so-called new literacy**. As in the case of competencies, in the changing world, it is necessary to think about the transformation or the need for new literacies. The basic skills of individuals to read, write, count are still a prerequisite for further learning, but in the digital age it will probably not be enough. We define the so-called **digital literacy** as "knowledge, attitude and ability (skill) of individuals to appropriately use digital tools and equipment to be able to identify, acquire, organize, integrate, evaluate, analyse and synthesize digital resources, construct new knowledge, create media messages and communicate with others in the context of various life situations in which they will be able to carry out constructive social activities, and they will also be able to reflect these processes. Digitally literate people [9]thus are supposed to manage any activities with digital technologies that must be addressed in the context of various life situations, whether we mean work, learning,

leisure, or other aspects of daily life. Within the new literacy, it may be, e.g.,the case of the skills and knowledge to understand, create and grasp the importance of the digital media communication, which combine words, images, diagrams, audio and video.

Moreover, the importance of processing and the use of non-linear knowledge representation is increasing, whether in the side of the consumer/receiver, or the creator. An interesting problem is represented by skills and methods requiring understanding phenomena in their complexity, studying them in this way and understandingthem (including thinking about alternatives to the phenomenon, etc.), and including such complex understanding of the phenomenon in handling it (coping with it, solving it). These complex digital literaciesinclude **Internet Literacy**. This literacy adds to the ICT literacy knowledge, skills and abilities enabling to be knowledgeable in and to meaningfully use not only the Internet (technically), but also the environment of digital networks conceived in a more complexway. **Information literacy.**The attention is focused here in particular on finding, organizing and processing information. Finally, **Media Literacy**. It focuses attention on the knowledge and skills to interpret, use and generate media communication that users can apply in different life situations.

IV. CONCLUSION

The technological progress, rapidly growing in the 21st century, also asserted itself in the ways in which we create, distribute and evaluate knowledge, skills and information today. Thus, in the very nature and structure of the education process. Compared to other theories, the technological theory does not focus on objectives of teaching, but in consists in the arrangement of means used for the organization of teaching. The basic defining characteristics of the technological theory can be described as follows. The terminology containing the words process, engineering, communications, computerized environment, interactive lab, hypermedia. Great emphasis is put on planning and organizing formative processes, emphasis on communication elements, such as feedback in the process of transferring knowledge, the use of communication technology, audio-visual equipment, videos, compact discs, and computers. The emphasis on the need to pre-identify observable manifestations of the target behaviour of the student, the attempt to systematize the various phases of training (definition of objectives, targets, evaluation, etc.) in the general perspective of applied science or engineering. The use of descriptions and standardization of training operations, an effort to use systematic procedures, and finally, a critical view of the romantic and humanist perspective on education that does not care much for planning and organization.

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Plath's Ambivalence to Masculinity: an Evaluation of Her Three Poems

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Abstract— *Sylvia Plath is an American Poet who has evolutionary ideas. Her poetry contains bulk of intense images and her ambiguous language conveys variety of ideas. Plath is considered a confessional poet but it will be underestimation of her work to confine her within a particular frame of reference. She has written about many issues in which gender role is also included. Masculinity in her poetry, has nothing to do with sex (males). Masculinity refers to gender roles; the role that is set by society that how males and females have to move in society in order to be recognized. Plath's battle is not with male (sex) her basic conflict starts with masculinity (gender role) and in her poetry, I have found ambivalent attitude of Plath, for masculinity. She loves male authority but at the same time, has strong hatred for their dominance. Her poems; "A Secret" and "Full Fathom Five" are potent example of Plath's ambivalence for masculinity. In both poems, she admires males, but in very next line/stanza, goes against her own view. The riddle cannot be solved even after her death.*

Keywords— ambivalence, gender roles, masculinity, masculine image, confessional.

INTRODUCTION

Sylvia Plath's poetry does not contain single meaning. It is open to interpretation for its rich connotations. But this article tries to focus, in the light of her two poems, on masculinity and the masculine image in her work. According to her, men are more liberal and they can enjoy liberty in society whereas women don't enjoy such liberty. She herself is a victim of patriarchal society. With her revolutionary thought and personal aguish, she has talked bluntly against masculine gender role. She herself wants to have very man: aggressive, rude a pure patriarch but at the same time, has jealousy for such men's liberty, authority and power.

A reader can notice that Sylvia Plath is not a true hater and she loves brave aggressive man. She has mixed feelings (both love and hate) for men. She wrote in September 1951: "My greatest trouble is jealousy. I am jealous from men A dangerous and subtle envy which can corrode….. Any relationship…. I envy the man his physical freedom to lead a double life…. His career, and his sexual and family life". (Plath,2000,P98)

The lines show that she demands for opposite which is impossible. She wants to have liberty of male which being remaining a female of patriarchal society. Her preposterous wish is out of question because it is against reality and the society in which she used to live. She loves the thing which she hates. Ambivalence is very clear in both of her poems. In the poem, "A Secret", she talks about a traffic policeman. She is telling about his authority that how he controls the whole traffic but in broader sense, she points out the masculine gender role and men. There is detailed picture of masculine image in this poem where Plath is admitting the authority of male. Traffic policeman is a person who is used to represent male gender and his authority in society. Plath's age was Age of Patriarchy and she confesses that her real problem is only one; in their full power, authority and freedom in many of her poems and in the poem "A Secret", she is deliberately struggling to make the secret open (freedom of being male; one can enjoy liberty). For Plath, masculine gender role allows one to live according his free-will. She is not talking against males and their supremacy; she is only discussing her desire to have same authority.

I find her very impressed in this poem with masculine gender role.

"How Superior You are blue and huge, a traffic policeman, holding up one palm-------A difference between us?
I have one eye, you have two". (1-6)

Plath's ironical tone is quiet evident. She is unable to hide her complex. She likes the masculine freedom but her society, does not allow her. She is a woman of many complexes. Her husband has admitted the fact that he remained unable to see her real face. She is admiring the authority of policeman (male) and very suddenly, changes the tone by saying that

"I have one eye, you have two" Admiration, jealousy, feeling of an inferior being, lack of liberty, insecurity to be

mistreated by patriarchy and at the same time, feelings of complete woman, who is very much satisfied and element of contentment in patriarchy, is very much evident in patriarchy, are seen in these lines;

"An illegitimate baby do away with it altogether. No,no, it is happy there(Lines 28-34).

Plath is happy in patriarchal society and masculine gender role. She hates sissy boys. She likes powerful men. But her love for such man is a big hurdle for her to make her way to get as much liberty as males. She loves masculinity of her age (full of power) but hates to be the victim of that power. She wants equality in gender role that was out of question but Plath kept n running on the very Plath that took her towards disaster. She knew all limitations but her turbulent nature did not accept the social Kate Moses. Wrote in 2000 "The Real Sylvia Plath" "You walked in laughing, tears, welling in your threat how can you be so many women to so many people, oh you strange grit" (137)

She writes herself about her limitations,

"I dislike being a girl, because I must come to realize that I cannot be a man" (Journal,P23).

For Plath, masculinity is nothing but a second name of freedom. In the poem, she is talking about her hidden desire. And the lines that indicate "bastard" or illegitimate baby", show that Plath is very much interested in masculine gender role and it is her revolutionary ideas that encourage Plath to talk about males and their excessive authority in society. Plath loves authoritative persons but she is unable to exhibit her own potentials. She says in the poem that she is weak but it is clear to me that she is not weak but her desires have made her weak. She loves pure masculinity and at same time hates it. Ambivalence has made Plath upset and she remained confused not only in her professional life but personal life too. In the last line of the poem"The Secret is Out"

What is that Secret? I see her secret as a part of her personality disorder and her confused thoughts. She says about her own self very clearly. Her secret is nothing but her mental agony and her pendulum thoughts, she says,

"I am victim of introspective. If I have not the power to put myself in the place of other people, but must be continually borrowing inward, I shall ever be the creative person I wish to be yet I am hypnotized by the working of the individual, alone and am continually using myself as a specimen. (76) Kate Moses,(38) in "The Real Sylvia Plath".

Plath's views about masculinity kept one changing from one poem to the other. "Full Fathom Five" another poem of Sylvia Plath, shows her disturbing nature about males and their participation in society. In the poem, she is talking about her father and Ted Hughes but she is not giving her single comment on both important figures of her life. (Father & Husband). She is comparing her father's fantastic namely personality with "Ice-ountain" that is unbreakable in spite of disastrous waves of sea. In first six stanzas of the poem, she keeps on admiring her late father's strength. Inspiration from her father, for brave man, is inherited by Plath but she too admits that man has his own limitations. In the stanza, Plath's tone is full of sympathy.

"Your dangers are many. I cannot look much but your forms suffers some strange injury". (16-18)

In their lines her love and sympathy for males is quiet evident, she is very concerned for them. But in the very next stanza, her sudden change of thinking is found. She is very confused whatever she has said in the start of poem, she is not sure about them. Her uncertainty is found in words like, "Shallow" rumors, "Muddy", "Whirpool", "Insurtable" these words are potent example of Plath's cloudy thinking and her strange behavior towards masculinity. She is very poor in making her thoughts clear about males. Many critics have also pointed out that she was victim of Electra-complex and it is true that she was heterosexual. There is large possibility that her ever changing behaviopur and quick negative/positive feeling are the result of her mental illness. In the last lines shehas changes her tone style and view about masculinity of her age and has portraued in last two stanzas of the poem.

"Youdefy other godhood. I walk dry on your kinddom's border excited to no good.

Your shelled bed I remember.

Father, this thick air is murderous." (40-44)

In these lines, she is pointing towards the authority of masculinity in her age where women are restricted to their homes only and they are forced to live according to the rule of head of homes(males). Masculinity in the eyes of Plath is idealized status and she has dreamt to get it. In the poem "Full Fathom Five", the reader finds the same perplexed attitude of Plath about masculine gender role and she is talking the side of males but at same time she has objections for the liberty, they have had not only in her age but for past many years. Ambivalence is unable to be neglected in Plath's poetry of masculinity (masculine gender role). Thus this article has demonstrated the clear picture of ambivalent attitude of Plath in both of the poems and she is really a revolutionary figure in the world of literature. Doubtlessly, her entire life is nothing but a struggle to get what actually she wants to have in life, but it is huge delimna that she was unaware of the fact; she did not know

what she actually wants. Christopher Simon in "Mimesis To Myth: Gender role anxieties in writing of Sylvia Plath" has talked about Plath's confusion about gender discrimination in society. He quoted Sylvia Plath that she wrote her mother on Mothers Day. "Her conscious mind is always split off, at war with her unconscious. Her dreams of terrible insecurity, of losing the house-her guarded praise at own getting poems published, as if this were one more nail in the coffin of our resolve to drawn as poets" (Plath,2000,P381) Plath's writings are the decisive point of revolutionary thoughts in the field of literature. Hr love hate relationship with males and even today we are unable to interpret her poems clearly. Her complexity makes the readers handicapped to interpret Plath's very intention of poems. She loves men but hates for the authority they have.

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"Watchdogging" *Versus* Adversarial Journalism by State-Owned Media: The Nigerian and Cameroonian Experience

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Abstract— *The private and the opposition-controlled media have most often been taxed by Black African governments with being adepts of adversarial journalism. This accusation has been predicated on the observation that the private media have, these last decades, tended to dogmatically interpret their watchdog role as being an enemy of government. Their adversarial inclination has made them to "intuitively" suspect government and to view government policies as schemes that are hardly – nay never – designed in good faith. Based on empirical understandings, observations and secondary sources, this paper argues that the same accusation may be made against most Black African governments which have overly converted the state-owned media to their public relation tools and as well as an arsenal to lambaste their political opponents at the least opportunity. Using Nigeria and Cameroon as case study, this paper examines the facets and implications of adversarial journalism by the state-owned media. It argues that this adversarial culture has mainly involved the governments of both countries utilizing the state-owned media outlets as their respective mouthpieces and as hunting dogs against any internal and external oppositional voice. The prevalence of such an adversarial culture in these state-owned media has obviously affected their potential to effectively serve as watchdogs; thereby making state-owned media to lose their credibility in the eyes of the general public and international observers.*

Keywords—Adversarial Journalism, Private Media, Opposition-Controlled Media, State-Owned Media, Watchdog Role.

I. INTRODUCTION

It is an accepted premise that the (political) media assume the role of watchdogs, whistle-blower, sentinels and lookouts in any given society. This watchdog role places them at a vantage position to facilitate the birth, growth and maturation of (true) democracy and good governance in the society. As watchdogs, the media have complex and multidimensional social responsibilities. They are for instance, not to be docile and passive even in an environment where totalitarianism, dictatorship and other forms of unjust socio-political strictures reign. They are not to be intimidated or cowed by any aggressive force, to kill stories of political actions which are inimical to public interest. They are rather expected to sensitize and educate masses on sensitive socio-political issues thereby igniting the public and making it sufficiently equipped to make solid developmental decisions. They are equally to play the role of an activist and strongly campaign for reforms that will bring about positive socio-political revolutions in the society. Still as watchdogs and sentinels, the media are expected to practice journalism in a mode that will promote positive values and defend the interest of the totality of social denominations co-existing in the country in which they operate. Okei-Odumakin (2013) is certainly not exaggerating when she associates the watchdog role of the media with the imperative of shaping, sharpening and sharing opinions, views and facts about the coordinates and dynamics of power in a democracy. As she further explains, such a watchdog role warrants the media to "ultimately help [society] to put good politicians in office and help to kick out rotten ones" thereby, strengthening democracy in a country (Okei-Odumakin, 2013, p.4). By playing this watchdog role excellently, the media perpetually put the politician on his/her toes and the latter has no other option than being on his or her best behavior in office; thereby going against his or her natural drives that may be antithetical to the public interest. In view of all the exposition made above, one may rightly conclude that the watchdog role of the media is inextricably and essentially linked to the act of defending public interest or the general good. However, this watchdog role is often interpreted according to varied and sometimes conflicting frameworks.

A good number of critics and media owners (particularly private media operators) tend to define the watchdog role of the media in terms of alliance to political or ideological orientation while others associate this role with being dogmatically antigovernment (Bouchet & Kariithi 2003, Effiom 2005; Idowu 1999). Similarly, some schools of thought enthuse that defending public interest

unavoidably means that the media should strictly avoid "flocking" with politicians and adopting the posture of an "enemy" of politicians. In tandem with this observation, Bouchet and Kariithi (2003) remark that it has become somehow a universal ideal – or a kind of fatalism – that a degree of conflict and incompatibility between politicians and the media be regarded as a pre-requisite for public interest to be guaranteed in a polity. Taking the example of the relation between the legislative and the media, they succinctly opine that:

> Striking the right balance in the relationship between Members of Parliament [politicians] and journalists often proves a difficult act. Though some argue in favor of a total separation between the two, or for the relationship to be limited to the MPs and journalists accredited to the Press Gallery, most would agree that a good working relationship between them is essential if they are to be able to fulfill their duties to their constituencies. Nothing is gained by a systematic adversarial relationship between them just as the interest of the public is not served when the two sides become too close or friendly. (Bouchet and Kariithi 2003, p.12)

An overly close relationship between the media and politicians is, in most countries, read as suspicious. Such a scenario most often generates "feelings of the relationship being used for political gain". Conscious of such a "risk", politicians and the media naturally swing toward mutual hostility. Based on this premised, it has always been observed that the relationship between politicians and the media has mostly been equated to that of cat and mouse (Bouchet and Kariithi 2003; Nworgu & Amadi 2011). *CrossRiver Watch* founder Jalingo illustrates this reality in a more vivid way when he enthuses that in Nigeria, most politicians (particularly government officials) do not want to be accountable; and so "if you are going to do your job as a journalist, dogging after people's heels, you don't expect these people to be your friends" (p.20). This particular conception of the watchdog role of the media has partially inspired the concept or culture of adversarial journalism which has, since the later part of the 50s, been practiced in most black African countries including Nigeria and Cameroon.

Adversarial journalism – otherwise called militant or confrontational journalism – has mainly been defined by African authors and political analysts as a culture which is oppositional to government or government political interests. However, this paper argues that, with respect to the Nigerian and Cameroonian contexts, this phenomenon is more complex and subtle than early African political analysts may have theorized. Adversarial journalism has been dynamic in the two countries' political and media ecologies. It has equally included the visible tendency by the government in both countries to mobilize state-owned media outlets as their respective mouthpieces as well as the use of these media as instruments to indirectly or explicitly deal with oppositional political voices. In line with this, the governments of these two countries have been deploying the state-owned media as a lap-dog – if not hunting dog – to government officials, and to systematically lambaste the opposition at the least given opportunity. The deployment of such an adversarial tactic has often been in response to a similar approach (adversarial journalism) by the private media which, in their political reporting, have sometimes been more virulent than the opposition itself.

