

## Original Paper

# Aesthetics and the African Women's Lives Drama

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### Abstract

*The philosophy that deals with the theory of beauty and ugliness is called Aesthetics. It examines the creation, appreciation, evaluation, interpretation and critique of works of art. In the same vein African women's live drama appreciates, creates, evaluates, criticizes, interprets and expresses her feelings with regards to the works of arts as it is viewed expressed in the live style of every woman. This paper identifies among others, crops of women, moderate and radical women as well as orthodox or traditional women who accept the traditional position of women but press for peaceful coexistence in spite of men and women distinction. It takes cognisance of the wind of modernity from the west as it affects the African woman. This paper is a critical examination of Aesthetics and the African women's world view and in appreciation of other world views. While the paper identifies certain problems in women's lives drama generally it concludes with possible suggestion as it lays much emphasis on African culture and tradition for African Aesthetics.*

### Keywords

*aesthetics, African woman, beauty and ugliness, arts and lives drama*

### 1. Introduction

The live style of every woman in the world is centred on feminists world view. Aesthetically women's world view is not far from the phase of beauty and ugliness' the more reason this paper identifies as "lives drama". Undoubtedly it plays out in their daily living or activities wherever they are. The world over women is found in every facet of life and as a matter of fact wherever you go and do not find women there, then leave for that place is not habitable. Women are the flower of life as their presence makes life meaningful and fulfilling. This explains why the drama of live itself presents woman both in politics, business, education, medicals, military, art works, religion, etc. Unfortunately the world over has not really fared well to the woman this is due to the "lives drama" which this paper identifies as the reason why women have been relegated to the background. The role of women in the society is crystal

clear but it plays around diverse understanding as there are diverse culture and tradition world over. Nevertheless, the question that borders our mind here what is women's world view like? How does their world view affect their live style? What are the comparative differences in them that make men claim superiority over them? Where did they get it all wrong or right? Why are they discriminated or why do they feel discriminated?

We have identified different classes of women stratum here: the moderate, radical, orthodox and the traditional women respectively. What are their positions in this lives drama? It is observed that the way and manner the women folk presented themselves in the past possibly where the reasons for their being relegated, also culture and tradition are other factors that actually affected the women to be relegated but over time the women have grown to consciousness realising how much setback exist amongst the women folk. In this regards, there exist as this paper identifies some crops of women who have reason to correct the imbalances in the lives drama among women.

This paper on Aesthetics in determining the propensity of African women's lives drama is quite vast and vests in some severe inherent problems in everywoman's live style. These problems are stipulated or viewed as falling under three distinct academic discourses. They include: Philosophical (Aesthetic related) problems, Cultural Problems; and Developmental Challenges.

However in this paper, only the philosophical issues will be considered. The topic under consideration is so coined that it is "a Study"; instead of "a Critique" or "an Appraisal" as it is a philosophical inquiry. In trying to make this study of cogent philosophical relevance we find ourselves in-between two extremes whether to Appraise or to Criticize the latency of Aesthetics and African women lives' drama. Consequently, this paper is forced to look at both extremes, that is, to appraise as well as to criticizes, thereby making the study a worthwhile.

Philosophically, appraising our topic of discuss, we are faced with two major dilemmas; the question of Intention in the work of Art (Aesthetic Object) and the judgement of what is Beautiful and Ugly African women's live drama. For instance, in Ozumba and Alabi (2007, p. 124) who re-echoed Nietzsche's (1844-1900) Aesthetical Views that:

Behind any work of Art (Aesthetic Object) is an Intention, which is tended towards good or for bad. These good or bad intentions according to him are being fuelled or propelled by two creative forces in man, which he identified as Apollonian (the good) and the Dionysian (the bad) forces that makes a complete SUPERMAN.

The importance of Nietzsche's view at this juncture is premised on the fact that this study is trying to underpin the latency of Aesthetics in bringing about African women's lives drama a development that is vulnerable to bad intentioned Art works and attributes that are sometimes anti-developmental.

Ozumba and Alabi (p. 124), further advanced Nietzsche's views as:

Though a given work of Art (Aesthetic Object) may be of good intention by the Artist, it could become either Good Art or Bad Art on the part of the Beholder or Appreciator of the artwork. Good Art according to Nietzsche is the Art that brings order, harmony and peace (development), while Bad Art is the Art that brings about destruction (Anti-development).

What Nietzsche is saying above for example, is that an artist can create a sculpture with good intention, which the Artists as is the view by this paper identified in African women's lives drama as its often seen exhibited by their live style daily. The same sculpture could be beheld by different Viewers of which some may enjoy the art work in the light of the Artist's intention while some others may see it as a mockery, abuse or ridicule of their culture, tradition or religion, which may further lead to crisis.

Some of the questions posed to this study are how can we ascertain such bad intentioned art works on the part of the Artist and Good intentioned Art that result in Bad Art due to disparity of perceptions and subjectivity of judgement of the Viewers? To what extent has such Bad Art hindered development in the history of women's lives drama?

The question of Intention is so important and inevitable in this paper as Ozumba affirms further in Ozumba and Alabi (pp. 3-4) saying that:

The presence of Intention is seen as an indispensable parameter for determining a work of art. A thing becomes a work of art if it is intentioned to be so. Apart from Intention, an object of Art must possess a value that is artistic or aesthetic for it to qualify as a work of art. All Art works are intentioned to, viewed aesthetically and to do this, the individual must be aesthetically intelligible, sensitive and sensible.

It means therefore that there is no way we can run away from the problem or the question of intention which could result into Good or Bad Art.

Succinctly too, in Thompson (2003, p. 195), Karl Marx's perspective or views of the social and political functions of Art also throw us into more contention on the idea of Good and Bad Art, which is critical to this study in unravelling the correlation between Aesthetics and African women's lives drama. He stated that:

Should Art be politically correct? Marx saw Art as having a social and political function. Good Art from a Marxist perspective is that which reflects the value of social revolution, and which stirs the emotions in line with certain political values and attitudes.

The idea of Karl Marx, the Conflict Theorist, that “*Good Art is that kind of Art which reflects the values of social revolution and which stirs the emotion ...*” is worth considering since it has differed from Nietzsche’s ideology of Good Art. How can we at this juncture, under this study of Aesthetics connect the negative consequences of Social Revolution in our contemporary society to our discourse of African women’s lives drama if we want to follow Karl Marx’s concept of Good Art? This is one unique area this paper contend with.

