



UNIVERSITI PUTRA MALAYSIA

***DEVELOPMENTAL IDEALISM AND CULTURAL EXTINCTION IN THE
SELECTED WORKS OF CHUMA NWOKOLO***

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**DEVELOPMENTAL IDEALISM AND CULTURAL EXTINCTION IN THE
SELECTED WORKS OF CHUMA NWOKOLO**

By

ADAOBI NKEOKELONYE

**Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia,
in Fulfilment of the Requirements for the Degree of Doctor of Philosophy**

August 2020

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DEDICATION

To my Mother

Whose noble dreams bowed to conventions,
but whose name Peace Udoka Nkeokelonye deserves to be written
in indelible places.



Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfilment of the requirement for the degree of Doctor of Philosophy

**DEVELOPMENTAL IDEALISM AND CULTURAL EXTINCTION IN THE
SELECTED WORKS OF CHUMA NWOKOLO**

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ADAOBI NKEOKELONYE

August 2020

Chairman : Associate Professor Hardev Kaur A/P Jujar Singh, Ph.D
Faculty : Modern Languages and Communication

To be developed, countries in Africa must comply with a development agenda, adopting the beliefs and values that inform the ideals of development. With strong links to modernization, the ideologies underpinning development as well as their impact and adoption in Africa have undergone critical studies. The impact of development is contingent on a people's culture, and thus can potentially be a threat that can trigger cultural extinction. The relationship between development and culture, and its potential link to cultural extinction arising from conflict of values is largely unexplored. Literary works produced within the African region have captured processes of culture and social change, depicting development issues in ways that are intellectually relatable. The struggle of minority people to sustain their culture in the face of the pressures of development is also captured in literary works. Notwithstanding, a sparsity of studies on literature that have substantively covered these phenomena and the remedial measures for addressing it, is observed. My study attempts to address these gaps by examining contemporary African literature for insight. Through a synthesis of theories and concepts which includes Arland Thornton's theory of Developmental Idealism and the concept of Cultural Extinction this study explores the intersections of development with the occurrence of cultural extinction. Eric Yamamoto's four-fold framework for inter-racial justice (recognition, reconstruction, responsibility and reparation), is also adopted to explore redress and remedial strategies adopted for eclipsing culture. The thematic relevance of works produced by Nigerian author Chuma Nwokolo justifies the selection of four novels from his body of work: *Extinction of Menai* (2018), *One More Tale for the Road* (2003), *Diaries of a Dead African* (2003) and *The Ghost of Sani Abacha* (2012). Textual analysis remains the central methodology of cultural studies. A systematic analysis of texts from the selected works of Chuma Nwokolo in the light of the theories and concepts employed reveal the representations of the values of developmental idealism across the four works. While cultural extinction is evidenced across the selected works of Chuma Nwokolo, rather than causality, the analysis establishes mostly that the ideational force of developmental idealism has a relationship of correlation to cultural extinction. Eric Yamamoto's four component framework; recognition, reconstruction, responsibility and reparation, are found to be most

applicable to the cultural remedial and redress approaches adopted across the four works only at the intra-cultural level. It is expected that the outcome of this study will inform policies, programmes and interventions of institutions that focus on achieving cultural sustainability across the world. Most importantly, it will inform remedial approaches for cultural revitalization.



Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia
Sebagai memenuhi keperluan untuk ijazah Doktof Falsafah