This paper seeks to illustrate this dominant adversarial culture orchestrated by government in the state-owned media in Nigeria and Cameroon. It frames this adversarial culture as an obvious obstacle to the watchdog role state-owned media are normally supposed to play in these two countries. The paper hinges on the public choice media theory which stipulates that the state-owned media are always made to manipulate and distort information in favor of the ruling party. Such a distortion and manipulation of information have adverse effects on the survival of true democracy in a country as they prevent the citizenry to be better and effectively informed for political decision. The theory equally stipulates that the state-owned media's manipulation of information seriously inhibits competition among media firms, which guarantees the acquisition by the citizenry of unbiased and accurate information. The inhibition of this competition represents a blow to democratic instructions since competition is a vital component of the check-and-balances system of democracy often referred to as the Fourth Estate.

II. DEFINING ADVERSARIAL JOURNALISM

As earlier mentioned, most critics have tended to associate adversarial journalism – in the Black African context – with the act of dogmatically adopting antigovernment stance in political reporting (Idowu, 1999; Ekpu, 1999; Akinteriwa, 1999; Haijer, 2011). Such a conception of adversarial journalism hinges on the questionable axiom that the government is always suspect in its political action and that, government's policies are hardly, nay never conceived and implemented in good faith (Idowu, 1999; Effiom, 2005). This imagination is actually questionable on the ground that most government policies are projected by their "engineers" and government's ideologues as being designed for the (best) interest of the general public. Such a defensive claim

however calls for a more cautious journalistic approach which includes proper analysis of government policies in view of showing their strengths (if ever there exist) and their weaknesses. The political press' analysis of these government policies is definitely to include the policies' immediate and long term effects and possible solutions or remedies to their obnoxious components, instead of exclusively reporting the demonization of the policies by oppositional political formations or critical political analysts.

The tendency of suspecting government's policies and adopting a militant culture in news gathering and reportage is a tradition most Black African media inherited from their pre-independence predecessors. It is sufficiently visible that the post-independent media (including the contemporary media) simply embraced or absorbed the spirit of the nationalist press. This nationalist press viewed no virtue in the colonialists and their socio-political invention (colonialism); and so, they viewed no other genuine mission than censuring and negatively framing any policy and artifice by the colonial administration. With close reference to the Nigerian experience – which is not so much different from that of Cameroon – Enahoro shares corollaries as he concedes that:

> [The] Nigerian press has an adversarial tradition deeply ingrained in the roots of its origin. The origin reaches deep into the colonial experience. Most of the papers established by Nigerians during the colonial era had one mission. To fight colonialism. […] Colonialism was defined as evil and the nationalist press was expected not to tolerate evil. This fundamental view of the polity held that the institution of government should not be trusted. That is what has come down to us meaning that the institution of government should not be trusted. The nationalist press during the colonial era was militant and never saw anything good in the colonial government. That doctrine engendered a fundamentally confrontational attitude which became the foundation inherited and which governs the tradition of military and instinctive hostility towards government which has survived till this day. (as cited in Idowu 1999, p.94)

Though the act of always suspecting government is indisputably objectionable, it must be emphasized that a number of political irregularities, inherent to most Black African countries' governance mechanisms have justified, inspired or fuelled such suspicions. It is still observable that, over the years, some – nay most – Black African leaders have upheld the political culture of subtly or overly being dictatorial. Some of them have even audaciously adopted the tradition of running their governments as personal estates, inflicting terrible hardship on their people. In the same line of argument, some African governments have designed vicious political instruments to rule eternally and/or to maintain their citizens under perpetual subjugation. No doubt, scholars such as Oladipupo (2011) and Uadiale (2010) equate most Black African states with forces that are predatory in nature and that exist mainly for the oppression and exploitation of their own people.

Most Black African states do not actually enjoy a meaningful relationship with their people and so, it can be said that there is a serious chasm between most of these states and their respective people. As clearly noted by Oladipupo (2011), "the African state is an entity that is not only set apart from the people, but exercise enormous and unchecked power over the people, apart from being entirely on its own as far as the organization and functioning is concerned" (p.6). This has caused the people of most Black African countries to increasingly distance themselves from the workings of the state and to generally exhibit political apathy, especially during election periods. In Cameroon for instance, masses have been blaming President Paul Biya and his government for the high prevalence of poverty and corruption in the country as well as for political stagnation and high incidences of unpunished resource-plundering by high government officials (Ntaryike, 2011). In the editor of its issue No.348 titled "Mr. President Stand up", the Christian tabloid *L'Effort Cameroonais* illustrates this popular apathy. It derogatorily censures Mr. Biya presenting him as "a heartless, egocentric man and a traitor to the cause of people who have placed their confidence in him". The tabloid goes further to describing the Cameroonian President as "one [who is] insensitive to the misery of his people" (cited in Endong 2014, p. 26).

All the above cited indexes have inspired masses, political analysts/critics and media owners/founders from Black African countries to equate the watchdog role of the media to the imperative of confronting government and representing the "last hope of the people" or what is commonly called the "voice of the voiceless" (Efiom 2005, p.97). *CrossRiver Watch* founder and editor-in-chief Jalingo (2013) succinctly captures this position when he notes that the media are expected to be "the voice of the people, […], a platform where the people […] will always run to, anytime they have issues they need to deal with government. A platform that will defend the people" (p.21). Jalingo's perspective on the watchdog role of the media perfectly illustrates the journalistic school of thought which views a dichotomy between African politicians' personal interests and those of the

general public as a somehow eternal reality. This school speculates constant/perpetual marginalization of the masses by politicians (particularly those in government). It equally envisages that the media must always be ready to "fight" for the (helpless) masses, by uncovering and denouncing the "faults" and sins committed by the politicians and affecting the life/progress of the citizenry.

Despite the fact that most Black African critics attribute adversary journalism to the private media, this paper hinges on a definition of the concept which carefully avoids to attribute the practice to a specific socio-political force. This means that the paper views adversarial journalism as a journalistic culture which may be manifested or proffered by any quarter of the press or any social force, irrespective of political or philosophical affiliation. The paper therefore partially adopts Momoh's definition of the concept. This definition stipulates that, "adversarial journalism is the journalism in which one voice is dominant, in which there is active denial of reaction to publications that distort facts. It is journalism of speculation without factual grounding, of unguarded comments based on opinions" (as cited in Idowu 1999, p.93). As shown in the definitional illumination given above, adversarial journalism should not automatically be confined to the journalistic approaches of a specific political force/denomination. It will be more appropriate to anchor the definition of the concept on the semantic sphere of the epithet "adversarial' which, according to the *Oxford Advanced Learners Dictionary*, means "involving people who are in opposition and who make attacks on each other".

It is an accepted premise that in the sphere – or game – of politics, the government and the opposition make attacks on each other. It is therefore possible – and visible in some Third World countries – that the government also embarks on adversarial methods (including adversarial journalism through state-owned media) to down play or respond to the "political offensives" initiated by its political opponents (Lauria, 2012). This is clearly observable in most Black African countries as shall be illustrated in the subsequent sections of this discourse. It is in line with this that adversarial journalism is universally defined as an investigative form of journalism which is done in an antagonistic way. It is not the preserve of the private or opposition press. Additionally, it is mainly characterized by politically biased reportages, abusive language, screaming, finger pointing and accusation and counter-accusations among others (Helmer 2015). Simply put by *A Dictionary of Media and Communication* (2015), adversarial journalism is "a model of reporting in which the journalist's role involves adopting a stance of opposition and a combative style in order to expose perceived wrongdoings. This style is sometimes criticized as being aggressively antagonistic or cynically divisive".

III. GOVERNMENT OWNED MEDIA, PUBLIC INTEREST AND WATCHDOGGING

It will be expedient, from the outset, to provide a brief conceptual definition of public interest. According to Bouchet and Kariithi (2003), the concept is very elusive as it always varies from one culture to another and is most often ill or insufficiently defined. As they succinctly put it, "it is argued that people will disagree on what constitutes public interest because it is in the eye of the beholder, making it often unclear how it can be judicable" (p.11). However, we may be pardoned to define the concept as a cardinal journalistic principle which warrants the media to expose the citizens or general public to all shades of opinion, irrespective of whether this hurts the sensibilities of some specific quarters. Public interest principle also stipulates that the journalist's primordial loyalty or commitment should be for the general public [the citizen] (Akodu, 2009). In tandem with this, public interest is said to be served exclusively in a scenario where conflicting or minority opinions are voiced through the media and also protected, so as to enable the citizenry to make informed choices during political exercises notably during elections. We therefore see an inextricable link between the necessity to respect public interest and the upholding of impartiality and political pluralism in the media landscape, particularly in the government-owned media. Bouchet and Kariithi (2003) clearly corroborate this position as they contend that there will be a clear violation of democratic principles wherever a government utilizes the resources of the state as a strategic tool "to control or interfere with state-owned media in an attempt to promote its own partisan interest" (p.19).

In principle, state-owned media are to serve the interest of the general public (that is the interest of the totality of the citizenry in a democratic polity). They are expected to expose all shades of opinion, irrespective of the possibility that some of these strands of political opinion are offensive to some schools of thought including the political convictions of the party in government. They should, therefore, provide information that will be free of commercials and any form of political or state influence. This is so as, in theory, they are considered to be the general public's propriety, given the fact that they most often function grace to national tax payers money and public funds. They technically belong to the government and government belongs to the people. As Pe-Myint (cited in Lynn, 2016) insightfully observes, state-owned media constitute "a people's media service"; and as such, they are, under normal circumstances, expected to include opinions from all members of the public, irrespective of

political affiliations. "Such a service would enable people from every corner of the country to freely express their views about issues and concerns in their areas, including those involving local authorities. It would also enable experts and think-tanks to express their different opinions on politics, the economy and social issues and to criticize government policy" (As cited in Lynn, 2016, para. 6)

However, if we adopt Webster's (1992) view of state-owned media as media outlets "which are controlled financially and editorially by the state", it will not be an oddity to envisage them (state-owned media) to some extent, as tools that are predestined or predisposed to predominantly serve the government, to the detriment of the public interest. As clearly observed by Kjankov, McLiesh, Novena and Shleifer (2003), whatsoever the country, "the assumption of benevolent government [that will defend public interest in approach of news reporting] often stops at the doorstep of the media" (p.343). According to Njankov and his colleagues, the public choice media theory is the most observable in the world. It therefore goes without saying that in theory, "watchdogging" (the watchdog role function of journalists) will be less accentuated in the government owned media than in the independent media, whatsoever the country (Kohen, 2013; Nworgu & Amadi 2011). We hasten to stress here that there may be exceptions, particularly in some well established democracies such as the U.S.A., Canada, Britain and Sweden among others. However, there will always be high probability for the government to relatively influence state-owned media editorially thereby influencing their watchdog performance, whatsoever be the country. As insightfully stressed by scholars such as Silverblatt and Zlobin (2004) and Rozumilowicz (2016), state-owned media are hardly totally independent from government editorial influence. They are mostly calibrated to serve the political interest of the governing party. Such a party often censors their contents deemed unfavorable to government while encouraging a political reportage that severely and wantonly cracks down on the opposition.

Britain's BBC's coverage of the "Irish Problem" is certainly a good illustration of the fact that even in the so-called established democracies, govern-owned media could at some point in time, been editorially influenced by the government. In effect, The BBC has mainly downplayed British aggressive and "colonialist" policies against Ireland in its coverage of the above mentioned crisis. It shied from presenting the Britain as a "terrorist state" even when many indexes pointed to such a situation. Lamenting over such an approach to broadcasting, the online magazine *The Irish Forums* (2014) succinctly notes that "the world now knows the so called Irish "problem" was really a British *versus* Irish problem. The state controlled BBC at the time clearly went out of their way to not present the problems and violence in Ireland for what it was, as a hangover of British colonialism!"

As earlier mentioned, governments' use of the state-owned media for their personal political interest seems less accentuated in the developed countries. Most governments in Third World and communist countries (notably China, North Korea and Russia) have, on the other hand, made this approach a suitable political tactic. Lauria (2012) makes this observation, with close respect to some countries in the Americas, including Venezuela, Ecuador, Nicaragua and Bolivia. In such Third Worlds or communist countries with high government influence on the media, the state-owned media corporations generally have as mission to:

- Project the governing party or government, portraying it in a very positive light irrespective of its eventual blunders.
- Lambaste or vilify the opposition through the launching of smear campaigns
- Give skew or no report of the opposition's view on any political issue affecting the state and
- Defend the political interest of the government in power, whatsoever be the context.

In some cases, the state-owned media are made to view themselves as a competing force to the independent or opposition-controlled media on any political issue. In tandem with this, they are often expected to shape their reportage in a way as to counter any negative coverage by the private media, of the political actions of the party in government. All these indexes are observable – in some ways – in Nigeria and Cameroon. The subsequent section of this discourse will seek to demonstrate/illustrate this reality.

IV. ADVERSARIAL CULTURE IN GOVERNMENT OWNED MEDIA IN NIGERIA AND CAMEROON

Conscious of the fact that the private and opposition-controlled media have mainly adopted a militant posture in their approaches to news gathering and reporting, the government in Nigeria – the same as in Cameroon – has subtly converted the state-owned media to its mouthpiece and hunting dog. As the mouthpiece of government, these media seldom tolerate antigovernment reporting by their journalists. They virtually adopt onerous political programming in favor of government; and from many indications, it can be said that presenting government and its policies in a good light has always remained a sacred mission for these media. Also sacred is the mission (they

assume), to lambaste the opposition and refuse it a fair coverage of its political actions, particularly in times of elections. The European Union chief election observer Santiago Fisas corroborates this observation in his assessment of the 2015 presidential elections in Nigeria. In a 59 page report, he purports that the Nigerian Television Authority (NTA) and the Federal Radio Corporation of Nigeria (FRCN) all two government owned, "primarily served incumbent interest" during the above mentioned elections. He buttresses his observation with the fact that the two media corporations merely "provided extensive exposure of PDP (People Democratic Party) and its officials (the President and Federal Government)" while ignoring the campaigns of opposition parties. "On NTA news, coverage of PDP and its officials totaled 84%, which contrasted with APC's 11%. A similar pattern was identified in FRCN's news, and in NTA's editorial programs. More extreme uneven coverage was identified in some state-controlled radio stations, with over 95% of airtime allocated to incumbent governors seeking re-election" (European Union Election Observation Mission, 2015, p.5).

These observations are not really surprising, given the fact that adversarial attitudes against the opposition constitute a long tradition in state-owned approach to political reporting in Nigeria. In the 2003 general elections organized in the country, the same tendencies were observed by the European Union which posited that state-owned media performance during these elections "was flawed, as it failed to provide unbiased, fair and informative coverage of political parties and candidates contesting the elections. Federal and state owned media were biased in favor of parties and candidates in power" (as cited in Aghamelu, 2010, p.161).

Considering these facts and many other indices, it can be enthused that the state-owned media in Nigeria, are mainly viewed as "megaphones" of the government, fully devoted to spreading government propaganda and neutralizing any critical thinking that may be oppositional to government philosophy or policies. As Effiom (2005) rightly puts it, these government owned media willfully distort and spin information in favor of the ruling party by "only conveying government pronouncements to the public and vice versa, without informed analysis of such pronouncement or policies, and their interpretation with regard to the socio-economic or political impact on the populace" (p.104).