Also, the Philosophical question of defining (and judgement) of what is beautiful and ugly in an African woman’s lives drama also poses a challenge in this study if we attempt to appraise. As a deep rooted Aesthetic problem since from ancient period to the contemporary, this study could not run away from the challenges of the judgement of Beauty and Ugliness. Beauty from satisfaction, beauty from expression of corresponding feelings, beauty from subjective judgement of taste and beauty from objective angles are some major ideologies on the judgement of beauty wherein this paper tend to contend with and give substantive recommendation herein after. Despite the fact that dispensational (ancient-contemporary) level of enlightenment also plays a major role in the judgement of beauty and ugliness. In Ozumba and Alabi (p. 10), Ozumba also threw us into more contestable dilemma saying:

We can in less confusing manner say that aesthetics is professionally concerned with all things that cause delight in one way or another either negatively or positively either as it appertaining to the beautiful or to the ugly...

If we follow Ozumba’s assertion on what “causes delight” whether positive or negative to judge beauty and ugliness, then we shall be faced with lots of questions on the proclivity of African women’s lives drama.

Again, the Hedonist consideration of pleasure as the moral standard creates more problem in judging what is beautiful and ugly in an African women’s lives drama. According to Omoregbe (1993, p. 56):

The Hedonists consider pleasure as the moral standard. Pleasure according to them is the only value worth seeking for itself. Any action that produces Pleasure is morally good and any action that produces pain is morally wrong.

Looking at Ozumba’s assertion of what causes delight and Omoregbe’s enunciation of the Hedonists moral standard, we could see that the judgement of Beauty and Ugliness in an African women’s lives drama is a problem worthy of thought.

It is important to note that this paper also identifies with the fact that Aesthetics as a vehicle for African development (in Nigeria) is the psychological impairment that results from a phenomenon known as Culture Shock, which to a very large extent is believed to influence the kind of judgement such affected viewers makes about African women, thereby inhibits development.

On the other hand, an attempt to Criticize this paper, we will also be faced with two major inherent problems worth tackling. These are: the challenge of a strong philosophical standpoint to neutralize the

enormous benefits that comes from Nietzsche's Concept of GOOD ARTS (from both the Intentions of the Artists and the Aesthetics Judgements of the Viewers). The second problem we must face in trying to criticize African women's lives drama is the ability of a philosophical ideology to knockout the tremendous developmental benefits of the AESTHETICS SATISFACTION, which the Viewers get from the Admiration of African women's lives drama consciously or unconsciously. This is so important because it is this Aesthetics Satisfaction, that the viewers get from their individual Aesthetics Appreciation and consequent Aesthetics Judgements that motivates their interest to keep admiring women, thereby promoting development in one form or the other propagating nature. If the Viewers derive such Aesthetics Satisfaction, which contributes to development in one form or another, any criticism made on the propensity of the African women's lives drama in fostering development is therefore faced with pitfalls. However, attempt is made in this paper to look at both sides of the same coin that is, both Appraisal and Criticism so as to make the work of philosophical relevance and at the same time a balanced set of ideas of academic exercise.

## 2. Conceptual Analysis

The basic concepts in our topic are: Aesthetics, African woman, and women's live drama. We shall address them each after the other.

### 2.1 Aesthetics

The term aesthetics has been viewed by scholars variously as there are scholars in various fields. Normatively, the term as defined in the Wikipedia:

Aesthetics (*/ɛs'θetiks/*; also spelled *æsthetics* and *esthetics*) is a branch of philosophy dealing with the nature of art, beauty, and taste, with the creation and appreciation of beauty.

Scientifically, the term has been defined as "*the study of sensory or sensori-emotional values, sometimes called judgments of sentiment and taste*". Scholars in aesthetics have broadened the definition as "*critical reflection on art, culture and nature*".

Etymologically, in Wikipedia, the word aesthetic is derived from:

The Greek *αἰσθητικός* (*aisthetikos*, meaning "esthetic, sensitive, sentient"), which in turn was derived from *αἰσθάνομαι* (*aisthanomai*, meaning "I perceive, feel, sense"). The term "aesthetics" was appropriated and coined with new meaning in the German form *Ästhetik* (modern spelling *Ästhetik*) by Alexander Baumgarten in 1735.

The topic: "What Is Aesthetics?" an essay by GODFREY OKECHUKWU OZUMBA, which forms Chapter One of Section A titled: "Aesthetics: Definition, Meaning, Scope and Method" in his book so referenced gave a deep, divers and seemingly comprehensive understanding of Aesthetics. There are many challenges faced by G. O. OZUMBA in trying to define what Aesthetics is. In his essay, he tried to look at several philosophical views to the concept and ideology of beauty in defining Aesthetics. First of all in Ozumba and Alabi (2007, p. 2) he says:

Aesthetics as a branch of philosophy is very broad and concerns major areas like art appreciation, criticism, judgement, the beautiful, the ugly, art creation, intention, imitation and representation, aesthetic qualities, theories and methods, artifacts, theatres, literary, culture, etc, and like philosophy can play a second order role in all spheres of human knowledge that is in the arts, sciences, social sciences, law, engineering, medical sciences and architecture.

God is the first aesthete because after He created the world looking at the sequencing, ordering, nature, scope, contents, symmetry, colour, shape, size, configuration, comeliness, and the organization of his work of creation, He pronounced it “very good” which is a verdict involving aesthetic creation, Intention, appreciation, evaluation and judgement. Aesthetics is also concerned with the consideration of artistic concepts and terms like representation, irritation, realism, expression, form and content, intuition, intention, appreciation, creation, criticism, work of art, etc.

Further in Ozumba’s essay, Ozumba and Alabi, (4) INTENTION is viewed as a form of Psychology of Arts, which he identified as Beauty, Harmony, Serenity, Satisfaction, Create value and improve on the quality of life generally in all sphere.

There are yet some major challenges Ozumba faced in trying to make us understand what Aesthetics is and how to ascertain what is beautiful. He identified four levels of involvement in the definition of Aesthetics:

- The level of the appreciator,
- The level of the object of appreciation,
- The level of enjoyment of the appreciated object and,
- The satisfying of the purpose of the appreciated object.

This means that if we truly want to give definition to Aesthetics, we must define it in such a way that we depict the feelings or expression or expressiveness towards an object of art at these four levels.