IDEALISME PEMBANGUNAN DAN KEPUPUSAN BUDAYA DALAM KARYA TERPILIH CHUMA NWOKOLO

Oleh

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Untuk menjadi sebuah negara yang membangun, negara-negara di Afrika perlu mematuhi agenda pembangunan dengan menyerap kepercayaan dan nilai mengikut kepada pembangunan yang ideal. Dengan adanya hubungan yang kukuh terhadap pemodenan, idealogi di bawah pembangunan serta kesan dan penyerapannya di Afrika telah dikaji secara kritikal. Kesan pembangunan bergantung kepada budaya rakyat, dan oleh itu ia adalah ancaman yang boleh mengakibatkan kepupusan budaya. Permerhatian menunjukkan terdapat kekurangan kajian yang mendalam terhadap hubungan antara pembangunan dan budaya, serta potensi kaitannya terhadap kepupusan budaya yang disebabkan oleh nilai konflik. Karya-karya sastera dari rantau Afrika telah menunjukkan proses kebudayaan dan perubahan sosial yang menggambarkan isu-isu pembangunan secara intelektual. Perjuangan masyarakat minoriti dalam mengekalkan budaya mereka ketika menghadapi tekanan pembangunan turut diterangkan dalam karya-karya sastera. Meskipun begitu, terdapat kekurangan kajian kesusasteraan yang meliputi sebahagian besar fenomena ini dan langkah pemulihan dalam menanganinya. Kajian ini mengetengahkan kekurangan tersebut dengan mengkaji kesusasteraan kontemporari dari Afrika. Melalui pergabungan teori dan konsep yang merangkumi teori Idealisme Pembangunan oleh Arland Thornton dan konsep Kepupusan Budaya, kajian ini mengkaji persilangan di antara pembangunan dan kejadian kepupusan budaya. Rangka kerja empat gabungan oleh Eric Yamamoto bagi keadilan antara kaum (pengiktirafan, pembentukan semula, tanggungjawab, dan reparable) juga digunakan untuk mengkaji langkah-langkah pemulihan budaya yang diambang kepupusan. Tema yang saling berkait dalam karya yang dihasilkan oleh penulis Nigeria, Chuma Nwokolo menjustifikasi pemilihan empat buah novel dari karyanya iaitu: *Extinction of Menai* (2018), *One More Tale for the Road* (2003), *Diaries of a Dead African* (2003) dan *The Ghost of Sani Abacha* (2012). Analisis teks kekal sebagai metodologi utama kajian budaya. Analisis teks yang sistematik terhadap karya terpilih oleh Chuma Nwokolo adalah berpandukan kepada teori dan konsep yang digunakan untuk mengenal pasti representasi nilai idealisme pembangunan dalam empat karya tersebut. Walaupun kepupusan budaya dibuktikan dalam karya terpilih oleh Chuma Nwokolo, berbanding kebersebaban,

analisis menunjukkan kebanyakan daya ideasional idealisme pembangunan mempunyai perkaitan korelasi dengan kepupusan budaya. Empat komponen rangka kerja oleh Erik Yamamoto iaitu; pengiktirafan, pembentukan semula, tanggungjawab dan reparasi didapati paling sesuai bagi pendekatan pemulihan budaya dan pendekatan keselarasan ketidakseimbangan yang digunakan dalam empat karya tersebut pada peringkat antara budaya. Diharapkan dapatan kajian ini menyumbang kepada dasar, program-program dan campur tangan institusi yang tertumpu kepada pencapaian kelestarian budaya di seluruh dunia. Terutama sekali, ia menyumbang kepada pendekatan pemulihan bagi pengukuhan semula budaya.



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This thesis was submitted to the Senate of the Universiti Putra Malaysia and has been accepted as fulfilment of the requirement for the degree of Doctor of Philosophy. The members of the Supervisory Committee were as follows:

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LIST OF ABBREVIATIONS

CIDA	Canadian International Development Agency
DFID	Department for International Development
EGIDS	Expanded Graded Intergenerational Disruption Scale
FAP	Federal Acknowledgment Process
ICESCR	International Covenant on Economic, Social and Cultural Rights
IMF	International Monetary Fund
INGOS	International non-governmental organizations
MDG	Millennium Development Goals
NGO	Non-Governmental Organizations
PEPFAR	President's Emergency Plan for Aid Relief
RGS	Royal Geographical Society
SDG	Sustainable Development Goals
UN	United Nations
UNESCO	United Nations Educational Scientific and Cultural Organization
UNDESA	United Nations Department of Economic Social Affairs
UNDP	United Nation's Development Programme
USAID	United States Agency for International Development
WHO	World Health Organization

CHAPTER 1

INTRODUCTION

1.1 Introduction

This chapter introduces the issues to be discussed. It offers a background of study, giving context to the key elements of this study. It provides a concise statement of the problem to make a case for why the problems deserve a study. Informed by gaps established in the problem statement, this chapter shares the objectives of study with an aligning research question. The Theoretical and conceptual framework of this study is presented in brief. The method adopted for this study is presented briefly to intimate the reader.

The justification of text provides a rationale for the choice of literary works selected for this study. It also provides the significance of the study with a statement on why the study is important, and its impact. The scope and limitations of this study will be discussed here to establish the parameters and focus areas of the study. To ensure a common understanding of some key terms, a detailed explanation of the technical terms that is operational within the context of study will be shared.