In some instances, vital information – which government deems susceptible to grease the opposition's political machinery – is jealously concealed from the public. A good example is NTA and FRCN's refusal in the year 2010 to accord life coverage to the debate in the senate over late President Umaru Musa Yar'Adua's prolong absence from the country, following his departure to Saudi Arabia to enjoy serious medical attention. This refusal by the Nigerian state-owned media to cover this event and many other related political actions was variously interpreted by the public and the political class of the country (*Sahara Reporters* 2010). In line with this, Abdulazeez (2014) notes that:

> Government-owned media in Nigeria only gives us selective information; that is, they choose what to tell the people and what not to tell them as directly or indirectly dictated by their pay masters [government]. Furthermore, when at their best, they only tell the truth half way or they tell it in a systematically partisan and one-sided way to favor the individuals in power and to give people the impression that they are on the right side. They will only tell you the full and detailed truth in matters that do not concern the people in government or in matters which the people in government have no interest whatsoever. Whereas they will jump at any slight opportunity to exaggerate the good works of government or to expose the faults of perceived government enemies. This primarily renders them impotent and incompetent. (para 4)

State-owned media have thus been conceived as a platform which is incompatible with any anti-government criticism. They practically do not constitute a platform for the opposition. Severally have opposition candidates complained of their political messages being excluded from these media programming. In the 2011 elections for instance, the Buhari and Shekarau Presidential Campaign Organization complained that NTA refused airing their political adverts, just because they were deemed abusive to the then President (Abdulazeez 2014; Kawu, 2015). According to Abdulazeez, such impartiality and adversarial culture is more accentuated in the government-owned media operating at the State level. Contrary to their federal counterparts which put forth anti-opposition mechanisms in a relatively subtle manner, these State-based media make no attempt to dissimulate their adversarial posture. As noted by Abdulazeez (2014) no critic would dare "criticize a state governor in a radio or TV station owned by the state government". These media "spend half of the time which they should have used in airing meaningful programs in singing praises and sycophantic words for state governors and their wives" (para 6).

The situation is in no way different in neighboring Cameroon, where, oppositional voices to the government are not tolerated in the state-owned CRTV (Cameroon Radio and Television Corporation) and *Cameroon Tribune*. In view of CRTV's programming, any critical

observer will have the impression that the corporation seeks to perfectly reflect government's objectionable philosophy that, state-owned media exists solely for the party in government and that, the opposition is the enemy which must not be given full right to use "government property" to air its view. The editorial policy of the outlet is defined by a 1994 note by former Minister of Communication (Kontchou Kouomeni), addressed to all services under the Ministry of Communication. This note is unequivocal on the definition of the CRTV's function as a pro-government media arsenal. It states that the CRTV personnel should consider themselves as state employees which should not commit the "oddity" or "abomination" of using a state institution to criticize other state institution (Tanjon 2012). With this, CRTV journalists are *ab initio*, "programmed" or "composed" to be anti-opposition and to kill any anti-government spirit in them. This has clearly been visible during election periods with the insignificant air time reserved for opposition candidates and the tremendous efforts the media outlets' journalists have openly manifested, in supporting the CPDM (Cameroon People Democratic Movement), the party in power.

Though the corporation has made some visible efforts to diversify its programming since the deregulation of the broadcast sector in 2000 (integrating or retaining trenchant political programs such as *Cameroun Midi Magazine*, *Cameroon Calling* and *Actualité Hebdo* among others), much of its programming remains centered on praising the government and presenting its policies as breakthroughs and infallible remedies to the country's socio-political development. One concrete adversarial tactic in the CRTV has been its pro-government editorial orientation which has wanted that any journalists who manifest pro-opposition feeling be viewed as recalcitrant and accordingly, be severely sanctioned (through disciplinary transfer to the Ministry of Communication and indefinite suspension from their jobs among other muscled techniques).

The aggressive political environment bred by government in the corporation has motivated some critical journalists to simply resign out of frustration or to face heavy sanctions. In 2007, *Cameroon Calling*'s anchor man Tewih Lambiv, fell victim of such a punitive and undemocratic system. He was summarily suspended for criticizing the computerization of the electoral system in the country. Similarly, a number of critical journalists have had no other option than resigning because of the adversarial culture deeply entrenched in the media corporation. An egregious example is Charlie Ndi Chia (present editor-in-chief of *The Post Newspaper*), who non-hesitantly resigned because of the unfavorable political climate in the CRTV. According to Nyamnjoh (2012), such resignations of "recalcitrant" reporters remain predictable as no conscious journalist – who is eager to play his whistle-blower function – will survive professionally in a system which primordially promotes allegiance to the CPDM than loyalty to the general public. CRTV and *Cameroon Tribune* journalists are therefore left with only two options: (i) accept to be absorbed by pro-government bureaucratic machinery which is antithetical to creativity and talent or (ii) simply resign. The second option has, of course always been a difficult one, given the fact that the corporation remains the most paying employer in the broadcasting sector within the country (Tanjon 2012).

To make things worse, the government has instituted a system which makes promotion or appointment to sensitive posts within the corporation to be largely – nay exclusively –conditioned by the personnel's level of loyalty to government. This has spurred some journalists into indulging in sycophantic "griotization" (praise singing) in favor of the government, in view of (cheap) promotion. As Nyamnjoh (2012) beautifully puts it:

> To guarantee that things are done its own way, government appoints to positions of responsibility not necessarily those with merit and professional experience, but those who are politically in tune with the authorities. This practice has given rise to an over-zealous quest for positions of responsibility and other favors in some journalists of the Cameroon Radio Television (CRTV) who may go to all lengths to support the regime in place. (p.64)

It goes without saying that the adversarial culture in the state-owned media in Nigeria and Cameroon has had serious implications for the watchdog role and credibility of these media. As has been shown in the preceding lines of this paper, these media concentrate on showing mainly the government's version or perspective on major political issues; while giving the opposition limited or no floor to air its position on these media. This partiality in reporting, has in itself, constituted a form of distortion of the truth, what Adichie (2009) will call "a single story". Unfortunately for the state-owned media, the masses are more and more becoming conscious of their biased reportorial approach, manifested in the presentation of "a single story" in favor or government and occasionally in disfavor of the opposition. As clearly observed by Adichie (2013), the problem with a single story is that it is not totally true, thus somehow incomplete and inaccurate. A single story is practically misleading in that it does not represent all the truth. It illustrates a scenario in which vital sections of the truth have "selfishly" been omitted or totally "effaced" to favor the propaganda intensions of the storyteller.

Today, most Nigerian and Cameroonian audiences are becoming more and more conscious of the fact that exposure to state-owned media is simply exposure to the government's version of any political truth, a version which most often, needs to be triangulated by the news reportage by the private or independent media (Abdulazeez, 2014; Endong 2012; Sahara Reporters 2014, Tanjon 2012; Nyamnjoh, 2012). The state-owned media have thus lost credibility in the eyes of the public particularly on political issues.

V. CONCLUSION

The private and the opposition-controlled media have most often been taxed by Black African governments with being adepts of adversarial journalism. This accusation has followed observations that the private media have mainly interpreted its watchdog role as being dogmatically opposed to the government. Their adversarial inclination has made them to intuitively suspect government and to view government policies as being hardly – nay never – designed in good faith. This paper has argued that the same accusation may be made against most Black African governments which have overly turned the state-owned media in their countries, into their public relation tools and strategic weapons to lambaste their political opponents.

This paper used Nigeria and Cameroon as case study, to examine the facets and implications of adversarial journalism by the state-owned media. It argued that this adversarial culture has mainly involved the governments of both countries utilizing the state-owned media outlets as their respective mouthpieces and as hunting dogs against any internal and external oppositional voice. This adversarial culture is more accentuated during electoral periods. During such periods, the state-owned media overly take sides in its political reportage, exhibiting pro-government analysis of all issues. The opposition is tactically/subtly inhibited from using the state-owned media as a platform to voice its views/perspective on the political issues affecting the country as well as to mediate its campaigns. Likewise, internal voices that are critical of the government are silenced through intimidating, punitive and other brutal/undemocratic tools. The prevalence of such an adversarial culture in these state-owned media has obviously affected their potential to serve as watchdogs; thereby making them to lose their credibility in the eyes of the general public and international observers.

In view of this obnoxious adversarial culture, it is imperative that clear laws be enacted that will totally stop government control of these media. These laws should be conceived in a way as to transform the state-owned media in the two countries from their present state to public broadcaster, driven by the spirit to defend public interest and to give a chance to the expression of all shades of socio-political opinions. Such laws should establish robust and flexible mechanisms that will protect journalists from any form of intimidation or threat from politician as well as accord full editorial independence to the media houses.

In addition to this, the media outfits should be managed by a board formed through a process that allows representatives from all socio-political denominations and the civil service. Appointment to strategic posts and recruitment policies adopted in the media houses should perfectly be transparent and totally free from political/government influences. Recruitment and promotion in the media outlet should be based on meritocracy and not on journalist affiliation to particular political ideas or movements.

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Kant on Aesthetic of the Beautiful

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Abstarct— *The theory of aesthetic and beauty is very old. It includes taste and principles of pleasure and displeasure as well. But it is tied with the theory of arts and nature and function of art also. The beauty or appreciation of beauty, the aesthetic and its concept, is also related to the age old precepts of subjectivity and objectivity also. In even ugliness, can we see the elements of beauty? Basically beauty is pattern or structure. In most ugly creatures like lizards and cockroaches, we can trace the beauty, regarding the theory, that, pattern is in essence, the beauty. If structure and pattern is beauty, then how the sublimity is achieved, which directs the pleasure principle in watching a pattern? So, it becomes well established that an object of beauty must create attraction and appeal to the senses. Here, it could be easily discerned, that there are certain things, which are beautiful and others not beautiful. Definitely, this leads to a broader and generalized concept of beauty, which enlarges it to a theory of aesthetic, which is appreciation of beauty, and includes the effects of beauty, pertaining to pleasure or displeasure. The theory of aesthetic also includes the analysis of arts as well. As every art has an effect on senses, which lies in the paradigm of cognition and intuition, and romance in the broader sense of "Romantic". The term "Romantic" could be well said at least about the nature of one sublime art, the poetry; whose romantic aspects create a deep impact on minds of the people. From the Romantic here is meant the poetry like of Wordsworth, Keats, Shelley and Coleridge. In other genres of literature, we can say, the novels of Hugo, as Romantic. The aesthetic and aesthetes have been attracting the people throughout the history. In defining the aesthetic, there is the interplay of taste as well. This taste phenomenon has multiple aspects. It could be from developing the inventions, to the development of culture, and recently the development of highly precision oriented weapons, though which is the more matter of business, but also a form of taste also. The "aesthetic" is also conjoined with the concept, that how it develops or grow. By this is meant that whether in a free state, it flourishes; whereby questioning individual liberty, in the ancient or modern sense, and also along with it, this becomes imperative to the modern state structure, human rights, and havoc brought by war. In this era these questions are fundamental to the appreciation of aesthetic.*

Keywords— Art, beauty, cognition, intuition, taste.

I. INTRODUCTION

In the commentary on Rousseau‟s most influential work, "Emile" it is described that "One fine summer‟s day in 1749, a solitary walker on the road from Paris to Vicennes, had as the story goes, a vision.

The solitary walker was Jean Jacques Rousseau. The vision occurred as he read a newspaper advertisement about an Essay Contest sponsored by the Academy of Dijon. The subject proposed for the essay was "Has

the restoration of the sciences and arts tend to purify morals? "From the moment I read these words, Rousseau later wrote," I beheld another world and became another man". He entered the competition, and his essay won first prize. In his discourse he took the negative side, or, as he expressed it, the side" which becomes an honest man who is sensible of his own ignorance, and thinks himself none the worse for it" (Perkinson, 1980:128).

In the same commentary it is said that, "Progress in arts and sciences, Rousseau argued, has added nothing to our real happiness, has corrupted our morals and vitiated our taste" (Perkinson, 1980:128, 129)

Newton and Naturalism

Before Rousseau, Newton and his laws brought a considerable change in the perception of human mind and the society created by human beings. The Newtonian laws are natural laws, which have presence in nature. The third fundamental law of Newton is "Action and reaction are equal but opposite". This brought a different view about the movement of History. The law in its essence being dialectical poses that history and its course is successive. Every action in "history" has a counter reaction, or every event has a specific opposite event. In this way history moves forward in intervals and intermittently.

As any event in history has a considerable opposite event, the dimension of history could be termed as there are certain stages in history, and which if had passed, never come again.

The Newtonian laws have basis in Galileo‟s precepts. As

Galileo‟s thought was different from the physics of Aristotle, taught in church, therefore Galileo had to suffer at the hands of the church. But Newton‟s laws were accepted as they had no contradiction towards Church. And moreover, after Henry VIII, the powers of Church were also not the same as in the times of Galileo.

The Newtonian laws are simple and have a ground in nature; therefore, they formed the naturalistic philosophy, of which one of the proponents is, Rousseau. Rousseau in the above mentioned quotation negates the modern format of sciences and arts, and considers it to be fatal to the most fundamental concern of every philosophy, the development of ethics and morals. He sees that only by getting closed to nature, we can find peace, solace, freedom and happiness.

Rosseau and concept of free society

The notions of peace, freedom and happiness are closely related to each other. According to Rousseau, sensibility lies in awareness of ignorance, the human Instincts and impulses, could only be satisfied in a free society.

If freedom is achieved, it makes explicit, the satisfaction of human instincts and by their satisfaction, happiness, is also achieved. The question to derive happiness is then related to the principles of delight and pleasure.

In other words if we are able to form a free society, our desires and wants have a balance, and also that did not take us to anarchy, which is an ugly and hotch potch condition. Moreover, in the development of a free society, the morality or morals are not lost. By the presence of morals, the degeneration of society does not occur, but a state of equilibrium prevails. This very balance and proportionate state, refers to happiness, delight and pleasure, which are embodied in the larger paradigm of the appreciation of aesthetic or aesthetic itself.

The present state of the world which is heading to worst anarchy is due to the loss of that very equilibrium, because still free societies are absent around the globe.

Aristotle on nature and function of Art

Before commenting on the present chaos around the world, see what, Aristotle says about the appreciation of aesthetic and the function of art. Commenting on Aristotle‟s “Poetics” (Gassner, 1951:XXXVII) says “Half a century earlier, an introduction to a combined edition of Aristotle‟s “Poetics” and S.H. Butcher‟s notable commentary would have been unnecessary. Today, however, Aristotle‟s thoughts on art are apt to seem remote to the general reader and disputable to critics”.

This is twentieth century, criticism on Aristotle‟s theory of art. This shows the importance of his early work in the domain of giving critical theory about art, aesthetics and esthetes. This places Aristotle at a very high stature in even modern critical thought about art. The work of Aristotle is unique in its perspective and is still unparallel in the history of arts in general and in literature in particular.

Viewing “Poetics” generally as a work on art, Gassner (1951:XL) points out “Still, it is one of the marks of the comprehensive Greek mind that the practical involves the ideal. By viewing art in terms of its effects, Aristotle places humanity squarely in the center of his esthetics. He makes humanistic values paramount from the beginning by asking right or at least, the current, modern question of how the artist can please men.

Certain things are suggested from the above views about Aristotle‟s theory of art and artist. Aristotle places humanity at the center of esthetics. This means that there should be a balance and proportion. This also means the method to appreciate the beauty in itself. Other thing, which is inferred from it is, that following proportion or balance, the morality of rightness should not be ignored. This is the imperative question and every age has its own answer, according to the independent course of history, which determines the human values of rightness. But more important suggestion in the above criticism is about how art and artist can please men.

This is the fundamental question about the function and effects of arts. This poses another question, what is tradition and what is change?

Notion of Globalization

The modern society is facing globalization. This is the age where computer, CDS, television and other several modern instruments have changed and replaced the old methods of almost all the arts, from music to dance, theater and poetry. Every dying age with its tradition tries to assert and impose its effects on the following and coming age. It is similar in arts and artistic pleasure, disseminated to the people. The audience has changed due to the interference of machines, and specially in this second decade of twenty first century, hastily the things are changing due to the advent of rapid development of modern machines, which are even used in the performance of performing arts, a chief delight for people, and the matter of book is also now questionable, as this age demands quick retention of and display of everything. Though novel is still written but its length has been considerably reduced, if compared with the novels of Nineteenth Century and Twentieth Century by Hardy, Dickens and Lawrence. The film is replacing the novels but

still it is read as the book reading generation is still there.

Traditional and modern approach towards art

But the tradionalist approach or the maintenance of tradition is also there right in the middle of the modern art and artist who becomes global by using different modern tools. This shows that tradition of arts and novelty of arts goes together. Whereby the subject of poetry has changed by the poetry of people like Jack Karauce (San Francesco Blues) and Arthur Rimbaud‟s remarkable poem (A Season in Hell) which have described the modern trauma. The case of poetry is not the only one where the audience is appeased by the notions propagated earlier by Aristotle regarding tragic effects and their sublimity in people, every art has got a new audience which is under the suppressive havoc of war and anarchy. The poetry of sixties as by Sylvia Plath and Frost may have relevance today, but the term used social media, collectively for modern transmission of information and arts, has drastically affected the modern mind.