Thus, for Ozumba and Alabi (5):

The essential ingredient in reaching a definition of aesthetics is to depict the scope, the content or subject matter, its procedure or method, and the general purpose. Here, we are dealing with four levels of involvement. The level of the appreciator, the levels of the object of appreciation and the level of the enjoyment of this appreciated object and the satisfying of the purpose of the appreciated object.

Ozumba emphasized that we have God as the maker of appreciated object, man as both the maker and appreciator of aesthetic object, the artistic endowment to produce an appreciated object, and the object and its purpose of meeting the aesthetic needs of the appreciator. Ozumba's challenge in giving a laudable definition of the meaning of Aesthetics considering its versatility also made him to pinpoint some areas relevant for this discourse. Quoting Blocker (293) Ozumba says in Ozumba and Alabi (6):

Every work of art contains an aspect of reality, the work of art itself and the feelings of the artist expressed in the work. This means that expressionist input is internal hence "autonomous" while the imitationist input is external and hence "heteronomous".

He continued that Aesthetics needs are varied and diversified, ranges from sensual satisfaction, intellectual excitement, existential harmony and inner peace to the holistic satisfaction of the body, soul and mind of the appreciator and the maker or the efficient cause of aesthetic objects.

Ozumba therefore draws a line that there are 2 major difficulties in defining Aesthetics:

The first is the various areas that Aesthetics has gone into and this makes it difficult to reach a definition that will take care of the various and differing engagements of these different aspects of aesthetics to reach a comprehensive and all embracing definition would mean that what we intend to call definition, which is supposed to be a definition, share and to the point cannot be achieved. These areas include, for instance, the Ionian Philosophers were cosmologist, and as such were more interested in the cosmic order and harmony, the beauty of creation, the unity that exist amidst diversity. Socrates, Plato and Aristotle began the cultivation of the field of ethical aesthetics by stressing the beauty of virtue in general or certain virtues in particular. Others include under August Comte, Sociological Aesthetics blossomed and many fields of Aesthetics have been born like Philosophy of Physical beauty, Botanical Aesthetics, Zoological Aesthetics, the Philosophy of Social Beauty, the philosophy of historical beauty, general psychological aesthetics, psychological aesthetics, cultural aesthetics, optical aesthetics, acoustical aesthetics, aesthetics of symbolisms, therapeutic aesthetics, psycho-analytic aesthetics, phenomenological aesthetics and art appreciation.

The Second difficulty with defining aesthetics has to do not so much with the scope as with the approach to and the treatment of aesthetics. He noted while ancient and medieval Aesthetics were undifferentiated from other fields, and were treated unsystematically, modern and contemporary Aesthetics beginning with A. G. Baumgarten are clearly differentiated from other fields of knowledge and are being treated systematically. Aesthetic works of the ancients and medieval periods include Aristotle's poetics, Plato's

Ion, Symposium, Longinus on the Sublime, Pseudo Dionysus on the Divine motions, Albert's theological works on Mary's beauty, etc.

After identifying these two major difficulties in defining Aesthetics, Ozumba in (Ozumba & Alabi, 2007, p. 8) went further to say that in Aesthetics, we have beauty, ugly, aesthetic value (more generic), art, taste and gave the division of aesthetics as: (1) Normative Aesthetics (Practical), (2) Descriptive Aesthetics (Theoretical) and (3) Meta-Aesthetics (both theoretical and practical).

For him, Normative Aesthetics holds that there are given standards of beauty and ugliness which are prevalent in a given cultural and social background. Descriptive Aesthetics is theoretical or speculative aesthetic proper. It holds that the frontiers of aesthetic value and appreciation are elastic and dynamic. And the supportive reason is the very fact that the beautiful is a complex of many sided appreciable make ups, which are not in all cases available to the beholder in the single "appreciative cast". This is what he identified as the OVERT and COVERT side of beauty.

According to Ozumba, the argument often presented to show that the beautiful is not central to Aesthetics in that some great works of art are neither beautiful nor sublime. Infact some can be described as ugly. Ozumba in (Ozumba & Alabi, 2007, p. 10) finally gave a very unique definition that will aid our understanding better.

We can in less confusing manner say that aesthetics is professionally concerned with all things that cause delight in one way or another either negatively or positively either as it appertains to the beautiful or to the ugly.

It is quite interesting to know that this definition, though understandable, yet does not really satisfy all and sundry as it throws this research work into more contestable dilemma. It therefore creates a need for us to know to what other well known Philosophers, like Aristotle, Nietzsche and Kant views on Aesthetics.

EPHRAIM ESSIEN's essay in Ozumba and Alabi (pp. 114-115) highlighted Aristotles' Aesthetic view, which was centred on his *techné* or poetry, *the beautiful* and *tragedy*. Aristotle uncovered several important sinews to this discourse. Some of these are:

- 1) His distinction on Matter and Form from that of Plato's World of Forms.
- 2) His assertion that imitation is natural to man. That is, that it is natural or inbuilt in man to imitate nature, which man tends to express through art creation, representation and expression.
- 3) That it is also natural for man to take pleasure in the works of art. That we humans may even take pleasure to view artistic representations of what is, in reality, painful or unpleasant to us to see.



4) His Poetry in which he created a distinction between poetry and History. According to him, Poetry “is something more philosophic and of graver import than history, since its statements are of the nature rather of universals, whereas those of history are singulars”.

5) The poet may take a subject from history to portray timeless truth. The artist in this dimension deals with types which are related to the ideal and universal. Poetry is not concerned with abstract universal, for poetry is not philosophy. “Universals” and “of the nature rather of universals” are separable by reflection.

6) His Educational and Moral aspect of Art. He considered music and drama as having one of their functions that of moral education. In his perspective drawing is useful in the education of the young, to acquire a “more correct judgement of the works of artists”. Again, “music has a power of forming the character, and should therefore be introduced into the education of the young”. Here, Aristotle gave three importance of music or cogent reasons why MUSIC should be studied:

For the purpose of education;

For the purpose of purification of emotions of pity and fear given in a tragic dram; and

For intellectual enjoyment, for relaxation and for recreation after exertion.

Our primary consideration in this treatise is Aristotle and his theory of art. In Ozumba and Alabi (113) holds that TECHNE as an art in general is categorized into:

Art that aims at completing the work of nature, as in producing tools, since nature has provided man only with his hands; and

Art that aims at imitating nature.