Finally, this thesis structure is presented in consistency with the structural features of thesis, to detail the schematic arrangement of the texts in a logical flow, to guide the reader.

1.2 Background

“Culture lies at the heart of world development.”
~ Boli and Thomas (17)

Nobel Laureate Amartya Sen in his work “The concept of development” propounds that the enhancement of people’s living conditions is an essential and integral part of the concept of global development (11). Michael Todaro further defines development as “a multi-dimensional process involving major changes in social structure, popular attitudes and national institutions, as well as the acceleration of economic growth, the reduction of inequality and the eradication of poverty” (16). Right after the era of colonization and at the end of the Second World War, the Four-Point-Speech of President Harry Truman marked the beginning of what is today known as liberal development. Consequentially, emerging from being *underdeveloped* to *developed* has become a global culture driving the pattern of social change and growth around the world.

Consistent with Amartya Sen's work on development, Samir Mahajan's study on "Human Development Index—Measurements, changes and evolution" posits that conforming to the frameworks of development by measuring national growth in line with the ideals of development is a phenomenon evidenced in the established Human Development Index of the United Nations. This index measures national growth in line with indicators that are drawn from global development ideals (1).

Developmental ideations held by people about everyday life is the crux of developmental idealism. Propounded by Arland Thornton, developmental idealism is the widespread ideas and theories of socioeconomic development held by people about everyday life. It represents a belief and value system that expresses that societal and familial attributes that are characterized as modern are better than attributes defined as traditional. It is perceived as a powerful cultural model with links to modernization (2). Primarily, developmental idealism projects freedom, equality and consent as universal rights, propounding ideas on positive cause-and-effect relationships of universal rights-related factors such as political governance, economic growth, health, educational achievement, and likewise strong values regarding many attributes of social arrangement with preference for small families, gender equality, and democratic governance (Thornton, Dorius and Swindle 2).

According to Thornton, developmental idealism defines whatever is characterized as modern as good and moral, and views the traditional and undeveloped as backward, bad and immoral (Thornton, International Family change and continuity 25). Tacitly accepted as having Eurocentric roots (Rist 257), these ideations gave rise to the invention of rank-order societies globally, whereby unlike other societies, the Western societies are designated as best representatives of development and worthy of emulation. The ideational force of developmental idealism drives the need for conformity to modern world culture among countries designated as underdeveloped. In summary, developmental idealism is a powerful cultural model that is widely disseminated and embedded deeply in many local, national, and global institutions. Whether adopted voluntarily or coercively, it substantially exerts influence over the trends and pace of global social change.

On the African continent, to be designated as developed is a critical mission of the governments and the people, as many communities continue to transition from agrarian to industrial societies. To be developed, countries in Africa must comply with a foreign development agenda. This agenda is operationalized through different agents of development: the state, individuals, and groups, including non-governmental, governmental and international organizations among others. Individuals act as agents through conscious and unconscious compliant decisions and actions taken daily (Hanlin and Brown 37), while other agents of development follow a conscious agenda. In line with the wide adoption of developmental thinking, international relations and diplomacy have been defined by the growing gap between the developed, the developing and the under-developed countries. This informs the constant capital inflow from the developed countries to those in the third world of which Nigeria is one (Andrews 8). The willingness to align with the development culture in most

African countries is marked with the provision of foreign aid by the countries especially from the West to further help strengthen the global development agenda in African communities (Moyo 7-9).

In tracing the evolution of development in Africa, Firoze and Carl studying “The Missionary position: NGO and Development in Africa” reveal that the global development agenda is further reinforced by the presence of a third sector, made up of institutions such as INGOs (international non-governmental non-governmental organizations) and national NGOs (non-governmental organizations). These institutions continue the works of their precursors (the missionaries), positioned as development machines, creating and consuming knowledge about Africa (568), purposed to drive change, significantly according to the dictates of the funding organizations and not necessarily with consideration of the realities of the people (Shivji 26-33; Moyo 7; Easterly 43).

Criticisms abound on the conceptual underlay of development. Critics of development argue that the nature of development as an imposition from the “developed” countries to the “developing” countries, or as William Easterly calls it, from the “West” to the “Rest” (7), remains a form of cultural imperialism as the values of the West are indirectly transmitted to the Rest. Gilbert Rist in his book *The History of Development: From Western Origins to Global Faith* argues that development could be responsible for the condition of impasse which most contemporary societies are stuck in. He propounds that development is inherently damaging to non-western culture, and likewise to their social relations and environment (14-7). He further argues that development is a selfish western project, metastasizing into a modern religion (23), masquerading as a solution but only further causing misery (46). For Rist, the ills of humanity could be found at the doormat of development (328).