But even today in the presence of modern guitarists, and singers the voice of Lata, Phill Collins, Madona‟s (Bed time stories) Hoffman‟s Comic roles, Ravi Shankar beats of Sitar, Misry Khan‟s Alghoza, Beethoven‟s Sunata and Rembrandt‟s and Chughtai‟s miniatures, haunt and become a panacea. This means that past fuses in future, and tradition and modernity move side by side”. This leads us to the notion of classic or true art in art.

Idea of classic

The question of classic or true art is conjoined with the concept of sublimity in art According to (Gassner, 1951:XLI) elaborating the question of true art, Aristotle says, “True art is akin to philosophy in arising at general truth and co-ordinating the data of existence”.

Aristotlu on function of art

Further (Gassner, 1951:XLI) points out that, “actually Aristotle says it is actually more philosophic than history.” Art according to Aristotle is order, where, to the inartistic or unphilosophical observer, life is only a whirl of action and a chaos of emotion. Aristotle considers in literature, the tragedy as the highest form, and its writer creates a logical sequence and a causal connection of events. The crude matter of life assumes significance from the shaping hand of the artist. The Aristotle‟s theory of poetry in view of Gassner (1951:XLVII) has affected writers as Ben Jonson, Milton, Dryden, and Lessing, Goethe and among other luminaries of the literary world (Gassner, 1951:XLVII) cites the example of recent dramatists as Maxwell and Miller. Miller, (Gassner, 1951, XLVII, XLVIII) says, being so closed to contemporary social world scene in “Death of a Salesman” followed the practice of Aristotle by making his hero possessing a high stature.

Gassner (1951:LV) further explores the notions of Aristotelian concepts and says that, Aristotle has before him the examples of Odyssey and Iliad. He considered epic poetry at a higher stature. It is also maintained by Gassner that if Aristotle has before him, King Lear, Hamlet and Antony and Cleopatra, his views would have been different about epic poetry and drama. Moreover, novel according to Gassner now is a new Kind of epic; but this is questionable as we have still examples of writing long poems, as written by Walt Whitman, “Leaves of Grass”.

Aristotle as Butcher‟s translation of “Poetics” depicts, says that epic poetry and Tragedy, Comedy and Dithyrambic, music of the flute or lyre, or dance, are all “imitation”. But they differ in three respects: The medium, the objects, the manner or mode. This is the most distinctive aspect of all the arts (Butcher, 1951:7)

In Aristotle (Butcher) defining the arts, dance is the fusion of language and gestures of body. It may be appealing to the infants as well, but as we distinguish history from poetry, same is the case of mature music, dance and poetry. He is of the view that the store-house of poetry may be the legends of the past, but it is description or representation of the universal through particular. It is not inductive or empirical. It is not “what has happened” in history, but it is “what may happen” (Butcher, 1951:163).

Citing the example of the Herodotus, Aristotle places the comments that it could be versified, but even then it will remain factual. In poetry, the facts are transcended. It must be “What ought to be” in other words. Defining a fine line between philosophy and poetry he links that philosophy discovers the universal from particular, but poetry represents the universal form particular. And herein lies the sublimity of the poetic art, which following the law of “Probability” and “Necessity”, being creative though fictive as well, and here he gives example of Homer‟s characters being superb than ordinary men. Discussing the theory of “Fine Arts and the end” (Butcher, 1951:160) expounded by Aristotle, the chief end of artist, art or poetry; being sublime or the finest of all arts, as massively still appealing to the senses, as in ancient times, Aristotle is truly modern like Hegel and in his theory, he is seen “Becoming not Being”. As it is now well established that arts‟ function is to give delight and also to the senses, but it must not be of inferior rank but sublime. To the end in itself is not separated from

the object itself.

The appreciation of beauty or aesthetic has a reference with Platonic and Aristotelian concept of "imitation". Aristotle, it must be premised at the outset, has not dealt with fine art in any separate treatise, he has formulated no theory of it, and he has not marked the organic relations of the arts to one another. Further, while his love of logical distinctions, his tendency to rigid demarcation, is shown even in the province of literary criticism by the care with which in the "Poetics" he maps out the subordinate divisions of his subject (the different modes of recognition, the elements of the plot, etc), yet he nowhere classifies the various kinds of poetry, still less has he given a scientific grouping of the fine arts and exhibited there specific differences. But from his writings several aesthetic related questions have been answered. (Butcher, 1951, p.113)

According to Butcher, Aristotle was the first one to do distinction between fine art and useful. Butcher says: "In the history of Greek art we are struck rather by the union between the two forms of art and that by their independence. It was as a loss for art when the spheres of use and beauty came in practice to be dissevered, when the useful object ceased to be decorative, and the things of common life no longer gave delight to the maker and to the user". The theoretic distinction between fine and useful art needed to be laid down, and to Aristotle we owe the first clear conception of fine arts as a free and independent activity of the mind, outside the domain from that of education or moral improvement (Butcher, 1951:115).

Aristotle's Doctrine of Art

"Art imitates nature", says Aristotle, and the phrase has been repeated and has passed current as a summary of the Aristotelian doctrine of art. Yet the original saying was not ever intended to differentiate between fine and useful art, nor indeed could it possibly bear the sense that fine art is a copy or reproduction of natural, objects. The use of term "nature" matter beyond dispute and for nature in Aristotle"s view is not the outward world of created things; it is the creative force, the productive principle of the universe. The context in each case where the phrase occurs, determines its precise application. In the "Physics" the point of the comparison is that alike in art and the nature there is the union of matter with constitutive form and that the Knowledge of both elements is requisite for the natural philosopher as for the physician and the architect. Moreover, art in its widest acceptation has, like nature, certain, ends in view, and in the adaptation of means to ends catches hints from nature that is already in some sort an unconscious artist. (Butcher, 1951:117)

If we consider this notion, that nature is the creative and productive force and the principle of the universe, then it means, artist imitating nature is the part of the very significant macrocosm, and then presenting art he is depicting a greater reality and he is also describing or enacting significance. But in this world in which we are living, people like Jacques Derrida; proposing the theory of deconstruction says, that as the world has lost the axis or central point by becoming unipolar, meaninglessness and insignificance has become our fate. Though this is a serious question of "literary theory of today" and it is being answered in the form of the theory as well, but we can very well see that the hallmarks and land marks of our present civilization have been devastated. The several notions of our present civilization have been demolished, because we have entered into a worst chaos, anarchy and war. These notions of our civilization have degenerated, which means that in the present day civilization there was something inherently wrong and this takes us back again to view Aristotle, Plato and also thinkers and naturalist philosophers like Rousseau and Kant. This will enable us to locate destructive constituent of our civilization and also we would find and perceive that whether the over-powering issue of being highly scientific, and thereby making several intelligent machines and inventions, where we stand. Moreover, the philosophy of past, like of Aristotle, Plato and Kant, Hegel, and Rousseau, could lead us to change our perceptions.

Fine art and Peace

The discussion of fine art and its ends is more significant now than ever. Because only it, and only it is the way from where we can propagate peace, and the fine art as we have seen in the above discussion, touching and brewing itself to attain the status of philosophy or thereby becoming highly and delicately classical inform though even remaining modern in content.

Aristotle Again

As we have furnished that the question of fine arts, aesthetic and appreciation of beauty, are very valuable things for our present day civilization, we again shift our attention to or once again to Aristotle, because that is the first leading source of these very concepts

While art in general imitates the method of nature, the phrase has a special reference to useful art, which learns from nature the precise end at which to aim. In the selection of the end she acts with infallible instinct, and her endeavor

to attain it is on the whole successful. But at times she makes mistakes as indeed do the schoolmaster and the physician, failures rather than mistakes they should be called, for the fault is not here, her rational intention is liable to be frustrated by inherent flaws in the substances with which she is compelled to work. She is subject to limitations, and can only make the best of her material. These are the comments of Butcher (1951:117) on the imitative concept of art by Aristotle.

From it at least we can gather a suggestion that man has to be closed to nature and specially the artist, in order to produce the original work of art. And it is true.

since primitive times, till now; nature has been guiding the man and artist, and also a scientist sometimes or in essential, following the course of nature; and scientist in this domain becomes artist, as the guiding principle is the same and along with the utilization of the material, the source, being called as the nature. Our Pakistani modern poet "Allama Iqbal" in one of his poems says:

Tu Shab Afridee, Charagh Arfidum, Safal Aridee, Ayagh Afridum, That is "ye made night, I made lamp, Ye made earthen cup,
I made goblet,

Man, nature and Peace

Elaborating the designs of nature, commenting on Aristotle‟s concept (Butcher, 1951:118) says: The higher we ascend in the scale of being, the more does nature need assistance in carrying out her designs. Man, who is her higher creation, she brings into the world more helpless than any other animal unshod, unclad, unarmed. But in his seeming imperfection lies man‟s superiority, for the fewer the finished appliances with which he is provided, the greater is his need for intellectual effort. By means of the rational faculty of art, with which nature has endowed him richly, he is able to come to her aid, and in ministering to his own necessities to fulfill her completed purpose. Where from any cause nature fails, art steps in.

This is a very overwhelming and a very substantial concept of art-as we know that the same faculty of mind is involved within the work of scientist and artist, so on both of them, then also lies the responsibility, as being the imitator of nature, they must not be destructive. As they are the vanguard of any human society, this responsibility increases ever the more. The discovery of penicillin and invention of dynamite have underlying the same quest of scientific inquiry and also of chance playing its definite role in these discoveries, but the affect of both is very different. This poses a question. The question is not of discovery, but its use after being discovered and invented. Einstein became the highest proponent of using atomic energy for the peaceful activities. But it‟s wrong, world is not driven by scientists or artists, but rulers with a different psychology of the flair of power. Why we become or a man as a ruler become destructive? This is a question spanned over history of mankind. To think about total peace is considered to be idealism, and an illusion. And illusion and reality, work side by side. It seems that man is in still an initial phase of learning from nature, but has attained a power and a displeasing one, which also has its basis in being guided by nature, but the scientists and artists of today seem to be disheartened by the fierce use of weapons by the man, though which also are a kind of his achievements in furthering his processes of civilization. Peace seems to be a far cry. But definitely, in its inherent capacity, the war on this present globe of today is feverishly also creating a need for peace and harmony.

The appreciation of beauty is also a relative question. For a certain martial man gun is the center of attraction and for some other man, the smile of Mona Lisa, and reading "Hamlet" is more important. Though we can say that at certain scale their centers of attraction may have a same frame or working of mind, but then here comes the question, how we can nurture the principle of creating art and thereby creating a mindset to negate the attraction of gun. This is the question of this global world now, where we are living. It is an ironical fact that Lady Diana was and is considered as the symbol of peace, liberty and love, but her son, Prince William fought and command the army in Afghanistan. Whereas he should have arranged a march of peace, he performed his duty of Prince, commanding a war, which to him may have seemed, more substantial.

War and Appreciation of beauty

The appreciation of beauty and the propagation of the appreciation of beauty must be done passionately. By the appreciation of beauty or aesthetic, we can solve the problem of war or at least make its intensity a bit less. The aesthetic of beauty or the perception of beauty, in terms of art and art in general is our focal point of discussion. Again shifting our attention towards it and also penning down some issues related to it and the modern world as we also have to explore about the notion of the art of weaponry as a taste, so after a relevant digression, we go back to Aristotle.

Butcher (1951:121) in his commentary on "Poetics" says: The term "Fine art" is not the one that has been transmitted to us from the Greeks. Their phrase was the imitative arts, modes of imitation‟ or sometimes the "liberal arts".

Imitation and Aristotle

"Imitation" as the common characteristic of the fine arts, including poetry, was not originated by Aristotle. In literature the phrase in this application first occurs in Plato, thought not improbably, it may have been already current in popular speech as marking the antithesis between fine art and industrial production. The idea of imitation is connected in our minds with a want of creative freedom, with a literal or servile copying: and the word, as transmitted from Plato to Aristotle, was already tinged by some such disparaging associations" (Butcher, 1951:121).

Elaborating and commenting further on the concept of "imitation" Butcher says: Here lies the explanation of the somewhat startling phrase used in the „Poetics", Ch.ii, that men in action, are the objects imitated by the fine arts:- by all and not merely by dramatic or narrative poetry where action is more obviously represented. Everything that expresses the mental life, that reveals a rational personality, will, fall within this larger sense of „action". These actions may not be over a period of time but they may be only for a moment (Butcher, 1951:123). This could be then inferred that macrocosm or external world had no place in Aristotelian design of fine arts.

Aristotle based his practicing principles of fine arts on Greek dramatists and poets. For these dramatists and poets the external world had a value as a background for their work of art. Therefore, the imitation nearly could be defined as a likeness or reproduction of an original and not a symbolic representation. Regarding the sensuous perception of the objects, they are the impression on the mind like that of a signet ring, and the picture so engraven on the memory is compared to a portrait. Thus the creations of art are, as it were, pictures which exist for the „phantasy" (Butcher, 1951:125).

Discussing the image-forming faculty, by which we can recall at will pictures previously presented to the mind and may even accomplish some of the processes of thought. It represents subjectively all the particular concrete objects perceived by the external senses. From these „phantasms" or representations of the imagination, the intellect abstracts its ideas or universal concepts. Without the imagination the intellect cannot work through lack of matter. The idea, therefore, which is purely intellectual, implies and contains in itself whatever is universal, that intelligible, in the object of sense. (Butcher, 1951: 126)

Road of Senses and art

This means that food for thought is derived from senses. Through senses we can develop imagination. Without imagination, we cannot generate intellect and art. Here, is also the place for phantasy as well. As phantasy is part of imagination, therefore art is conjoined with it. Though only imagination does not produce art, because imagination is an impression of senses and it must be then wrought in mind through the process of thought. In other words, imagination derives its working ground from senses and senses are then the sources of impression and these impressions after passing through thought processes, though which may be in the medium of language, as in case of sublime poetry or dramatics. As the medium in music and dance is different, in case of impact or affect, great art plays the same role.

Now the work of art is as it appears to senses. Art addresses itself not to the abstract reason but to the sensibility and image-making faculty; it is concerned with outward appearances; it employs illusions; its world is not that which is revealed by pure thought; it sees truth, but in its concrete manifestations, not as an abstract idea. Art does not attempt to embody the objective reality of things, but only their sensible appearances. Indeed by the very principles of Aristotle"s philosophy it can present no more than a semblance for it impresses the artistic form upon a matter which is not proper to that form. Thus it severs itself from material reality and corresponding wants the real emotions, the positive needs of life, have always in them some element of disquiet. By the union of a form with a matter which in the world of experience is alien to it a magical effect is wrought (Butcher, 1951:127).

Music and Aristotle

Music also has a special reference in Aristotelian theory of arts. He sees in it the architecture of the soul.

According to him it bears something highly moral and ethical. As before him was his own choruses and lyrical music, he saw in music, everything from courage, temperance and mildness to anger. And all these feelings were directed by rhythm. In theProblems" we find it said, Melody even apart from words has an ethical quality" (Butcher, 1951:131).

Finer arts and Aristotle

Painting and sculpture working through an inert material cannot indeed reproduce the life of the soul in all its variety and successive manifestations. In their frozen and arrested movement they fix eternally the feeling they portray. A single typical moment is seized and becomes representative of all that precedes or follows. Still shape and line and color even here retain something of their significance, they are in

their own degree a natural image of the mind, and their meaning is helped out by symmetry, which in the arts of repose answers to rhythm, the chief vehicle of expression in the arts of movement (Butcher, 1951: 135).

Even dancing, we read in the "Poetics", imitates character, emotion, action. The expressive power of dancing, admitted by Aristotle and by all Greek tradition, receives its most instructive commentary in Lucian‟s pamphlet on the subject, which when due allowance is made for exaggeration and the playful gravity so characteristic of the writer, is still inspired by an old Greek sentiment. Rhetoricians and musicians had already written treatises on the art, and Lucian in handling the same theme imitates their sense-philosophic manner. Dancing is placed in the front rank of the fine arts, and all the sciences are made contributory to it. The dancer must have a fine genius, a critical judgment of poetry, a ready and comprehensive memory, like Homer‟s Caches he must know the past, the present and the future. Above all he needs to have mastered all mythology from chaos and the origin of the universe down to Cleopatra, queen of Egypt, and to be able to reproduce the legends in their spirit and their details (Butcher, 1951, 136, 137).