Aristotle’s TECHNE complements as well as imitates nature. In the sphere of mimetic art is found fine art. Both Plato and Aristotle consider art as mimesis, as a world of imagination created to imitate the world of reality. But Aristotle differed with Plato over the separation of the forms. Also Ozumba and Alabi continued that Aristotle does not make art as copy of a copy, as the third removed from truth, which Plato stated that the Artist in his art work imitates the Physical world, that is an imitation of the World of Forms. For Aristotle, the Artist goes to the universal element in things, translating it into the medium of whatever art is in question.

EPHRAIM ESSIEN's essay in Ozumba and Alabi (p. 116) on Aristotle's Aesthetic View also took to consideration Aristotle's stipulation on "The Beautiful" and "Tragedy". The beautiful and the merely pleasant are not identical for Aristotle. Real objective beauty is differentiated from the "beauty" in our everyday language which has reference only to desire. If Aristotle says a ladies artistic look as it shows in a woman's live drama is beautiful, he does not have the same meaning for the "beauty" as understood by the naïve realist. The beautiful in Aristotle is not that which pleasantly stimulates the senses. Here lies the difference between the beautiful and the pleasant. Aristotle also stipulates that:

The beautiful and the good do not share sameness. The good always implies conduct as the subject, while the beautiful is found also in motionless things. In this conception, the beautiful qua beautiful is not simply the object of desire. This calls to mind the Aesthetic contemplation of beauty in Kant's analytic as entirely disinterested (ohn alles interesse).

Order, Symmetry and definiteness, according to Aristotle are the forms of beauty. As if to preempt the "distinct" and "clear" in the Cartesian exposition of mathematics, Aristotle located these essential forms of beauty in mathematics. In Aristotelian consideration the mathematical sciences thus belong to the contemplative realm of beauty.

According to Aristotle as highlighted by Ephraim Essien in Ozumba and Alabi (p. 116), for any living creature to pass for the beautiful in this perspective, such must have order in the arrangement of its parts, and must have a certain definite magnitude, not too great, not too small. Quoting (Copleston, 2007, p. 101) by Ephraim Essien in Ozumba and Alabi: thus beauty is a matter of size and order. Kant take up this conception of beauty as is associated with size in his distinction between the beautiful and the sublime. Whereas the experience of the beautiful is associated with form, in the sense of definite magnitude, formlessness unlimited in predicated of the sublime. Thus the overpowering grandeur of the tempestuous ocean is felt as limitless, which the beauty in a work of art is limited to the size of that piece of beauty.

Aristotle has given the relationships the beautiful has with the pleasant and the good, but has not related the beautiful with the ugly. He however treats of the ridiculous the subject matter of comedy. The ridiculous is a mistake or deformity which produces neither pain nor harm to other. However, Aristotle tends to contrast comedy with tragedy, and, consequently, the ugly with the beautiful. He identifies the beautiful in tragedy.

After looking at Aristotles Aesthetics Views in Ephraim' Essay, it is also important to look at the Aesthetic Views of Fredrich Nietzsche to see how the both differ and its usefulness to this research work.

FREDRICH NIETZSCHE who lived between 1844 and 1900 has another very important Aesthetic View to help this paper in ascertaining Aesthetic and African women's lives drama. According to Ozumba and Alabi (p. 121):

Nietzsche's Aesthetic view was one of many works that received scant attention from scholars due to his perceived inconsistency (in trying to launch attacks on different area of philosophical views) his self-proclamatory tendencies. Records show that Nietzsche's Philosophy is represented by nothing other than a few floating ideas, such as, "superman", or "overman", "will to power" and even perhaps "blond beast".

In Ozumba and Alabi (p. 121) Nietzsche's Aesthetics is a similitude of his mentor's, Schopenhauer, Nietzsche asked but one fundamental question: *"What can art do for life? How can it help Us flourish, or at least service?"* According to Ozumba and Alab:

For him, he poses but one evaluative criterion; to him good art is art, which promotes life, bad art is art which hinders it. Nietzsche's philosophical postulations are mostly unstable, says (Ozumba & Alabi, 2007, p. 121) making him look as if he was one of the most controversial philosophers of his time. At some time in his life, Nietzsche's career sees art as literally, a life saving activity our only salvation from nausea and suicide. At the other side, he sees it as useless, hostile, even to the promotion of life.

In Ozumba and Alabi (p. 122), Ozumba says:

Nietzsche gave art a two-fold outlook; good art is art which promotes life while bad art hinders it. According to Nietzsche, Art is only good as long as it has good effect on the life of men. What can art do for life? How can it help us flourish, or at least survive? The taming of the horrible by the Artist, he says, the sublime. The ability of artist to create or invent what will make man forget about the horrible things, about war, pain and death. Through this natural phenomenon exist; man can never do without them. But the creativity and intelligence of the artist can fashion out something that will make man even though aware of them forget them without fear.

In this study or project however, we see that the early phase of Nietzsche's life in the academia, he postulated that Art is the best thing that can happen to man. This may be prompted by the positive

impact of Art that he experienced. Yet, later as a professor, Nietzsche postulated again that Art is the worst thing that can happen to man. Who knows what he saw? At the end of the day, two ideologies came out for the benefit of our study of the Abuja Carnival today. Quoting Brooke and Bruder (p. 244) in Ozumba and Alabi (p. 124), Ozumba says:

Nietzsche's Aesthetics also took to consideration a very important view Nietzsche made on the Forces of creativity in Man. Influenced by the prevailing Greek civilization in his time and study, Nietzsche said creativity in man is inspired by two Greek gods APOLLO and DIONYSIUS.

According to Nietzsche in Ozumba and Alabi (p. 124),

The ultimate battle which takes place within human frame is the battle between two forces, the APOLLONIAN and DIONYSIAN. The Greek god Apollo represents the force of measure, order and harmony. The Greek god Dionysius (or Bacchus in the Roman World) represents the counterforce of excess, destruction, and creative power, the aesthetic rush and rave of the original, formless will. In the human soul, these two forces contest each other for ascendancy. While both are necessary of one is to be fully and creatively alive, the creative Dionysian force has been lost almost entirely to the slave mentality, with its emphasis on humility, mediocrity, and the denial of life.

As noted in Ozumba and Alabi (pp. 124-125) by Hinman in his work NIETZSCHE, METAPHOR AND TRUTH (1996),

Nietzsche in his early work, views existence primarily as an aesthetic phenomenon, and draws a distinction between Dionysian and Apollonian art forms and suggest that, while Apollonian art provides us with a world of beautiful illusions with which we can then endure the pain of existence, Dionysian Art seems to be a pure undifferentiated flux. One can therefore assert that in so far as Nietzsche identifies this Dionysian domain as possessing some type of ontological priority, he seems to be continuing-albeit in a somewhat unusual manner—the Kantian tradition of the “Ding and Sich” with all of its attendant problems.