Similarly, Sinclair-Maragh and Gursoy in their study exploring resident perceptions of development impact, conceptualizes development as a form of cultural imperialism. They posit that cultural imperialism happens when core nations own a means of teaching and the periphery nations become just the learners. They contend that the normative structure of countries includes their culture, thus through the mediums of economic and political power exercised both directly or indirectly, a core country can influence the normative structure of a periphery country, especially its culture, and this can be significantly negative (147).

Another relevant perspective on development for me, explores development as a form of cultural hegemony. Cultural hegemony essentially represents the economic, cultural, ideological and overall social influences exerted by a dominant group over another. The framing of development is marked with features of hegemonism, realizable in the uneven affective power of development. Wolfgang Sach in writing the preface of *The Development Dictionary* posits that an important motive that drives development until today is “Hegemonic power”. Alluding to its power of cultural domination, he notes that the rights to cultural self-identity are compromised by

people's embrace of the development world view (ix). The underlying power relationships inherent in development practice cannot be ignored, as it provides a foreground in this study for understanding the modifications of culture that occur as a result of the adoption of the ideas and values of development.

Dare Arowolo in studying "The effects of western civilization and culture on Africa" argued that Eurocentric cultural modes of growths can lead to cultural extinction and drought African values (2). Cultural extinction relates to the death of existing cultural values and practices mostly as a result of an externally induced social change. Nickerson et al. in "Fear of cultural extinction and psychopathology among Mandaean refugees: an exploratory path analysis" defines cultural extinction as the loss of elements that are distinctive and essential to the identity of a specific cultural group, these elements include language of communication, rituals, religion, morals, beliefs, and customs (227). Generally, the process of subtly or forcefully introducing a cultural value or belief to a group with pre-existing culture could be seen as inciting cultural extinction. Thus, the processes of spreading the culture of development in countries, communities and groups with already established culture of their own threatens the sustainability of minority cultures.

It is claimed that development can, through its drive for cultural globalization, threaten indigenous cultures and their values. Martin Mowforth in his work *The Violence of Development: Resource Depletion, Environmental Crises and Human Rights Abuses in Central America* highlights this in his arguments that the ideations of development are central to the destructions faced by indigenous groups (1-14, 150-169). The negative effects of development on the culture of people placed within the hierarchies of developing and under-developed countries are largely unexplored. A review of the scholarship exploring linkages between development practice and cultural extinction reveals a sparsity of data, as various works have focused on either concept specifically or in relation to other phenomenon. In reference to this, I draw attention to the study by Fathu Rahman and PriheLetora on "Cultural Preservation: Rediscovering the Endangered Oral Tradition of Maluku", which highlights cultural extinction, positing that the extinction of cultural heritage portends an invaluable loss for generations to come. Their study attributes the extinction of culture to factors of modernity, and the young generation's lack of cultural awareness, among others. Susanne Rudolph in her work "Transnational Religion and the Fading State" also alludes to cultural extinction, associating modernization processes with deracination and threats of cultural extinction (1). Other scholars have equally taken similar position on modernization accelerating extinction through the destruction of indigenous ways of life (Baudrillard 69).

Although development is strongly linked with the values of modernization, they both share similarities and dissimilarities that makes them remain different concepts. Development utilizes apparatus of modernization (Jolly et al. 88) but, it is peculiar in its ways (Portes 257). Both development and modernization are concepts that focus on social change with an appeal for all things western, patterning change or growth in every society in linear or stage-wise forms, and often imposing a binary relationship

amongst countries and regions of the world (Gardner and Lewis 1). While modernization is invested in industrialism, expansion of productive work force and markets and other factors that inform it, development has grown beyond that (Corina 9). Development is interventionist, it is institutionalized and then there is the professionalization of it comprises of a set of practices (economic, social, political and cultural) (Rist 11-3). The United Nations holding its leading role amongst development institutions communicates the objectives of development to be the achievement of structural and qualitative changes in society, that enables equity in distribution, the expansion of educational, nutritional, health, social welfare, housing and other facilities (Sarnoff 165). In recent decades, development is measured with established indexes of economic and human development that drives the adoption of its agenda globally.