From the above discussion we have seen the early store house of knowledge of the arts in variety and their effects in terms of aesthetic. All the works of art have commonality in them. One art is more scientific and subtle and delicate than the other. All these arts collectively appeal to the senses and in an underlying form all these arts are designed scientifically. We can see from poetry, which is considered as a sublime art, most ancient, most forceful, and in it all the other arts are somehow or the other fused. As dance is based on poetry, so is the music, sculpture also portrays verses of various kinds as a concept. The element of beauty or aesthetic appreciation is also closely related to all finer or liberal arts. As we have seen that Aristotle says that these arts are brought out from within the soul of a craftsman and they depict the outward reality, though severely senses are involved in making them ripe, and in the mind all these are generated, either in phantasy adjoined with imagination, and leading to initiate the outward reality, through inside vision, making every particular the universal and in the end giving delight again to the senses of those who watch them. Here artist is not a mere copier but the one who consolidates the significant reality through different media, but remaining in its highest sense, convener of aesthetic, beauty and delight. This question of appreciation of beauty also leads then to the question of ugliness or ugly. We can say that which is chaotic, asymmetric may be then ugly.

As principles of aesthetic and appreciation of beauty have been thoroughly discussed in reference to Aristotle and his comprehensive theory of fine arts, which is related again to aesthetic, where he has discussed all the arts, their principles, mediums and effects, we move on to see Kantian nature of aesthetic, keeping in view Aristotle as the first one to take up this issue, and what Kant as a naturalist has to say about that.

Kantian and concept of aesthetic

Sometimes it is interesting to note the biography of a thinker, or a philosopher. It gives a clue about his parentage, brought up, and nurturing, which would shape his thoughts and later nurtures thinking. Immanuel Kant was born at Konigsberg (Prussia) on April 22, 1724. Some have seen significance in the fact that his father was of Scottish descent and have thought, that this have accounted for the thinkers of that country. It seems to me less farfetched to attach importance to the pietistic atmosphere in which the young Kant was brought up by his parents, a pietism which constituted a reaction against dogmatic Protestantism, a pietism which valued exaltation of the spirit, confidence in good intention, from Gesinnung, more than theological science, and to ask whether this does not show a correspondence with the role which this kind of religion will play in the philosopher‟s thinking. It is less farfetched to realize that his mother, Anne Reuter, who would seem to have exerted upon him a very special influence, strove to make him share her feeling for nature, and to associate this fact with the attempt which he will later make to combine his religious belief with his admiration at cosmic phenomena, to observe that while he was a student at the university of Konigsberg he showed a marked preference for Latin studies, because the Romans made cult of duty and discipline, and that he continually quoted these lines of Juvenal: Sum mum crede nefas animan proeferre pudori. ET propter vitam vivenci predere cauesas (Consider it the worst of iniquities to subject one‟s spirit to shame and for the sake of life to lose the reasons for living).

From the age of twenty-one and over a period of ten years Kant acted as a tutor in families of the East Prussian nobility (The Huslsens, the Kayshlings), granted that he thus acquired a certain knowledge of the world and also of that morality which Neitzsche later dubbed the "master morality" and against which the author of the "Critique of Practical reason" was to react so forcibly, still, if one can judge by the fact that a number of his former pupils were the first to abolish serfdom on their estates, it would seem that his teaching already included that respect for man as

man which was to be the basis of his ethics (Benda, 2003: 2,3).

In 1786, while Kant was living almost a celibate life, one day he received „Emile" by Rosseau, and was overjoyed. By that time, he had written „Philosophy of Law" (Benda, 2003:4).

Emile" is a remarkable book of Rousseau on education and training of character Rosseau argued that "progress in the arts and sciences, has added nothing to our real happiness, has corrupted our morals and vitiated our taste. Mankind, he claimed, should lift up hands to heaven and pray: "Almighty God! Thou who holdest in the hand the minds of men, deliver us from the fatal arts and sciences of our forefathers; give us back ignorance, innocence and poverty which alone can make us happy and are precious in thy sight" (Perkinson, 1980:129).

This sounds outlandish. Children of enlightenment, we tend to hold that the advancement of knowledge or the advancement in the arts and sciences is somehow connected with the advancement of happiness, morality and taste. How could Rosseau have denied this? (Perkinson, 1980: 129).

Rosseau as a naturalist

Our chief concern is the appreciation of aesthetic developed by Kant in his almost last treatise "Critique of Judgement" but Rosseau and Kant as belong to the same period, therefore „the" thoughts of Rosseau are also valuable to be discussed. Rosseau wanted to reconstruct the political thoughts of his times. He also attacked on the prevailing doctrines of philosophes. The Newtonian laws in the preceding century brought a change. As Newtonian laws were observable and natural so the fundamental philosophes, according to Perkinson are as such: „For the philosophes, the most crucial problem of modern civilization was the problem of freedom. They proposed that man could be free only if he lived according to the laws of nature. Having witnessed the remarkable results of Newton and the discourses made by other scientists during the preceding century of genius, the philosophes argued: (1) that there were natural laws that regulated society, (2) that a free society was one that followed these natural laws, and (3) that reason could discover such natural laws, since they were in harmony with the canons of reason (Perkinson, 1980:129).

Rosseau"s comments on art are very significant. He says: Before art had molded our behavior and taught our passions to speak an artificial language, our morals were rude, but natural" (Perkinson, 1980:130).

The underlying thought in this quotation tends to pose that perception of beauty which is directly related to art and art is directly related to construe morals, has been propagated by Rosseau. Here reason is ignored as Perkinson says: Starting from the same premise as the philosophes, to live according to nature is to live morally.

Rosseau concludes that progress in the arts and sciences contributed to the corruption of morals simply because he rejected their second premise to live according to nature is to live according to reason. Completely ignoring "Natural laws" and following Montaigne (whom he called wise), Rosseau equated "Nature" with "Primitivism", thus placing nature in direct opposition to civilization. By restricting "Nature" to its factual or "primitive" use, he was able to argue that nature and reason were antithetical. The progress of reason which advanced sciences and arts, made society less natural. Once man had developed the cunning of reason, morals became corrupted" (Perkinson, 1980:130-131).

This may be the greatest debate. As all of the Grecian philosophy rests on empirical reason, so it is not easy to deny the role of reason in human judgment and other activities, especially in sciences and arts. The man"s mental faculty has surpassed the boundaries of skills, all due to the scientific reason initiated by Greek philosophers. It is not easy to demolish all the hallmarks of reason on which the grand building of human civilization is constructed. We have discussed the views of Aristotle on the perception of beauty and appreciation of aesthetic, and that aesthetic which prevailed in his times/on which; he knitted his theory of fine arts. Actually Rosseau wants to say beneath the surface, about the qualitative change in human civilization as general and in man"s perception as particular. Moreover, his famous doctrine of freedom of society is also attached with his refutation of the advancement of sciences and arts. He considers that this is not advancement, but this is a reversal. Why? Because man has not learned to live in accordance with nature, which according to him has not only the only source of inspiration of his development as his ultimate guide. Definitely if dialectically seen he is in search of that beautiful art which pleases the mind and restore in him composure, harmony and morality.

Kant on Aesthetic

However, Kant in his remarkable book "Critique of Judgment" has another view. In its first section of "Critique of Judgment" and the book "Analytic of the Beautiful" remarking about his theory of taste as "OF the judgment of taste: Moment of Quality": he says: If we wish to discern whether anything is beautiful or not, we do not refer the

representation of it to the object by means of the understanding with a view to cognition, but by means of imagination (acting perhaps in conjunction with the understanding) we refer the representation to the subject and its feeling of pleasure or displeasure (Kant, 2008: 35).

Here Kant is of the view that beauty and its object is related to the subjective pleasure. Here taste, also is defined as a tool of judgment. Though Kant has not negated that the role of understanding is omitted here, but he emphasizes the role of imagination as a pivotal part. As far as we have seen discussing the Aristotelian theory of arts that it also rests on delivering pleasure to the others and also Aristotle says that imagination is the sole property of creation, as creation is based on imaginative feelings and artist recreates the artistic crafts like poetry or drama, deriving through the principles of life and it is not all removed from reality, because the poet or any other artist recreates.

Kant has also referred to the taste as such a thing which judges the beautiful. Kant further delineates "The judgment of taste, therefore, is not a cognitive judgment, and so not logical, but is aesthetic, which means that it is one whose determining ground cannot be other than subjective. Every reference of representations is capable of being objective, even that of sensations (in which it signifies the real in an empirical representation). The one exception to this is the feeling of pleasure or displeasure. This denotes nothing in the object, but is a feeling which the subject has of itself and of the manner in which it is affected by representation" (Kant, 2008:35). This means that pleasure or displeasure is subjective and in terms of sensations. How?

The sensations are implicatedly present explicitly in mind which does reasoning in discerning various ideas. Moreover, sensations as are felt by mind which is material, therefore, they are real or empirical. The case of taste as the judge of the beautiful is different. In case of taste almost all the arts, from cooking to the admiration and keeping of weapons, chivalry, carnivals and special events are also included.

Kant giving his views on ordinary sensation of delight says "To apprehend a regular and appropriate building with one‟s cognitive faculties, wherever, the mode of representation is clear or confused, is quite a different thing from being conscious of this representation with an accompanying sensation of delight. Here the representation is referred wholly to the subject and what is more to its feeling of life, under the feeling of pleasure or displeasure) and this forms the basis of a quite separate faculty of discriminating and judging, that contributes nothing to knowledge. He further elaborates "Given representations in a judgment may be empirical, and so aesthetic, but the judgment which is pronounced by is logical, provided it refers them to the object by them. Conversely, even if the given representations be rational but are referred in a judgment solely to the subject (to its feeling)" they are always to that extent aesthetic" (Kant, 2008: 35, 36).

Kant wants to say that any representation that is solely subjective and stirs the sensational faculty of mind, in its conveyance through means, is aesthetic. Moreover, even if it is rational or logical but if it is directed to subject (or its feeling) that is to the extent of touching the phenomenon of aesthetic.

Further Kant discusses the case of delight. He points out that it involves interest along with the presence of thing or object, judged for beauty. He says that in our judgment we should set aside the object and focus on how we judge that object. He quotes Rousseau who was against the vanity adopted by the rich people on superfluous things which are return of the sweat of the people. Kant is in favor of judging the object impartially for developing and analyzing in the paradigm of taste.

Initiating the discussion about "delight in the agreeable is coupled with interest". Kantian concept is that the senses have a vital role. Agreeable is that which the senses find pleasing in sensation. He comments that which is sensational is agreeable, and as it pleases, so consequently pleasure giving sensations though being agreeable may be of different degrees regarding sensations again and are attractive, charming, delicious, enjoyable etc. In this context he remarks as such "But if this is conceded, then impressions of the senses, which determine inclination, or principles of reason, which determine the will, or mere" contemplated forms of intuition, which determine judgment, are all on a par in everything relevant to their effect upon the feeling of pleasure, for this would be agreeableness in the sensation of one‟s state" (Kant, 2008:37).

Kant has tried to define two terms, sensation and agreeableness. Actually he wants to say that the senses are the main source of determining pleasure. It is the senses through which we see the phenomenological world and perceive it at various degrees. It is also through senses we try to explore reason within us. The senses are also the source of pleasure which is internal and leads to gratification. And those things which are present for creating within us an urge to see symmetry, harmony, beauty and pattern and also are analysed by mere intuition are agreeable. In fact, Kant has determined the role of senses, the only mean of perceptions and the major source of receptivity of pleasure and gratification.

Further Kant analyzes the pleasure principle as that an object is an independent piece of delight and in terms of feeling through sensation is subjective. Describing and discerning the „good" and agreeable he puts that „good" is a concept commended by it. It could be useful, which is in turn pleasing, but which in its own account is good is "good" in itself. This conception of good is an implied one having an end which has an interest of delight. The pattern pleases what so ever it is like and this delight in the lines or foliage, making it beautiful, is different from agreeable. But this should have any concept. The concept of agreeable which is pertained to senses is not interchangeable with good. That which could be brought under reason, apart from sensation, that object may be identified as good (Kant).

These are not simple or mere statements. Here Kant has clearly demarcated the boundary of the receptivity of senses and the stream of reason. It seems that reason may have any relation to the senses, as all the knowledge is perceived through senses, but how it is given to the furnace of mind, which acts on it with multiple impulses and then after a complex process of thinking emits it out as a rational thing. The reason though has a food from senses but the analytic faculty of mind works on it in a different way. The reason in itself is a very vast and extensive phenomena. The reason is developed through constant brooding, thinking, training, conditioning and constantly the mind rejects and accepts the various external and internal forces and then thoroughly digesting, throws it from mind. The reason is the major tool of philosophers and of philosophes and it is not a mere reception of senses.

Human mind is yet to be explored even in this post- modern world as well. Since Socrates to Kant, Rousseau and Jacques Derrida, it is a legacy and lineage of philosophers who have tried to describe the mind which may be the essence of man; also it is the store-house of knowledge, because it contains a grand heritage of man in the form of language, and something which is beyond perception, something beyond physics. As it seems that Kant has given clue about the greatest faculty of man, the mind and reason, anything which is accepted under reason is termed as good.

Comparing three delights (Kant, 2008:41) points that agreeable and good are attended to the faculty of desire and the former is pathologically related and the latter is a practical delight. The presence of object and the subject are required in both of the faculty of desire. The case of taste is different as it is independently judged from the object and contemplative (Kant).

This may be implied that if the judgment of taste is contemplative, so, it is a matter which is variable. The taste varies from person to person and nation to nation collectively. And taste is an apparent thing also. It is not rooted deeply on mind and also presence of object is not needed to judge it. The taste may be called as a flair or euphoria for something even immaterial or imaginative. In taste may fall fantasy as well. The taste may also be termed as fashion and style and thus a surface level idea which has no concept related background. And taste may generate from anything in common use.

Kant delineates that agreeable, beautiful and the good are three different relations of representations directed to the feeling and pleasure of a subject. He plainly says that agreeable is „gratifying" beautiful is „pleasant", and good is „esteemed". Further suggests, "agreeableness is a significant factor even with animals devoid of reason, beauty has purport and significance for human beings, that is, for beings at once animal and rational (but not merely for them as rational beings, as spirits for example but only for them as both animal and rational), where as the good is good for every rational being in general, a proposition which can only receive its complete justification and explanation in what follows of all these three kinds of delight, that of taste in the beautiful may be said to be the only and only disinterested and free delight, for, with it, no interest, whether of sense or reason, extorts approval. And so we may say that delight, in the three cases mentioned, is related to inclination, to favor, or to respect. For favor is the only free liking. An object of inclination, and one which a law of reason imposes upon our desire, leaves us no freedom to turn anything into an object of pleasure. All interest presupposes a need, or calls one forth, and, being a ground determining approval, deprives the judgment on the object of its freedom (Kant, 2008: 41, 42).

Kant has discussed also the matter of inclination here. It is clear that we have certain instincts which have to be gratified like hunger. In the case of inclination, there is no choice; it could be as inferred from the suppositions of Kant. He says that desire here determines man"s inclination. Moreover, he says that when one gets satisfied then only the taste could independently been evaluated. He is of the view that after the fulfillment of needs, from among the crowd is determined who has taste or not. This is a simple proposition. This means that our desires and inclinations have a priority over taste. As it is mentioned by Kant clearly that after hunger is gratified by a crowd only then the matter of taste comes and it is an obvious one.

The matter of subjectivity lies in close ties in determining the object as beautiful and universally beautiful. Kant explains that judgment of beauty without interest leads to

the concept that it is same for all. Here he again discusses that when subject freely likes an object, he will talk about the object itself. This is a very long debate in literature of the World. We can see that if we detach ourselves from the object and try to define its features of beauty even then we are somehow or the other; which is aesthetic dimension of beauty, we are still dictated by that very object in a sense that we are describing and that involvement of describing it makes our perception subjective. As this is a long debate in the history of philosophy as well, so we can say that there is no independent beauty. The beauty and its concept may be immaterial, but it could not be detached from the watching eyes and its implication on mind, which itself takes impression from senses. It is therefore when we say that there is generalized or universal beauty, even then the goals of objectively defining the beauty could not be touched.

But in certain cases beauty may touch universal concept. As we have seen already in this article, where we have discussed the theory of fine arts by Aristotle. The universal concept or admiration of beauty is the pleasure through representation of an object and somehow, by creating a fine line, that this pattern or this body may be called as universally beautiful. But even then, inclination and judgment could not be detached as the impulses directed to any work of art, may have a variable impression on the minds of several people. But it could be said that the parameters set by the philosophers and even within those parameters though subjectivity intrudes, that may be called beautiful.