There are however, very strong variations between Fredrick Nietzsche's Aesthetic views and that of Immanuel Kant owing to the fact that they both seem to be looking at Aesthetics from different angles.

IMMANUEL KANT (1724-1804) gave very fantastic contribution on Aesthetics that is of great interest in this paper. Immanuel Kant is an 18<sup>th</sup> century Philosopher, who talked on the beautiful and sublime. Kant made the critique of taste an integral part of the critical Philosophy. That is to say that the Critique of Judgement completed Kant's master-task begun in the Critique of Pure Reason translated by J. M. D. MEIKLEJOHN and the Critique of Practical Reason translated by THOMAS KINGSMILL ABBOTT. According to (Ozumba & Alabi, 2007, p. 67) and the master-task was this, to investigate critically and analytically the human mind and its capacity for knowledge. But a question posits itself, namely, what has taste, nay, the feeling of pleasure or displeasure to do with cognition? Kant's answer to this question will be found in the sequel.

According to Ozumba and Alabi (p. 67):

There are according to Kant, three aspects in man's capacity for knowledge: understanding, judgement and reason. Understanding prescribes laws a priori for nature as an object of sense, so that we may have a theoretical knowledge of it in a possible experience. In other words, understanding is the ability to have knowledge of the universal. Reason prescribes laws a priori for freedom and its peculiar causality as the super-sensible in the subject, so that we may have a purely practical knowledge. In other words, reason furnishes a priori laws of freedom. In so far as the concept of nature determines nothing in respect of the theoretical cognition of nature, Kant recognized a theoretical gulf between the realms of understanding and reason. There was by the above analysis, a need to bridge that gulf in order to have a wholistic system, and Kant allotted this critical assignment to the faculty of judgement. But was faculty of judgement expected to furnish a priori principles of its own?

One of the importance of Immanuel Kant's CRITIQUE OF JUDGEMENT is to enable us have a background knowledge of the workings of the human mind in making AESTHETIC JUDGEMENT as it is applicable to this paper. In the "Critique of Pure Reason", Meiklejohn (2003, p. 36) says:

Kant in carrying the analysis further says, the distinction involving understanding, reason and judgment is connected with another three-fold distinction; Kant reduces all the powers of the human mind to three:

The cognitive faculty,

The faculty of desire (or the appetitive faculty), and

The faculty of taste or that faculty for the feeling of pleasure and displeasure.

The first of these is concerned with knowledge of an object, the second with the determination to bring an object into existence, and the third with the feeling of pleasure or displeasure at the existence of an object. Given that some pleasure depends on the satisfaction of desire, the feeling of pleasure or displeasure could be subordinate to the faculty of desire. But this is not applicable to all pleasure. The pleasure that is not dependent on desire transcends ethics and morality and graduates into the realm of the beautiful and the sublime. Our ability to obtain knowledge through concepts has it's a priori principle in understanding.

Furthermore Meiklejohn (p. 36) avers:

Our ability to set ourselves to bring to effect desired ends has it's a priori principle in pure reason. Our ability for feeling of pleasure and displeasure has it's a priori principle in the faculty of judgement. Kant however argues that, judgement unlike reason and understanding, is always relative to the judging subject (the Tourist/Spectators/Percipient). But can knowing and acting not be relative to the knowing and acting subjects? Nevertheless, let us look at Kant's analytic of the beautiful and the sublime within this grand scheme of the Critique of Judgement.

According to Abbott (2004, pp. 70-75) discussing under Analytic of the Beautiful,

Kant identified four logical functions of judgement in his Critique of Practical Reasoning. These were Quality, Quantity, Relation and Modality. He, as well, gives four descriptions of beauty, each of which corresponds to one of these logical functions of judgement.

Under the heading of logical quality, the beautiful is described as follows; Taste is the faculty of judging an object or a mode of representing it through an entirely disinterested pleasure or displeasure. The object of such pleasure is called beautiful (Critique of Judgement 5, tr. p. 479).

Also in Ozumba and Alabi (p. 68), Kant says that:

By saying that aesthetic appreciation of beauty is “entirely disinterested” (ohne alles interesse) it does not imply that it is cumbersome. It means that it is contemplative. In terms of the theory of taste the aesthetic judgement implies that the object which is called beautiful causes pleasure without reference to desire.

An illustration suffices for the message. Suppose that I behold a painting of a red or pink lipstick on the lips of an African woman and say that it is beautiful. If I mean that I should like to kiss her, if it were real, thus relating it to my emotional appetite, my judgement would not be a judgement of taste in the technical sense, that is, an aesthetic judgement. Again suppose that a girl behold the night gown of one of the models displaying all kinds of wears during the Fashion Parade, and desired to be that model wearing the night gown that is on the stage, the girl's judgement according to Kant would not be judgement of taste in the technical sense, that is, it would not be aesthetic judgement, and she should be abusing the word “beautiful” if she say that the night gown is beautiful. Aesthetic judgement implies that the form of the thing is disinterested and free. This also brings to bear the issue of intentions as earlier mentioned in this work both of the art work and of the viewer.

According to Abbott (p. 75) Kant says:

The pleasant, the good, the beautiful are distinguishable with respect to the feelings of pleasure or displeasure. The PLEASANT gratifies inclination or desire, and it is experienced by animals, including the man. The GOOD as an object of esteem is that to which objective worth is attributed; and it concerns all rational beings. The BEAUTIFUL is that which pleases without intrinsic reference to desire or inclination; and this concerns rational beings capable of sense perception.

In Ozumba and Alabi (p. 69), Ozumba enunciated Kant's analysis that:

Aesthetic judgement is indifferent to existence. Eatable oil palm fruit is irrelevant to my aesthetic judgement that the representation of the fruit is beautiful. It means infer that whereas the desire of that girl to be one who would have been the one wearing the night gown is entirely irrelevant to her aesthetic judgement that a model paraded a beautiful night gown at the fashion parade. In assessing the entirely disinterested aspect of aesthetic judgement, there is an empirical interest in the beautiful, such as when men have an

interest to communicate the pleasure which they feel in aesthetic experience.