Emerging patterns of social change in the African continent is discernibly framed in the language of development. It therefore cannot be assumed that a causal link between the practice and ideologies of development, and cultural extinction is established by studies that associate modernization to cultural extinction. Understanding how the key issues that underpin the adoption and practice of development has been adopted or negotiated, and how it has impacted established cultures is important. Establishing its links to cultural extinction is imperative. Exploring this through the spaces of literature is a focus of this study.

Homi Bhabha in his work *The Location of Culture* highlights the role of people in the imagined community, especially novel writers in Africa in capturing social change in ways that enables intellectual meditations on the issues they highlight (5). Literary works especially within the African region have through the modern age depicted the struggle of minority peoples to sustain their culture in the face of enforced social change through resisting forms of disempowerment. An example will be the work of South African novelist Bessie Head. In her novel *When Rain Clouds Gather* (1968) she captures this by presenting the character of a British man Gilbert Balfour whose idealist vision of agricultural development in Botswana resulted in conflict. Gilbert arrives Botswana with an independent agricultural development aid plan which was focused on introducing improved techniques of food production for the Golema nmidi, a small agrarian village in Botswana. He perceives the people's traditional ways of farming as primitive (19). He was convinced that cattle cooperative was a grand scheme that will bring development to Golema nmidi (18). For the people of Golema nmidi whom land forms a central part of their existence, Gilbert's criticism for their existing land tenure system brings them to a head on clash and puts him at the centre of a violent storm (35). This narrative of cultural conflict and resistance is not uncommon in African literature.

Jordan John in "Culture conflict and social change in Achebe's *Arrow of God*" notes that Sub-Saharan African literary works have dominantly been concerned with cultural conflicts, the impact of colonialism, the collapse of the old order, the effects on people and the repercussion on societies (66). In spite of the values some of these works hold by establishing the realities of conflict and clash that happens as a result

of differing cultural ideologies, there is still a sparsity of literary studies that have substantively covered an eventual cultural eclipse and the remedial measures for addressing it. More so the linkages of culture death and development practices have not been established clearly in literature (Roach 47-66; Lawson 189-95; Ugwuanyi 68-90; Saber 1-7; Sundram 613-16).

Understanding the values of development and how it intersects with cultural extinction can be done by adopting a set of interrelated ideas, models and theories. In establishing specific ideologies of development that will be understudied, Arland Thornton's theory of developmental idealism cultural model has been adopted against the backdrop of modernization theory which it draws from. As factored in the concept of development, the values of developmental idealism: human rights, freedom, egalitarianism, idealization of modernity, education, individualism amongst others will be explored from a literary perspective to understand the ways they are represented and adopted, at individual and communal level, and further examine their causal relationship with cultural extinction.

Crucial to this study is the need to explore links between developmental ideations of people and cultural extinction. But the real impact of this study will be measured by its ability to not just create awareness of a potential causal link between two phenomena, but its ability to evaluate and establish effective remedial interventions that can be adopted in likely cases of cultural extinction. To advance this, this study explores the applicability of Professor Eric Yamototo's framework which is commonly adopted as a means for addressing interracial and intercultural injustice (10-11). Anthony Connolly in his work *Indigenous Rights* proposes that Yamomoto's framework composing of the four components of "combined enquiry and action", provides a good foundation for achieving intercultural justice. This study will therefore explore the applicability of the four components (recognition, responsibility, reconstruction, and reparation) in the contexts of their adoption and effectiveness as a remedial intervention.

Adopting African literary works as its site of enquiry, this study will explore works of literature written within similar historical periods and with very strong focus on projecting the African society, bearing on relevant themes that are vital to the study objectives. Following a strategic forage of African literature, the works of an African and Nigerian national, Chuma Nwokolo was selected as his novels and poetry invite a study through the potentials they hold thematically. Hence, the site of inquiry to achieve the objectives of the study will be African literature in general, and the selected works of Chuma Nwokolo specifically.

Chuma Nwokolo represents a cohort of modern African writers who carry a sense of social and political responsibility in their work by bringing to the fore the social development concerns of the African continent. Born in 1963 and having an impressive collection of literary works: twelve books written over three decades, he is not just known for his writing but for his politics as well. Through his writings and

activism, Chuma Nwokolo challenges social injustice and the loss of cultural values. He also examines societal re-arrangements enabling individualism in nuclear family structures in Africa and Nigeria in particular, where the extended family structure is being eclipsed. Culminating in a good governance project called the “Bribecode”, his books, essays and speeches embody a contestation of the culture of governance in the African space, with an underlying culpability of the Western countries in producing a corrupt Africa.