Moreover, the idea of fundamental taste propagated by Kant is also this, so we cannot have anything absolute, not even morals, for which Rousseau and other naturalist philosophers have emphasized. The concept of the universal beauty is enrooted in myths, which may be real as their analyses are now being done by social anthropologists.

Kant and war

In our abstract and early in the article we have touched the subject of war, along with weapon making and manufacturing, weapons selling and buying, and weapon recycling. The war is as old as human past. In Greek and Rome people have an admiration for Knights, which prevailed until now in the respect for today‟s soldiers. If weapon making and manufacturing, selling and buying, weapon recycling may be considered as an art and collectively be added under the term „chivalry‟ then it could be clearly said that it is also an aesthetic and taste, and may fall under the Kantian aesthetic of the beautiful. As still in many countries of Africa and Europe and Asia, weapon keeping is a phenomenon of taste and specially among the martial races, so it becomes a subject of today and very relevant, because we are seeing a worst war scenario all around the globe and the war which pronounced as the most deadly and unique one. In the matter of the judgment of weapons, the taste in very Kantain terms of aesthetic is involved. It has been throughout the history of man that among warriors and warring nations, the development of weapons as was and is a necessary evil; there it has been a part of taste as well. Rather this taste phenomenon has led the man of today who has developed so much lethal weapons, though for this development of weapons there are sociological, psychological and political factors also present.

Tracing the history of war, arms and armour since prehistoric times, with a context of judgment of taste, Berenda Ralph Lewis writes like this: One day, long, long ago, too long for anyone to know the date some prehistoric person picked up a tree, branch or stone and hit someone also with it. This was the beginning of warfare, and one way or another, human beings have been fighting each other ever since. The weapons they have used over the centuries have, of course, changed a great deal. So have the means by which combatants in war have sought to protect themselves against attack.

Primitive weapons like the branches of trees or clubs developed into bronze, iron or steel swords and lances, and then into guns, machine guns and bombs. Bigger weapons began with simple catapults that flung boulders. Ultimately, they became artillery guns that could fire shells at targets several kilometers away. Today, we have a whole range of guided missiles and rockets. Similarly, protective armour has progressed a long way from the first prehistoric wood or hide shields. In medieval times, armour took the form of whole suits of chain mail or metal plates which covered a fighter from head to foot. Later still, in our own century, the suit of armor became a weapon itself, in the form of armour-plated battleships, submarines, aircraft and tanks.

These days, many people believe that war is wrong and wicked and that talking over disputes peacefully is much better than settling those disputes by fighting. And the same, no one denies that an enormous amount of skill and effort has gone into warfare over the centuries and that the history of man the fighter is full of courage, enterprise and tenacity” (Lewis, 1977: 2).

Richard Tuck is his book "The Rights of War and Peace" under the subtitle "Political thought and the international order from Grotius to Kant" opines in this way, "In all his mature political writings, Kant stressed that Hobbes was right in his characterization of the state of nature, and that as a consequence the fundamental moral duty men are under is to leave the state of nature and enter civil society. Repeatedly, he described the state of nature in the most accurately Hobbesian terms, most strikingly (perhaps) in section 44 of "The Doctrine of Right" in The Metaphysics of Morals. It is not experience from which we learn of men‟s maxim of violence and of their malevolent tendency to attack one another before external legislation endowed with power appears. It is therefore not some fact that makes coercion through public law necessary. On the contrary, however well disposed and law-abiding men, might be, it still lies priori in the rational idea of such a condition (one that is not rightful) that before a public lawful condition is established, individual men, peoples and states can never be secure against violence from one another, since each has its own right to do that seems right and good to it and not to be dependent upon another‟s opinion about this. So, unless it wants to renounce any concepts of right, the first thing it has to leave the state of nature, in which each follows its judgment, unite itself with all others (with which it cannot help interacting), subject itself to a public lawful external coercion, and so enter into a condition in which what is to be recognized as belonging to it is determined by law and is allotted to it by adequate power (not its own but an external power" (Tuck, 2001:207, 208).

Tuck elaborates this passage so, "The first part of this passage was of course extremely sensitive reading of Hobbes, fully alive to the fact that Hobbes did not suppose that men in the state of nature were inherently aggressive, and to the fact that it was conflict of judgment which constituted the Hobbesian problem; that it was consciously a reading of Hobbes is illustrated by a remark in his lectures on natural jurisprudence where he made a similar point, and then observed that "Hobbes and Rousseau really have the same idea about this".

Tuck‟s commentary on Kant‟s international relations is significantly so brought, "Kant‟s ideas about international relations have this same complex connection with Hobbes‟s ideas. Like Rousseau, Kant saw very clearly that the Hobbesian theory entailed no end to the state of war, for modern states are inextricably involved in a continuous and destructive warfare: in the section on

The Right of Nations‟ in the Metaphysics of Morals, he gave an extremely Hobbesian account of the internal state of nature, even down to ascribing to states the right to commit pre-emptive strikes against one another (The Doctrine of Right section 56). Rights in a state of nature, for both individuals and states, were for Kant „provisional‟ in character that is they must „Leave open the possibility of learning the state of nature and entering a rightful condition, (The Doctrine of Right section 57, also Section 99). But on Hobbes‟s argument‟ all the rights which he ascribed to men in a state of nature were of this Kind, and Kant seems to have questioned this much less than one might have expected (Tuck, 2001:214,215).

Kant however said that in addition to active violations a state may be threatened. This includes another state‟s being the first to undertake preparations upon which is based on the right of prevention (its preventions), or even just meaning increase in another state‟s power (by its acquisition of territory (potential tremenda), (Tuck, 2001:215).

This is a wrong to the lesser power merely by the condition of superior power, before any deed on its part, and in the state of nature an attack by the lesser power, before any deed on its part, and in the state of nature an attack by the lesser power is legitimate. Accordingly, this is also the basis of the right of a balance of power among all states that are contiguous and could act on one another (The Doctrine of Right Section 56) (Tuck, 2001:215).

II. CONCLUSION

The discussion in the article started from the perception of the beauty and through the ideas of the Master Aristotle. He defined a grand theory of fine arts, and laid down the parameters of the several arts, from poetry to dance and music. He determined their media as well. After exhaustive review of Aristotle‟s ideas we saw the supreme ideas of aesthetic propagated by Kant and we have slightly touched the naturalist philosopher Rousseau as well. In Kant we have exhaustively seen the precepts of beauty, good and moral good and agreeable, related to aesthetic. We have attested in our article also about the war and warriors and arms and armour. It was interesting to note that Kant depicted the roots of war in his different doctrines and saw it as inevitable but he also wrote „Perpetual Peace‟. The war is not only detestable but destructive and devastating. We have also seen that how development of weapons is a new of kind of aesthetic correlated with Kantian theory.

The philosophy defines everything from man to state and man‟s nature. The civilization has also rested on philosophy. But the history of man is of barbaric nature. It could only be hoped that someday man will give up fighting

with each other and nations will stop doing wars. A renowned Pakistani Poet Faiz has said: "We the one who are affected by extreme gloom, we the one whose bile is like canker, our morn is not at the sky, but where thou and I, are standing, the dawn of morning is right here".

CONFLICTS OF INTERESTS

The authors have not declared any conflict of interests.

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Security, Vulnerability and Agricultural Resilience: Experience from Herdsmen and Rural Farmers' Conflict in Nigeria

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Abstract— *The problemsof herdsmen and rural farmers' conflict took critical dimensions in recent times suggestive of the vulnerability of the farmers as the conflicts persisted and decanted into palpable security threats in some parts of Nigeria. This paper explores the linkages between herdsmen and rural farmers' conflict and in particular, provides some useful insights on the vulnerability of the farmers and need for policy response on agricultural resilience. The study builds on the human security framework and relevant secondary data to review two case scenarios in the Middle Belt and Eastern Nigeria. The case analyses which are most recent and incendiary reveal that these conflicts have divergent implications that may contribute to fatal outcomes including decline in rural agricultural practices , food shortage and loss of human lives. The paper suggests that agricultural resilience strategies are critical to mitigate the conflicts. It made some policy recommendations.*

Keywords— Security, Vulnerability, Agricultural Resilience, Conflict ,Herdsmen.

I. INTRODUCTION

The past few decades have witnessed devastating resurgence of nomadic herders and rural farmers violence in some parts of Nigeria.This stimulates a number of debates on strategies to mitigaterural vulnerability.Three out of four poor people in developing countries live in rural areas (UNDP, 2007).Thus, rural poverty and vulnerability are linked . Dominant debates and literature on vulnerability centers largely on climate change vulnerability (Davies, 1996; de Waal, 1997;del Ninno and Roy*;* 2001; Gray, 2002;Amadi;2013).For instance, Amadi (2013)examined climate change and peasant food production decline at the post 2012 flood disaster in the Niger Delta pointing out the vulnerability of peasant farmers to environmental security threats.A similar investigation linked the problem of vulnerability to risk factor in household wellbeing(Chaudhuri, 2002).

Useful as these studies are in understanding vulnerability, they have not expanded the understanding of non- climate induced vulnerability and strategies of mitigating same such as the ongoing rural farmers and herders conflict in parts of Nigeria. Beyond this, the most incendiary challenge inrecent times in Nigeria is the threats posed by herders who graze the food crops of rural farmers and repeatedly unleash terror and onslaught on the farmers.This suggests criticalinvestigation of both vulnerability and security linkages and patterns of government's policy response with regards to agricultural resilience..

A temporal analysis of herders and farmersconflict provides novel insights on studies seeking for broader elucidation of rural vulnerability and resillience dynamics, in particular, security challenges . Nigeria's rural population is predominantly farmers, only a very few engage in non-farm livelihoods .This accounts for about a quarter of Nigeria's Gross Domestic Product (GDP), (World Bank,2015). Increasing violence in recent years has affected farming and food production. The fragile nature of the rural areas in parts of Nigeria especially the volatile Niger Delta region since the late-1990s with the resurgence of ethnic minority agitation on resource marginalization and environmental degradation by ethnic minority movements notably the pan Ogoni organization; the Movement for the Survival of Ogoni People(MOSOP) , which took intense dimensions at the aftermath of the execution of their leader Ken Saro-Wiwa in 1995 by the Federal military government, militancy in the region and hostage taking of expatriate oil workers, in South West Nigeria the Odua People's Congress (OPC)and their agitations at the aftermath of the annulment of the June 12th Presidential elections, the clamor for self -determination by the Movement for the Actualization of a Sovereign State of Biafra (MASSOB)and later the fierce Indigenous Peoples of Biafra (IPOB) in the South East , the persistent terrorism of the faceless Boko Haram terrorist groups in the North East, the perverse sectarian crisis of the Shiite ethnic sect in

the North West and the herdsmen and their attacks on the rural farmers, fuel security threats and vulnerability of the rural areas in Nigeria.

This has been part of the colonial legacy as the colonial land and natural resource acts were repressive(Coleman,1958).However since political independence, herders conflicts had taken novel turn and increasingly disastrous, leading to killings of rural farmers which calls for urgent security response at the local levels.

Security underpins a situation of threat to freedom (Buzan,*etal*; 2007) . This implies that the freedom of the rural farmers who ordinarily go about their means of livelihood is threatened.

Studies on security and rural agricultural development typically depend on a seemingly blur perspective that are often problematic and fails to substantially identify distinct dynamics of rural vulnerability.This superficiality divides rural agriculture and resilience into discrete, and contradictory domains without exploring robust indicators that suggest the intensity of such conflicts. This dichotomy points out much of the theoretical and empirical impasse that createsvarious analytical difficulties in grappling with the problems of rural farmers and their vulnerability particularly in development contexts . This scant study has made the human security framework inevitable in exploring the rural farmers and insecurity nexus.

Deploying the human security framework, the paper attempts to provide broader elucidation of the intensity of the insecurity of the ordinary people who predominantly live in the rural areas . The human security debate underscores the threats of these ordinary people in their everyday lives including their subsistence (UNDP,1994) .The treatment of insecurity as the causal effect of the vulnerability of rural farmers and the need for strategic balance with agricultural resilience forms part of the linkages this research agenda seeks to create. This suggests the urgency of agricultural resilience strategies.

The term agricultural resilience had emerged as a novel term in recent scholarship to understand salient strategies for crisis and disaster reduction. Agricultural resilience is both confronted and challenged by a number of threats such climate change , food crop disease infestation, high cost of agricultural materials, food security, farming security, vulnerability, limited availability of land ,poor energy supply and similar issues associated with farm imputes.

The United Nations International Strategy for Disaster Reduction (2004), underscores the linkages between environment and disasters as both are mutually reinforcing particularly among rural areas whose livelihoods derive from the natural environment. This has pointed to the need for farmers resilience dynamics.

In recent decades, agricultural resilience has emerged to offer a direct and serious challenge to rural farmers vulnerability and wider security threats (World Bank, 2012). The core issues in agricultural resilience is to maintain system functionality and effective food system outcomes .

A resilient agriculture as Bennett,*et al*;(2014) put it; is one that meets both food and development needs over both the short- and very long-terms, from local to global scales, without destabilizing the Earth system . The World Bank(2012) , defines resilience as the ability to withstand, recover from, and reorganize in response to crises so that all members of society may develop or maintain the ability to thrive.

This study makes such remarkable contribution as it examines the on-going herdsmen and rural farmers conflict in Agatu in Ado Local Government Area of Benue State in the Middle Belt Nigeria and Ndiagu, Attakwu and Akegbe-Ugwu communities in Nkanu-West Local Government Area of Enugu State in Eastern Nigeria. It also explores the linkages between these conflicts and the internal decay associated with ethno-religious undertone of these conflicts as the herders are predominantly Muslims while the farmers are Christians and in a more distinct manner, the relevance of agricultural resilience , as a force to confront the resurgent conflict which has negatively impacted agricultural food production , security of lives and properties and rural livelihoods.

Although agricultural resilience focuses almost entirely on alternative strategies against threats to agriculture , it has not been given sufficient policy attention in most poor societies in the global South . This does not only make this paper a critical re-engagement on novel theorizing of agricultural resilience, rather it suggests that many practices designed as resilience strategies have not been effective particularly in most rural areas leading to debates that argue for participatory resilience involving the local people directly through a bottom top approach .

The paper argues for urgent policy framings to mitigate insecurity and vulnerability challenges of the rural farmers in Nigeria. It presents two case scenarios , and sets out in substantial details the ways in which the vulnerability of rural farmers has resulted in perennial attacks, destruction of crops and killing of the rural farmers , which, draws on most recent experiences and offers some insights in understanding and conceptualizing the causal connections between security, vulnerability and agricultural resilience .

Paying critical attention to the imperatives of rural farmers security transformation as central to sustainable agricultural

development of Nigeria, it subsequently provides some strategic edges thatcould facilitate the development basis of agricultural resilience, and calls for effective and clearer policy agenda to construct alternative conceptual model for rural farmer's protection. The rest of the paper is organized as follows; materials and methods,the nexus between security vulnerability and rural agricultural resilience; conclusion and policy direction.

II. MATERIALS AND METHODS

The nomadic herders and rural farmers' conflicts have been noted to have persisted since at least three decades of post-colonial Nigeria. Although it might date longer than this , the most striking issue is that its persistence and perverse in- roads has been less explored as there are scant policy instruments to mitigate the conflicts since the 1990s.

The marginalization of this research agenda derives from both negligence and asymmetrical power structure among the rural and urban areas in Nigeria and a number of related factors : poor governance policy to meet the development needs and demands of the rural areas in Nigeria; persistent rural-urban dichotomy and undervaluing of the development potentials of the agricultural sector particularly since oil became the major foreign exchange earner for Nigeria in the 1970s.

The prospect of rehabilitating the rural farmers and providing adequate security is a central concern of this study as many farmers, their farm lands and lives are repeatedly threatened. The violence has caused the death of more than 100,000 farmers in Benue and Enugu states, and many are internally displaced (UNHCR ,2016) .

The paper builds on human security theoretical framework. According to UNDP(1994) ,humansecurity involves the legitimatesecurity concern of ordinary people whose daily subsistence are threatened. In the particular context of our analysis,two most recent and incendiary case analysis would be examined to identify theincidence, patterns and structures of rural vulnerability and insecurity arising from conflicts between rural farmers and cattle herdsmen .This is a longitudinal study set between the period 1990 to 2015, to illustrate the causal linkages of rural farmers vulnerability. This period is particularly important because during the course of the 1990s and early 2000s, there were series of similar intractable rural conflicts , some directly involving farmers and herdsmen others stretching from one rural community or the other such as the Ife -Modakeke conflict in Western Nigeria, the persistent andsystematic Osu caste conflict in parts of Eastern Nigeria, the Aguleri and Umuleri boundary dispute in Eastern Nigeria (Amadi and Agena ,2015) .