Immanuel Kant's Critique of Judgement also considered the Logical Quantity of the Logical functions of Judgement. In terms of the logical quantity of an aesthetic judgement, according to Ozumba and Alabi (p. 69):

BEAUTY is that which we take a pleasure that is universal and yet independent of concepts (Critique of Judgement 6, tr, 479). When we say that something, e.g., a masquerade display is beautiful, we demand agreement from others. We wish others were to see our object of beauty as we see, as beautiful. We cannot prove logically to others that an object is beautiful, since the claim of universal validity in aesthetic judgement has to reference to the cognitive faculty but only to feeling of pleasure and displeasure. In Kant terminology, the judgement does not rest on any concept, but on feeling. We cannot make good our claim to the universal validity of the judgement by any process of logical argument.

Again, Ozumba and Alabi (p. 70) added further that:

We can only persuade others to look again and to look with more attention, at the object, confident that in the end their feeling will speak for themselves and that they will concur with our judgement, we believe that we speak, as it were, with a universal voice, and we claim the assent of others. However, we suspect that the aesthetic claim to a universal validity of aesthetic judgement is category mistake by Kant, for there cannot be a universal validity of aesthetic judgement, and wishing it to be so is mere wishful thinking. If I wish others to feel the way I feel, it is a vain expectation. Aesthetic sensation is so private that the very question of universal validity should not be thought of.

Discussing one of Kant's Logical Functions of Judgement, which Kant called Relation, Abbott (p. 79) says that:

Here beauty is rendered as the form of purposiveness in an object as far as this form is perceived in it without the concept of a purpose. The meaning of this definition is not immediately apprehended, but we cannot discard it as meaningless or meant to confuse. Abstraction can be a slow



process and might demand attentive patience. There are objects, states of mind or actions which may be referred to as purposive in a sense without implying that they are the consequence of conscious purpose on the part of any agent. We can have a look at a rose flower and just have the feeling, as we say, that it is okay without implying or conceiving to ourselves that the rose was meant for a particular purpose. Here there is a sense of meaning, but there is no conceptual representation of what is meant. This is “purposiveness without purpose”. There is awareness of finality, but there is no concept of an end which is achieved.

To make his distinction clearer, Kant in Ozumba and Alabi (p. 71) and also in Abbott (p. 80) proceeds to give a distinction between FREE and DEPENDENT Beauty. According to Ozumba and Alabi (p. 71):

This distinction, we deem was necessary since there can be a concept of purpose which accompanies the experience of beauty. This will be evident in Kant’s description of dependent beauty.

- a) FREE BEAUTY—presupposes no concept of purpose or what the thing should be;
- b) DEPENDENT BEAUTY—presupposes a concept of purpose which can be achieved and embodied in the object.

The first kind of beauty is said to be (self-subsisting) beauty of this thing or that thing, while the other kind of beauty as being attached to a concept of purpose (conditioned beauty), is ascribed to object which come under the concept of a particular end says (Abbott 81). (Ozumba and Alabi, 2007, p. 71) further added that Flowers are free beauties of nature. Hardly anyone but a botanist knows the true nature of a flower, and even he, while recognizing in the flower the reproductive organ of the plant, pays no attention to this natural end when using his taste to judge of its beauty. So flower-blossoms, the parrot, the nightingale, many kinds of sea-shells nonfigurative drawings such as designs on wallpapers, and music which is not a setting of words, are given by Kant as example of free beauties. We may on occasion judge a building, for example, a church, to be beautiful party because we have an idea of what

a church ought to be. The beauty here is dependent on our concept of church. The dependence on the concept infrings on the free play of our imagination. Our contemplation of the church is confined within bounds by reflection on the nature and function of church. The beauties of man, horse or a building are examples of dependent beauty.

Modality is another Logical Function of Judgement in Kant's Critique of Taste in the Critique of Judgement. According to Abbott (pp. 81-83):

Modality is derived, been two main types of philosophical necessity in the critical philosophy.

First, the theoretical objective necessity that belongs to a priori cognitive judgements, such as the necessity involved in the proposition, every event has a cause.

Secondly, there is the practical necessity which is bound up with morality (the necessity to act in a certain way).

Now necessity of some kind must belong to aesthetic judgements; it is not a brute, contingent fact that some shapes or sounds cause us aesthetic pleasure and others do not. In making an aesthetic judgement, we presuppose that a similar pleasure will arise or should arise from their interplay in all who perceive the object in question. Kant concludes that since judgements of taste are based on feeling or senses that they must be based on a common feeling rather than a merely private one.

According to (Abbott 84) Kant's Critique of taste as relating to the beautiful concluded that:

Taste is the faculty of judging an object with respect to the free conformity of the imagination to law. Aesthetic pleasure consists in the exercise and entertainment of our mental faculties in a free and indeterminately purposive way is what we call beautiful.

After considering the Aesthetics views of Aristotle, Nietzsche and Immanuel Kant, it is important to review some other literatures that make useful contributions to the discourse on Arts and its functions like Salami Yekini Alabi and P.C Dike. According to him, in Ozumba and Alabi (p. 187):

Throughout man's history many theories and practices have involved the functions of arts, their forms and traditions. It is therefore important to examine the ways in which the arts functions in the life of man and contribute to his continuing

evolution, well being and existence. Every child, every adult, every culture give form to its feelings and ideas through art.

He continued still in Ozumba and Alabi (p. 187) that:

Art is the essence of that which is human; it is the embodiments of human experience and goal. Art functions in man's life in many nameless ways. In any analysis of the role of art in human existence, one can only attempt to describe these qualities of the art experiences and object that appear, at a specific moment in time and space, to be of particular value to man as it is displayed. Each Individual, each civilization and each age will arrive at different points according to its own need and history. Salami indicated that, Art like man is ever changing, ever evolving, ever new.

But let us now speak out of our own frame of reference, which is the African women's lives drama consider those ways in which art functions in the life of man. Consequently, Salami Yekini Alabi continued and outlined the Functions of Arts as:

- 1) Art is a discovery, it is to be alive, to be aware, active and involved. Art increase and state of aliveness by expanding and deepening our state of awareness.
- 2) Art discovers, heightens and refines life experiences.
- 3) Art serves to clarify our feelings until we express emotions we do not know what they are.
- 4) Through Art man can discover the fundamental forms and processes of his universe and give them new energy and function.
- 5) What we call "creativity" in human beings may, in fact be human discovery of a cosmic truth (Lowenfield 2) in (Ozumba & Alabi, 2007, p. 188).
- 6) The works of art sums up and reflects the discoveries the artist has made about his environment and about himself.
- 7) Arts deals with the emotional realm of man; it supplies stimulus for is capacity to feel and react, it expands his area of sentiments.
- 8) The art experience sharpens and the rewards the senses thus it develops some human facilities like the mind.
- 9) Art makes leisure time and all times a thing of interest and beauty.

10) Art keeps record of the past and present, there is more accurate description of a certain time and place than is given to us by the artefacts we find of the remains of the old civilization.

11) When we trace the history of man to the current times, we can find recorded and reflected ideas in the arts of each period, the life and death, the beliefs and fears, the jobs and sufferings of human beings. The work of art stand as summary and chronicle of the human experience.

12) Through art, people can relate themselves to one another, near or far, in time and space. The usual and musical arts offer man a means of communication that goes even beyond the scope of words.

13) Art as a tool, is a medium of co-education of man. The aesthetic level of human interaction is one which is indispensable in the life of all persons.

14) The artist records the physical, facts of his being, acts as interpreter and translator of the human experience. Art acts as diagnosis, definition and rationalizing element of human condition. Just as the artist attempts to restructure his environment, he also seeks to enriched

15) Art can touch every phase of human life and make it much more comfortable and beautiful.

16) Art serves to integrate. When a man is intensively involved in his craft, he is at one with it thus he is at one with the universe and with himself. An aesthetic awareness will help us integrate and “re-humanize” society.

Salami in his essay went further to give the Theories of Arts as:

Art as Imitation,

Art as Representation,

The Theory of Realism,

Art as Social Force.

According to Salami in Ozumba and Alabi (p. 187), he said:

From the above theories, one can deduce further the function of Art. Especially in his discussion of the theory that Art is a Social Force, demystified some deep role Art, plays in any human society similitude to the role of the Abuja Carnival.

This theory according to Alabi is primarily a social force and that the artist has a social responsibility was fast fully worked out by the French socialist Sociologist Claude Saint Simon, Auguste Comte, Charles Fourier and Pierre Proudhon.

Again, P. C. DIKE, an Artist and one time Director General of the National Gallery of Arts of Nigeria gave very useful contribution to what the FUNCTIONS OF ART are. According to him, in Dike (2002, p. 19):

Art has lots of function and role to play in any given society. Stating the importance of Art in the area of economic generation, Dike deviated or moved his attention from the work of art (object of Aesthetics) to the Artist himself. Giving great credence to the role arts, culture and tourism has played in the hemisphere of National Development of the Nigerian Federation, Dike emphasis centered on the fact that through the work of art (object of aesthetics) is the centre of attraction, appreciation and expression of beauty, the Artist is the engineering room, or the propelling force of such artistic objects, shows displays and performance to has whatever aesthetic value that could be drawn from such. He pinpointed that Art has Social, Economic, Cultural, Religious, educational functions as that of Salami.

He highlighted some categories of artists as the Visual Artist, Literary Artist and the Audio Artist.

ROWLAND ABIODUN in Abiodun, Drewal and Pemberton (1991, p. 3) on his part examine a unique aspect of Aesthetics known as AFRICAN AESTHETICS. He averred;

Although there are visible variations in the culture and arts, one common line draws or connects all of the African communities known as African Aesthetics. This common line could be referred to as the thematic elements of African Art. These elements are so sank deep into the fabrics of the African culture so much that it elucidates the worldviews and philosophies of the people. That is why African Arts and Aesthetics is very distinct from the Aesthetics of Western world as permeated in the works of Aristotle, Nietzsche, Immanuel Kant and Hegel as earlier reviewed in this study.

Talking under the Foundations of African Aesthetics, according to him, in Abiodun, Drewal and Pemberton (p. 4):

Africa has more than two thousand languages, representing several thousand cultures, each with its own system of logic. No single aesthetic philosophy characterizes the continent, and any concept of a coherent “Africa” is arbitrary, given such extraordinary diversity. Furthermore, a given culture may possess several aesthetic discourses, as may any artistic genre. Globalization complicates matters even more, for one cannot discuss the aesthetics of contemporary African artists without considering transnational paradigms and hybrid visions.

He further said that, in Abiodun, Drewal and Pemberton (p. 4):

Given such complexities, how can one propose any comprehensive notion of African aesthetics? One may consider key aesthetic concepts of a particular group, such as the Yoruba peoples of Nigeria, to demonstrate the specificity of aesthetics. Other revealing themes are aesthetic experiences crossing the boundaries of “traditional” African societies; the efficacy, concealment, and revelations of African arts; a common aesthetic of accumulation and process; and the performativity and polysemy of African expression. Finally, colonial and postcolonial aesthetic encounters are relevant to a discussion of how changing aesthetics shape present concerns.

Rowland Abiodun in Abiodun, Drewal and Pemberton (p. 6) pointed out in his essay that:

No single traditional discipline can adequately supply answers to the many unresolved questions in African art history. Because of the aesthetic, cultural, historical, and, not infrequently, political biases, already built into the conception and development of Western art history, the discipline of art history as defined and practiced in the West has continued to resist non-Western approaches to art. Aesthetic values of Western art historians are shaped by European Philosophical aesthetics and uniquely Western visual preferences. With the generally low esteem for and marginalization of African art within the broader field of art history, Africanist art historians have begun not only to re-examine their Western-derived methodologies but also to search for theoretical alternatives, least they lose the “African” in African Art. To make any substantial progress in dealing with the problems of

cross-cultural translation as it pertains to the study and presentation of African art, however, we must consider both indigenous as well as Western aesthetic perspectives.

## 2.2 *African Woman*

The term African woman are two words brought together to identify a set. The question here is who and what is African and woman? To understand the term African woman therefore, we must get to understand what is African. We shall take them one after the other.

### 2.2.1 African

This is an attempt to come up with a criterion for an African identity. The term African is adjectival in nature as it refers to some aspects of a thing coming from or connected to Africa as a geographical entity, culture or world view. In his unpublished lecture in 2008, Prof. Ijoma Chris, of the Department of Philosophy University of Calabar, cited Osuagu who had raised or identified four criteria of an African identity. They include: ethno-African parameters, spatio-temporal African parameters, legal parameters and techno-African parameters respectively. Ethno-African parameter refers to the nativity of an African person. Thus any works or actions of a person born of African parentage can be viewed as African. Spatio-temporal African parameter refers to those who may not be born of African parentage, but have great sympathy for Africa this includes Africans in the Diaspora; they may be remote, mediate or immediate. Legal parameter refers to those who by law become Africans. And techno-African parameter refers to those who say or do things about African interest. This view opines that a thing is African if it focuses on African issues in the interest of Africans. This view is more acceptable as it holds on the contextual definition of philosophy.