The oil resource induced conflicts in parts of rural Niger Delta Nigeria such as the 1992 Umuechem crisis in Etche Rivers State, the 1999 Odi massacre in Bayelsa State ,the 2005 Gbaramatu killings in Delta State by the military Joint Task force(JTF) etc.

In less than two decades of Nigeria's democracy, rural farmers and herdsmen conflicts decanted into uncontrollable proportions . Thus, the challenges of insecurity, rural violence and agricultural resilience became persistent and perennial.

There have been minimal efforts at effective strategies at redressing the problems and return to security of the rural farmers which was the predominant form of pristine agricultural farm practice in pre-colonial rural Nigeria.

The two case examples for the study are ; the Agatu case scenario in Benue State Middle Belt Nigeria and Enugu in Eastern Nigeria.Our case analysis would examine chain of causes ,resultant effects and implications for urgent policy intervention.

Beyond that, it would be linked tothe broader illumination of rural vulnerability debate asthe paper demonstrates that herders *l* rural farmers conflict whichrepresents one of the core human security threats have not been given adequate attention. The paper particularly provides a deepened study which shows a decade span scenario suggestive of the persistent nature of the conflict.Thisis fussed into novel paradigm on alleviating ruralfarmers conflictsthrough agricultural resilience .What follows are the case analysis.

Case Analysis

There have been at least 370 clashes involving herdsmen and farmers in Nigeria in the last five years, compared to just 20 in the 15 years before that (UNHCR,2016).Thus, the vulnerability of the rural farmers remains perverse and affects sustainable agriculture and rural livelihoods. Worldwide, 75 percent of poor and food insecure people rely on agriculture and natural resources for their living(World Bank, 2015). They are usually vulnerable to disasters and challenges of mitigation and particularly how to cope with such disasters that impact agriculture and food production .

Recent trends create novel niche for rural agriculture following the deepening economic crisis of Nigeria as over dependence on crude oil as the mainstay of the economy has resulted in economic recession. Thus , there is both conceptual , theoretical and policy significance of re-evaluating the foundational basis of rural agricultural transformation. When it is considered that the rural farmers produce the bulk of food that feeds the nation, it becomes expedient to seek for a critical investigation of

agricultural resilience as the rural farmers are largely vulnerable and prone to security threats .

The case analysis for this study seeks for broader elucidation of the problem of the research. The basis is that such methodological tool typically provides evidence based vision of social space as it aims to fully resolve the difficulties associated with the underlying assumptions of insecurity and vulnerability of rural farmers. In this paper, a case analysis which, draws from on- the ground experience and field work offers a means of conceptualizing the causal connections between security, vulnerability and agricultural resilience. This approach reaffirms the importance of participatory evidence based analysis to the new paradigm of social interaction. The two analyses derive from the North central and South Eastern Nigeria respectively.

CASE ONE : **THEAGATU CRISIS IN BENUE NORTH CENTRAL NIGERIA OF 2016**

At the return to democracy in 1999 the transformation of rural farmers became an issue of increasing concern as the security threats posed by herdsmen re-emerged in the form of crucial

and seemingly persistent attacks in part of northern Nigeria ,the Middle Belt and Eastern Nigeria respectively.

In March 2016, the Agatu region of Benue State had one of the most recent and incendiary attacks as Fulani herdsmen armed with AK-47 rifles invaded several villages and farm settlements in broad daylight, gunning down children, women, men and the elderly alike(Mayah,2016). About 300 villagers were reportedly massacred in communities like Agila, Okokolo, Akwu, Adagbo, Odugbehon and Odejo Extending from Aila to Obagaji, Akwu to Odejo, houses, churches and police posts were burned down. Human corpses were littered everywhere (Mayah ,2016).This included men and women while several others were displaced.

Such perennial rural violence was also experienced in the neighbouring Nasarawa-Benue borderline linking to Agatu. There are other communities in Benue other than Agatu that have been previously attacked. Mayah (2016)reports that between 2011 and 2014, suspected herdsmen attacked dozens of communities in the four local government areas of Guma, Gwer-East, Buruku and Gwer-West, some more than once.The hometown of the late Tor Tiv IV, Alfred Akawe Torkula, in Guma was razed. Similarly, houses, food barns and farmlands were burnt and scores killed in communities like Tse-Aderogo, Tse-Akenyi, Umenger, Angyom, Aondona, Anyiase, Adaka, Gbajimba, Tyoughtee, Gbaange, Chembe, Abeda, Mbachoon, Tongov and Mbapuu.

In May 2015, over 100 farmers and family members were massacred in villages and refugees camps located at Ukura, Per, Gafa and Tse-Gusa in Logo Local Government Area of the state (Mayah,2016).

In July 2015, Adeke a community on the outskirt of Makurdi was attacked (Mayah,2016). December,2015 six persons were killed at Idele village in Oju Local Government Area. A reprisal attack by youths in the community saw three Fulani herdsmen killed and beheaded. The Oju killings were followed by an attack at Ucha Nyiev village, near the Federal University of Agriculture, Makurdi (Mayah,2016).These re-occurring conflicts suggest the perverse vulnerability and insecurity of the rural areas.

CASE TWO: THE ENUGU ATTACKS IN EASTERN NIGERIA

To take anothercase example, there have been incidence of rural farmers and herdsmen clash in parts of rural communities in Eastern Nigeria notably Enugu, Umuahia and Aba .At issue has been desertification as the over grazing of the farmlands and the food crops have been a persistent problem.

In Enugu,several rural communities have experienced desertification and overgrazing as little incidence of rainfall attracts the herdsmen to the area. The herders created routes from Benue to Kogi State down to Enugu through -Uzo Uwani Local government area of Enugu State. Several adjoining rural communities have been vulnerable such as Nimbo which had been attacked in the past through the Kogi route.

There are also other routes that extend from Benue to Obollor-afor a community within the Nsukka axis, there is another route from Orakamu through Benue to Enugu, and Aghamelumu-Nsukka routes. Through these routes the herdsmen extend to parts of Ninth Mile and adjoining communities in Nsude down to Emene in Enugu and to other parts of the South East and South South Nigeria. A number of the herdsmen settle in some of the rural communities in Enugu as migrant nomads while on transit to other parts of the country.

The August 2016 attack took a perversedimension in Ndiagu, Attakwu and Akegbe-Ugwu communities in Nkanu-West Local Government Area of Enugu State as the rural farmers of the adjoining communities were plagued with unprecedented attacks by suspected herdsmen.

The attack started early in the morningas Fulani herdsmen numbering over fifty were armed with guns,machetes and bow invaded thecommunities.As they advanced to the

targeted communities series of violent clashes and uproar ensued.

Prior to the attack, there have been several complaints by some of the youths of the danger prone communities following the surge of Fulani herdsmen particularly in Atakwu where the Spiritan Institute of Theology -a Catholic Institute is situated. A seminarian who was a student of the institute Lazarus Nwafor and a lady Ifeoma Agbo were victims of the attack as they were slaughtered in cold blood by the herdsmen.

As the herdsmen attacked members of the community, severalwomenwere raped and others fled their homes including children,while a good number sustained physical injuries frommatchet cuts and similar attacks.

The crisis generated uncontrollable disorder and attracted several futile attempts for peace before the Nigeria police and the military intervened . Beyond this, there has been a challenge of non- response by the government to the clamor of the rural farmers whose means of livelihood is daily ruined by the herdsmen.

The clamor of the youths about the security threats arising from the influx of herders was not taken seriously. The attack of August , 2016 was not the first, there have been several others including Emene and Ninth Mile areas of Enugu in early 2016. A report shows that at least 340 people have been killed in 2016 alone from the herders attack(UNHCR ,2016) . Although in most instances they kill several people as in the Agautu incident in Benue and similar previous attacks in Enugu state which forced tens of thousands to flee while others were internally displaced(UNHCR ,2016).

Towards Alternative Strategiesfor Rural Farmers' Vulnerability Mitigationin Nigeria

The development of resilient agricultural strategies is important to protect the farmers, preserve Nigerian agricultural system and the rural farmers who largely rely on tilling the land for their livelihoods (Altieri, 1999).The basis for agricultural resilience sets for the general notion that the poor are often marginalized and vulnerable as they have little voice in taking decisions on issues affecting them.

Our two case examples have provided some useful insights in understanding the dynamics of vulnerability of rural famers and the security threat herders pose to both the famers and agricultural development of Nigeria. To return to the original claims of security transformation through agricultural resilience, the paper demonstrates here that alternative mode of agricultural resilience is needed to bolster rural security and farmers'livelihood sustainability. This include recent suggestions on resilience strategies.

The four pillars of FAO's resilience strategy include; Enable the environment; Watch to safeguard; Apply risk and vulnerability reduction measures; Prepare and respond. These pillars have been a useful springboard for resilience dynamics.Agricultural resilience is equally about equipping farmers to absorb and recover from shocks and stresses to their agricultural production and livelihoods. Some shocks are short-term, others long-term. Some come suddenly while others are predictable. And some are more severe while others slowly erode farmers' ability to farm (Farming First , 2016; FAO, 2016) .

In September 2013, the Federal Ministry of Agriculture and Rural Development inaugurated Advisory Committee on Agricultural Resilience in Nigeria (ACARN) amidst upheavals in much of rural agriculture in Nigeria . Thus, a new paradigm of rural agricultural resilience is sought as this remains largely elided resulting in persistent insecurity and vulnerability of the farmers who are increasingly exposed to security threats such as anthropogenic and non-anthropogenic threats including natural hazards notably droughts, floods, earthquakes and disease epidemics to non –anthropogenic security threats such as violent attacks and conflicts.The paper is interested in the later.

FAO(2016)points out that agricultural resilience is essential for improved food production. Although there is tendency for security threats, the ability to contain such threats justifies the basis of resilience. Critical of transformation of both rural farmers and the environment, Fraser,*et al*; (2003)contend that resilience attempts to capture relations between agricultural practices such as farming and the farmer, and by extension the protection of the natural environment .

This provides recent insights on environmental security(Dalby;2002). Thus, resilience and environmental security nexus provide some plausible re-evaluation of rural security and in particular the mitigation of rural farmers' vulnerability through environmental consciousness and awareness.

Thus, security and vulnerability cannot be treated as separate realms of rural farmers' protection.This points to a rethinking on rural farmers' vulnerability, although such contention in the particular case of our analysis is made evident with persistent attacks on the ruralfarmers byherdsmen, in fact, the intensity of the attacks by herders rest with the claim that the farmers are not only vulnerable rather helpless as there are poor counter strategies to protect them against present and future attacks.

In this regard, resilience-vulnerability mitigation will only prove effective to the extent that resilient strategies are able to not only contain but counter threats to the rural farmers. This, of course, has not been institutionalized as recent insecurity trends suggest.

However, in these accounts, the insistence upon effective resilience strategies leads ultimately to novel thinking of rural farmers' security transformation. It is much harder to see how resilience is, in any perceptible sense institutionalized in recent times in Nigeria or would be institutionalized for the sake of transforming rural farmers often marginalized.

Two key discernible drives must be put into consideration in the particular context of our analysis namely; the ethnic and religious differences in Nigeria. While the farmers are predominantly Christians, the herders are Muslims; ethno-religious intolerance often makes the conflict sectarian.This does not make the conflict ineluctable.

Although the importance of cattle is well documented, the farmers and their protection should be at the center of agricultural policy in Nigeria. This is primarily because agriculture provides a variety of foods and raw materials central to economic survival of Nigeria.

Similarly, it is the farmers' welfare that could drive agricultural development of Nigeria .Even where rural farmers engage in farming, it becomes limited to subsistence to avert herders' grazing (UNHCR 2016).

Since the distinction between human subsistence arising from agricultural food and economic development is thin, it is only expedient to mitigate rural farmers' vulnerability. Thus, novel policies against rural farmers' attacks and unlawful grazing on their land and destruction of food crops by the herders is sought .

This argument that agricultural food production has economic undertone has a multivariate development implication. It, is a version of a more general set of development claim which upholds agricultural resilience as both expedient and compulsive for a primary economy like Nigeria. This is connected to the broader elucidation of "economic diversification" in development studies.

Beyond resilience, this orientation is propagated among debates which argue for ecological justice(Amadi, et al;2015) as they emphasize the need to ameliorate deleterious natural resource extraction, in this particular case the unguarded grazing of farm lands by the herders.

It is clear that the incidence of cattle herders and rural farmers' conflict have increased in recent times, rather than vice versa. This has a serious consequence for the future of agricultural development of Nigeria with distortions in agricultural growth and long term multiplier effectson agriculture and agro allied materials, the challenges of systemic disempowerment and livelihoods vulnerability.

Indeed, persistent attacks and the complex problems are partly the evidence of the failure of the post -colonial state to institutionalize effective rural security network and in particular, agricultural resilience.

The tendency for re-occurring conflict is discernible in several rural communities as the herdsmen graze unguardedly. The evidence of social decay and ineptitude of the state apparatus to douse the problem, makes agricultural resilience strategies inevitable.

Though in some developing countries such as India, there have been remarkable success in deploying the agricultural resilient strategies through the introduction of some institutional apparatuses and dissemination of information to the rural farmers.

Equally in South Africa, there have been some insightful agricultural resilience programs. Some crucial trends perhaps inform the persistent attacks and government policy inertia. This include the alleged control of political power of the venerated northern oligarchy involved in cattle ownership in northern Nigeria.

However, the general call to remedy the herdsmen and their attacks is rather institutional. It remains almost impossible to track the challenges of herdsmen attacks with its linkages to the northern oligarchy. I believe, this will remain problematic within the Nigerian rural farmers' agricultural resilience debate. Except something drastic is done it may not be very easy to check herders attack. The key argument here is that rural farmers insecurity —consistently, "dislodge"—both agricultural food production and the overall volume of food produced in Nigeria . Thus, from this conceptual prognosis—and based on the persistent resurgence of herders attacks, recreating agricultural resilience strategies is both urgent and critical.

To capture the crux of this matter is the seemingly policy inertia by the government in this direction . The paper advances some resilience strategies, as follows;

Participatory Resilience Strategy;Many practices designed as resilience strategies have not been effective particularly in most rural areas leading to debates that argue for participatory resilience involving the local people directly through a bottom top approach .The aim is to resist ecological and non -ecological threats. Theories suggestive of resisting ecological threats include the panarchy theory(Holling 2002) . Robert Chambers (2010) has argued that participatory methodologies is a people centered bottom top and inclusive approach directly involving the people themselves. Since it is people centered it centers on the needs of the people

Multi-stakeholder strategy is suggested as several stakeholders should be involved in strengthening agricultural resilience this include synergy of institutions and governments including Ministries Departments and Agencies(MDAs),Community Based Organization(CBOs)and civil society groups to build and sustain resilience.

Herders and Farmers Dialogue: Dialogue has been an effective strategy deployed in conflict resolution. In the particular case of our study the heads of both parties should be engaged in a dialogue for consensus building to bring lasting end to the conflict.

*Rural farmers Armed VigilanteNetwork:*Our case analysis suggest that the herders are armed. It does not make sense to combat an armed gang with bare hands. There is urgency of herders to be made to drop their arms through dialogue or encourage rural farmersto constitute armed vigilante groups to act as guardiansof the farms and resist armed attacks. And to effectively confront and combat the herders who themselves are armed. For instance, our case one reveals that the herdsmen were in possession of Ak47 rifle.

*New Legislation is Critical:*There is need for a novel legislation restricting illegal grazing or redefine areas and terms of grazing in particular *Anti -grazing legislation* is necessary as in most developed societies illegal grazing is a punishable offence. There is need for the Nigerian legislature to adopt effective legislation and implement same on a result oriented basis .

Policy makers should also look at ways in which herdsmen infiltrate the rural areas and farmlands in the cause of grazing . Environmentalists should examine the environmental impacts of illegal grazing on food crops . Government intervention is both urgent and valuable —to check persistent killing of farmers by alleged herders .What the paper has been aiming at is to remedy some of the perceived deficiencies of herdsmen attacks.

III. CONCLUSION

In 2016, at two ends of Nigeria notably Benue in the MiddleBelt and Enugu in Eastern Nigeria , rural farmers and herders conflict have been persistent. The fate of the Agatu and Enugu farmers opened to view an entirely novel and unanticipated outcome namely; rural violence and carnage . This was perhaps the most incendiary and represents rural vulnerability and insecurity.

What this paper has attempted to do is to inject novel plasticity in the ongoing debate on security and vulnerability of rural farmers in relation to agricultural resilience. The contention is; what would be the implication of institutionalizing effective vulnerability mitigation strategy for the rural farmers ? . This paper has demonstrated that rural farmers should be effectively protected to provide basis on which a boost in agricultural food production could be actualized .

Thus, security and resilience studies could be enlarged and further redefined to provide wider reach with the construction and institutionalization of rural resilience in which the security needs of the common people such as rural farmers could be guaranteed .

Furthermore, rural security transformation provides a rationale for upholding human security debate and further extends its theoretical reach to the poor societies of the South rather than focusing on security threats that centers predominantly on the North. This paper suggests that the persistent problems of herdsmen and killing of rural farmers constitute both security threats and economic decimation of food production and resources to advance agricultural development.

This rural farmers were casted into uncontrollable disorder. The torments of both the Agatu and Nkanu rural farmers have been intense and calls for urgent and radical measures. These incidents might be graver than represented in this study. What the paper has achieved primarily is to draw local and international attention to the problem of herders and farmers conflict. And essentially seek novel theorizing of agricultural resilience especially within non ecological perspectives as much of the problems associated with rural vulnerability are grave.

These developments paradoxically created feelings of disregard of the rural farmers by the federal government. Thus, the large scale killing which was a near genocide opens the understanding of insecurity and vulnerability.

The urgency to re-examine this problem is critical as Nigeria is currently confronted with economic recession which provides a compelling need for a boost in agriculture as a viable alternative. It is possible—indeed, desirable—to re –examine the dichotomy between security and the rural farmers.

The field of development studies and particularly sustainable development aims at meeting development needs of present generation without compromising the ability of the future generation from meeting their own needs (WSSD;1987).In the present circumstance, sustainable agriculture is circumvented and threatened by Fulani herdsmen and their attacks.

What this paper has argued is that the attacks have multi-dimensional effects. Beyond attacks and killing the rural farmers ,the economy is affected. The position this paper has argued here, could be strengthened by both security experts, development studies, environmentalists and rural

agricultural development experts on the grounds of what should be considered expedient on sustainable agricultural practices .

The paper has raised stimulating questions suggestive of the enormous effects and wider implications of the herder's attacks on rural farmers . The paper has equally demonstrated policy inertia to tackle this resurgent problem—in particular, it has attempted to demonstrate how agricultural resilience strategies could prove useful in addressing the question of insecurity and rural farmers vulnerability .

The paper reveals that most of the problems arising from herdsmen and rural farmers are not ineluctablelike any other conflict . Although this requires further work—the paper has shown that agricultural resilience could be one of the most effective tools of restoring and transforming rural farmers. The paper has further rearticulated the relevance of mitigating rural farmers' vulnerability as options for inclusive and sustainable agricultural development . Thus, the development conception of agricultural resilience is advanced here, in line with the notion of logic of rural farmers' security transformation, which allows broader elucidation of sustainable rural agriculture dynamics.

The paper also provides some important insights suggestive of the need to take rural insecurity and vulnerability seriously beyond rhetoric. By providing a rural agricultural transformation construct this paper is not only one of rural insecurity mitigation debate but a concern on rural-urban dichotomy from a security-sustainable development perspective which maintains socio-economic inclusiveness. The strategies I have attempted to suggest are not just of value to security studies and rural agricultural transformation alone but also to the seemingly protracted levity on tackling the persistent problem of herdsmen and rural farmers' conflict.

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Classroom Practices of ELT: With Reference to Karnataka

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Abstract— *In the year 2007, the Government of Karnataka implemented the English as a second language from the first standard in Non-English Medium schools. My intention here is to draw upon my ethnographic fieldwork to make observations on what is happening inside the classrooms and to evaluate whether the teachers follow the procedure as stated in the resource books or not. So, in the first phase of my survey during 2008-09, I observed 47 classes and in the next academic year 2009-10 which was carried out as part of the second phase of my fieldwork. Here, I visited the same 47 schools. The following analysis has been done on the basis of my ethnographic experience, notes and videotaped materials.*

Keywords— Ethnographic, TPR activities, dialogue, TPR activities, resource books, activities books

With the brief description of the ethnographic fieldwork of two consecutive years of English classes, let me compare the practices of the classroom with that of the methods, that is, guidelines as given in the resource books for the teachers. I have taken up three segments of teaching English language namely dialogue practice, language games and TPR (Total Physical Response) activities as the grounds of comparison.

Guidelines for the teachers as suggested in their resource books and the actual classroom practices

1. **Dialogue practice as given in the resource book**

This is what the resource book has to say on this section of the curriculum. A dialogue is a conversation between two persons. It is a short exchange in familiar and realistic situations. They serve many purposes. They help in the exchange of information, the creation and maintenance of social relationships and deciding and carrying out joint actions. It provides opportunities for the learners to utter some English words which will have a positive effect on their self-confidence. It gives children a degree of confidence in speaking to overcome shyness, fear of speaking in a strange foreign language. It creates scope for learning the kinds of expression that is in current English that occur in everyday interaction. This practice helps learners get rid of the fear/hesitations they might have in speaking English and creates storage of spoken expression which the learner can draw on at a later stages.

The main objectives of the dialogue practice are to give exposure to the learners to a linguistically rich environment and create awareness among the learners regarding need based language use. The content of this section of the curriculum is: 50 dialogues for the first standard, 35 dialogues for the second standard and 20 dialogues with 3-5 exchanges for listening and practice for third and fourth standards. There are some guidelines for the teacher**s.** Every day, the teachers have to reserve 4 to 5 minutes for the dialogue practice for the first and second standard students. Once in 10 days they have to organize dialogue practice for the remaining classes. Dialogue practice can be conducted along with either the first three sections of the curriculum (stories, rhymes, TPR activities) or whenever there is an opportunity either in the classroom or outside. Learners cannot read from the book. It is teacher who has to show the learners how to say these dialogues. Afterwards children can practice those dialogues. The teacher will have a major role to play here. The teacher is suggested to choose a dialogue from the resource book. The dialogues given in the book have been already graded to some extent. S/he has to explain what the teacher is going to do in the class so that all learners are clear about their learning tasks. The teacher is instructed to read out the dialogue to the class. As the teacher reads, ask the class to repeat after him/her. It can be done 2/3 times. By selecting one learner, the teacher and the learner can take two roles and demonstrate the conversation to the class. This can be done only initially until they understand their roles clearly. Then ask pupils to practice in pairs of groups as the case may be. For about 6-10 minutes, they can practice on their own. Help them only if they ask for it. Encourage learners to practice dialogues even outside of the classroom. As the teaching progresses, the teacher will see that learners recall the dialogues learnt earlier. Give them enough time to present them freely whenever time permits (DSERT, 2007: 17-19).

Teachers' practice in the classroom: Based on ethnographic fieldwork/video clippings

It is introduced to infuse confidence in the beginner to speak English without hesitations. Many opportunities need to be given to the learners in conversation practice. The learner must be able to carry on with a dialogue relating the conversation to his/her environment or needs. Such practices develop oral confidence among the learners. The very feeling of uttering English will be an encouragement for the learners to go ahead with other learning activities. This section is planned to provide the learners opportunities to engage in English conversation practice.

In the classrooms, the teachers are not following this activity properly. Most of them did not introduce it in the classrooms. They thought that it is not an important activity. Some of them tried their best when I told them to practice the dialogues, but they were unable to introduce the different situations in dialogue practice. Without reading the dialogue before the learners, they forced the learners to imitate them. They did not give any demonstration on how to present the dialogues. Among 47 observed classes, only four of the teachers practiced dialogues in the classes. The teachers didn't explain the learners about their learning tasks and their role in dialogue practice clearly which put the learners in a state of confusion. There was an instruction for the teachers to read the dialogue one or two times and ask the learners to follow it in chorus. But, I never saw this type of practice in the class room. Thus, this segment of teaching is completely neglected in implementation of teaching of English.

2. Language games as given in the resource book

The Objective of language games is to give language input to facilitate oral production as stated in the curriculum. So, 21 language games for the first standard and 17 language games for the second standard have been listed as part of the curriculum.

This is conceived as a rich source for increased motivation, interest and enjoyment among the learners. Playing games makes learning an enjoyable and rewarding experience. These help create meaningful contexts to use language and also provide context for intense and meaningful language use. These help develop language learning skills -listening, speaking, reading and writing- among learners and give learners more active roles than many other classroom activities. Learner participation will take place at the level of individuals, teams, and groups. It maybe used as optional and conducted at least once in fifteen days to ensure more exposure to language for the beginners. The curriculum suggests that language games can be transacted once a week for the third and fourth standard learners. The teachers are advised to conduct the language games in the following way: first they have to explain the game and rules of the game; then give the class a demonstration of how the game is played by playing it with one or more learners as necessary; the selected learners can then give another demonstration of playing the game for the class to watch. The class may be divided into groups and each group plays the game. Some games may be played by the whole class or in pairs. A game that is proves to be interesting to the class can be played again in another class, perhaps increasing the difficulty level a little (DSERT, 2007: 19-20).

Teachers' practice in the classroom: Based on ethnographic fieldwork/video clippings

Children want to play games and enjoy playing them. Their natural interest in playing can be adopted for language learning purposes. To acquire a language one must make an effort to understand language, internalize it and use the language in meaningful contexts. But, in the classrooms, the teachers neglected this activity. Most of them did not introduce it in the classrooms. They thought that it was not an important activity. Some of them tried their best when I told them to conduct the language games. However, they were unable to conduct the language games. In this regard, when I asked the teachers why they were not introducing that activity. They replied that it was difficult to finish off the syllabus if they conduct such activities. In two or three classes, I witnessed this activity. Some of the teachers introduced them for the sake of following the prescribed methodology. They completed it just within three to five minutes. They neither followed the method of handling this activity as given in the instructions.

3. Total Physical Response activities as given in the resource book

The main objective of this segment is to give language input to facilitate oral production. There are 20 TPR activities in each class. It can be conducted either along with the first three (stories, rhymes, dialogue practice) or whenever there is an opportunity either in the classroom or outside of it. The teacher in the classroom has the freedom to choose the TPR activities suggested in the resource books and has the option to use them for about 3-5 minutes every day. The list of activities suggested is only a sample. Teachers can add to the list. These TPR activities facilitate exposure to the English language**.** They can also be seen as a form of feedback to the teacher**.** Learning becomes more effective through play and active involvement**.** Meaning gets understood very quickly**.** Goal of learning or teaching is highly specific**.** Learning takes place through minimum stress and anxiety**.**

Listening/comprehension is more effective through TPR activities**.** Retention is more through TPR activities at the early stages of learning. The teacher has to set up the classroom with those materials required for making the learners participate**.** He/she demonstrates models, a command or a description or an appropriate action**.** Then teacher calls an individual learner and gives commands**.** He/she repeats the commands if necessary**.** All the learners keep guessing the action every time a command is given**.** Teacher can call another learner and give the same command changing the sequence of actions**.** Though learners appear to be silent, learning process is on because they keep guessing according to the curriculum designers (DSERT, 2007: 21-22).

Teachers' practice in the classroom: Based on ethnographic fieldwork/video clippings

Total Physical Response activities are those activities which make the learners in the classroom involve themselves in the language learning process. During this process, learners become physically active. They act, and they participate actively in performing some gross motor skills.

In the classroom, most of the teachers follow the same activities every day. Sometimes, without giving the instructions the learners perform the actions. It means that the learners are not following the text but as a habit following the practice. The teachers never set up the classroom with related materials required for making the learners participate**.** Without demonstrating the models, the teachers made the learners to follow their actions. They focused on this activity for the mass learners. They never instructed individual learner with commands. The learners were following those activities mechanically without understanding. So, I saw some of the learners being silent. Anyhow, most of the teachers followed this segment in their classes albeit mechanically and to engage the entire class.

Conclusion:

Thus, with regard to the different segments of teaching English language, most of the teachers are not aware of the procedure laid out in their resource books as well as taught in in-service trainings. From the data in the previous chapters I have shown that 71% of the teachers took in-service training in teaching of English from the first standard. Among them, 48% of teachers opined that the training was effective and 31% of them expressed that it was average. 86% of the teachers told that they are following prescribed methodology in the classroom. But in the filed, most of the teachers are not following the procedure. It is recorded during my fieldwork. Among the 3 segments, most of the teachers followed only one segment that is TPR activities. Dialogue practice and language games are completely neglected. Some of the teachers followed them but the procedure was not followed.

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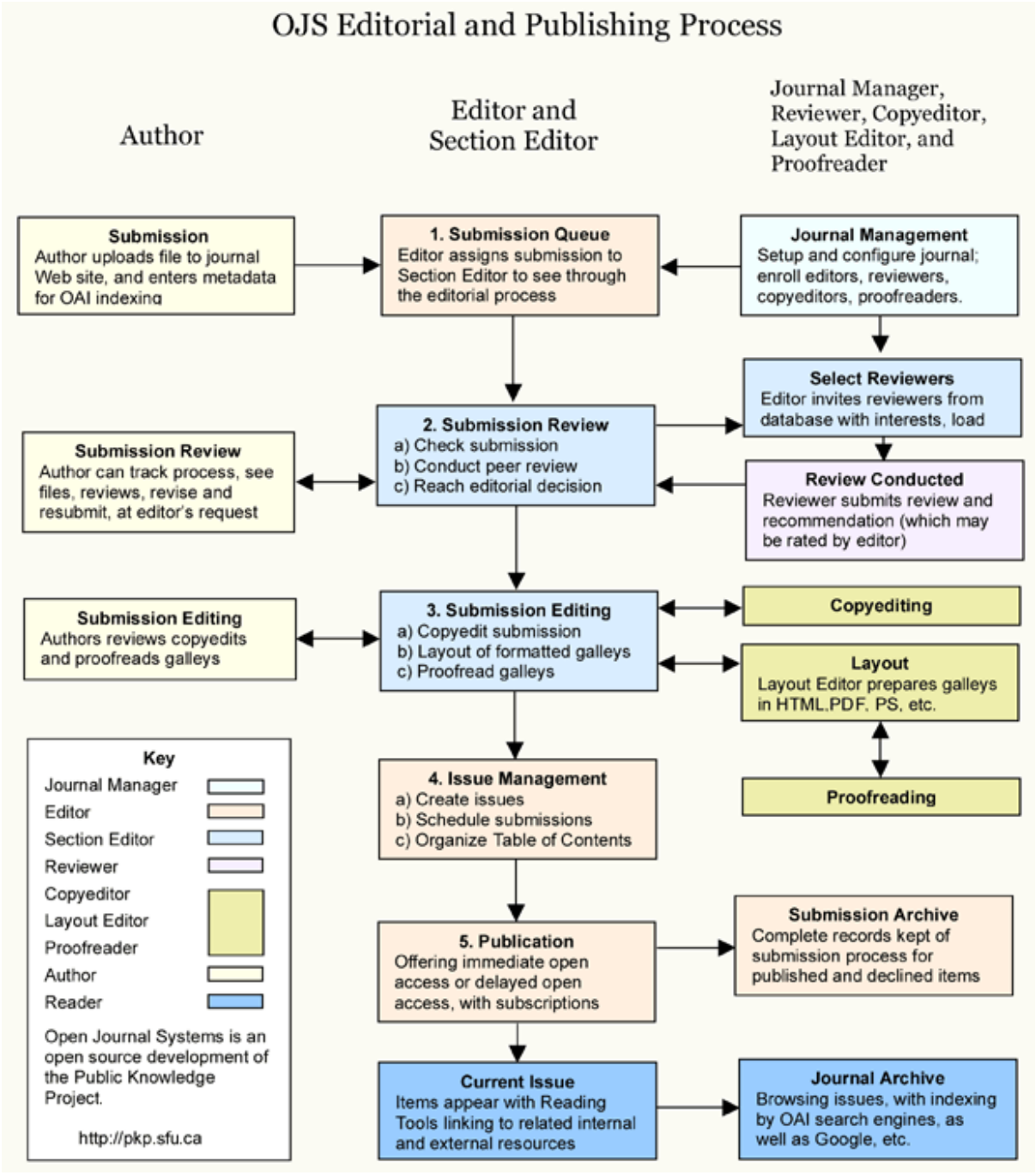

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