### 2.2.2 Woman

This refers to the feminine gender of the Homo sapiens. The question now is who and what is an African woman? An African woman is one who is affected by the criteria as specified above.

### 2.2.3 Drama

Webster's dictionary defines drama as "A literary composition that tells a story usually representing human conflict by means of dialog and action to be performed upon the stage; a play" (p. 384).

## 3. The Relation of Aesthetics and African Woman's Life's Drama

Aesthetics as earlier stated is that branch of philosophy which deals with the theory of beauty and ugliness as it examines the creation, appreciation, evaluation, interpretation and critique of works of art. But the basic question here is how does this affect the women or better put how does this relate to women's live drama as our topic suggests? In answer to this question is the fact that Aesthetics is very much part of an African woman's life because African women appreciate, creates, evaluates, criticizes, interprets and expresses her feelings with regards to the works of arts as it is viewed expressed in the live style of every woman. To buttress this fact is to take a close look or show a close interest in women live style as it plays around every woman's activities. This paper identifies with the fact that every

woman's life is dramatically a reflection around beauty and ugliness. Ironically the concept of beauty and ugliness is best understood within the context of African Aesthetic world view. This is centred in the character of an African woman as it is often and fondly expressed in various African cultures like: "abvela ny'onyang" meaning a woman's character in Iggede culture and "agwa nwanyi" in Igbo culture, "haling mache" in Hausa culture respectively. This expression in various African languages indicates that the concept of beauty and ugliness of an African woman is aesthetically judged around the character of a woman. The character of every woman is artistic and dramatic in nature. We have come to such a conclusion in this paper because we have taken a close study on various stratum of women's life style only but to find out that at each point and even when a woman retires into her privacy she is still acting. Take a close look at any woman you will find the fact that at every point she is very conscious of her outlook not just with her but also comparatively with other women around her. At all times as women meet with each other around they are after how or what someone else is like and if they aren't looking better off they will go out of their way to acquire or borrow from the other person what they find on the other even if it were the very first time of seeing each other they will become friends from that moment in order to achieve their aim.

In order not to commit a fallacy of over generalisation in saying this of every woman's life, we have equally taken a close study of exceptions to justify our claims. This study investigated some levels of the women folk that could or may be perceived as ugly by some individuals and our findings were that even the so called ugly women are also conscious of the fact that they are ugly upon their own judgement. This brings us to the fact that they also make comparison of the way they look and other women around them. Our point of interest here is not how ugly or beautiful a woman looks but the fact that it is essentially integral in her life style to appreciate, create, evaluate, criticize, interpret and expressed her feelings with regards to the works of arts as it is viewed in this study expressed in the live style of every woman.

Our judgement in this study has been drawn from both deductive and inductive reasoning to give it a logical conclusion. This we did by carrying out a random sampling of opinion and some personal interactions with some women folk. Typical of such is in some of Edeh (2009) unpublished lectures on Aesthetics Phil 303. Here we discussed the concept of beauty and ugliness in African world view and a female student "Laura" with an outstanding physical nature of beauty in class stood up to ask in her own words; "*sir, i am more beautiful than my sister at home but why it is that she is more preferred to me*"? There was a pandemonium in class at this question owing to the fact that the class is aware of the fact that she is someone who is carried away by her beauty but lacks in some manners and character. Another example is an experience at a funeral in 2013 at Oju in Benue State Nigeria; here was this lady, a wife to the writer's uncle. She is very short in height, dark in complexion and aware from being attractive as the case may be. Behold another young lady looking elegant and attractive as she arrived at the arena of the funeral the short looking lady exclaimed;



Anu yang we, owo ati monyi ohuhi olile? Ojuju gugu wuu ri ongo liwe akeje hingingihie ida ole ka. Ahi angi tipioatira aringile ika hang miang wuaale.

Meaning; “who gave birth to this beautiful child? My regret is that this type of people cannot do anything in this funeral rather it is we the ugly ones that will do all and even serve them”.

Politically, the relation of aesthetics to African women’s lives drama can be seen exhibited as dramatised in the recent political developments in Nigeria. The colourful role the women plaid out in carrying out campaigns were peculiarly unique and the world over acknowledge them.

Obviously this discuss on African women’s lives drama though a very new dimension of aesthetics is self-born and is beyond the scope of this paper.

#### 4. Evaluation and Conclusion

From all that has been said so far, aesthetics as theory has some practical implications as it relates to particular branch of the arts and is divided into areas of aesthetics such as; art theory, literary theory, film theory and music theory. A typical example is the art theory in aesthetic theory which produces a set of principles underlying the work of a particular artist.

Invariably, aesthetics is the philosophical study of beauty and taste it can also be viewed as closely related to the philosophy of art, which is concerned with the nature of art and the concepts in terms of which individual works of art are interpreted and evaluated.

Indeed and quite frankly too it has been difficult to provide a generally accepted definition of the term aesthetics. But we are in this study acquainted with an interesting and puzzling realm of experience: the realm of the beautiful, the ugly, the sublime, and the elegant; of taste, criticism, and fine art; and of contemplation, sensuous enjoyment, and charm. In all these phenomena we believe that similar principles are operative and that similar interests are engaged. If we are mistaken in this impression, we will have to dismiss such ideas as beauty and taste as having only peripheral philosophical interest. Alternatively, if our impression is correct and philosophy corroborates it, we will have discovered the basis for a philosophical aesthetics.

Having said this it is indubitable that African women’s live is dramatic in nature across all culture. The relation of aesthetics and African woman’s life’s drama cannot be over emphasised here for as has been theorised above the question of intention even when a woman dresses and do her make ups, she does them with certain intentions which may be good or bad as well as appreciates, creates, evaluates, criticizes, interprets and expresses her feelings with regards to the works of arts. This nature does not in any way discriminate the strata of the women folk.

In conclusion therefore, this paper establishes the fact that the live style of an African woman is dramatic in nature as the women folks habitually lives her life by practical demonstration of her intentions by way of exhibition consciously or unconscious. This work is subject to further discussion in women’s live drama.

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