I must here refer to “The Extended Family and the Trojan Horse” which Chuma Nwokolo presented in honour of Chinua Achebe’s (1977) Amherst lecture, “An Image of Africa”. In this presentation, he brings to height Achebe’s dreams of changes in the power relations between African countries and the Western Countries:

Perhaps a change will come. Perhaps this is the time when it can begin... There is just the possibility that Western man may begin to look seriously at the achievements of other people... And I saw in my mind’s eye future African Peace Corps volunteers coming to help you set up the system. (1)

He also educates what represents his politics of social injustice (and for me, an analogy of the proliferation of what could symbolize the spread of developmentalism) in a simple plot of a story recalled from his teenage years, the fiction novel by Robert Heinlein (1951) called *The Puppet Masters*:

Earth was invaded by alien parasites which took over the human race one person at a time. Conversion was by contact, and the ultimate horror was having a loved one turn automaton, their loyalty switching from family, country, and race to the invaders from outer space. (2)

Chuma Nwokolo’s works have been chosen for their narrative ability to represent the way of life of the post-independent African societies with tales that are so particular and universal at the same time. Showcasing important facets of both rural and urban culture in the minutiae of daily life, his works also traverse countries and regions to offer a plethora of rich stories. His works, though written in English, have not lost their native quality.

Through the exploration of works of Chuma Nwokolo, *The Extinction of Menai* (2018) reinforced by *Diaries of a Dead African* (2003), *The Ghost of Sani Abacha* (2012) and *One More Tale for the Road* (2003) (for brevity, all of these works will be referred to as “the selected works of Chuma Nwokolo), this study strives to achieve its objectives. Within the texts of the selected works, this study will focus on understand the representations of developmental idealism, how its values are expressed or conflicted, the processes that lead to cultural extinction in traditional African societies, and the remedial interventions that can be adapted to save a dying culture.

1.3 Statement of the Problem

Discussing “Culture and Development”, Armateya Sen shared that, “cultural matters are integral parts of the lives we lead. If development can be seen as enhancement of our living standards, then efforts geared towards development can hardly ignore the world of culture” (1). There is an interdependent relationship between development and culture, Sen advances this in arguing that culture and development are interlinked in various ways; their connectedness relate both to the means and ends of development. Both phenomena have the power to negate the sustainability of each other, hence an understanding of their intricate connection is important (1-27). However, achieving an adequate understanding of their interconnections is a challenge because of their complexity. In academic discourse, more focus has been given to their prospective benefits and less to the potential threat they pose: the extinction of culture.

In his work, Nathan Andrew in “Foreign Aid and Development in Africa” presented the arguments that highlights the inconvenient relationship that exists in understanding the culture and development nexus especially for development economics by arguing that culture is not a hindrance to development. His work stressed on how the understanding of the interrelatedness of the two phenomenon is possible by drawing on differentiated examples of real-world societies of Ghana and South Korea to emphasise how their cultural values influence their socio-economic development who in the early 1960s were comparatively at the same economic growth level (13). Nathan’s work like others, is an example of studies which I find that only highlights the potential benefits an understanding of the relationship between the two phenomena can have. This work clearly does not prioritize the potentials of these phenomenon to pose a threat that can provoke cultural extinction.

Worth noting is the work of Mbakogu Ifeyinwa in “Is There Really a Relationship Between Culture and Development?” assesses the culture-development relationship, highlighting issues that could have accounted for the gradual disintegration of cultural heritage. Through her work, she attributes cultural disintegration to both internal and external factors, highlighting the role of western values in Africa and the de-valuing of culture in implementing development agenda as counter-productive (37-43). While Mbakogu’s work highlights the development-culture nexus in an uncommon but impressive way, my review finds that it lacks details on how beliefs and values of development is linked to cultural disintegration.

The developmental idealism theory and cultural model propounded by Arland Thornton is perceived as a fundamental force of culture around the world and most importantly, as a significant force provoking cultural clashes within and between societies worldwide. Arland Thornton propounds that the developmental idealism culture which is Eurocentric (as many of its tenets are derived from the cultures of northwest Europe) has been a vital force behind cultural clashes within and between societies that are non-European (1-3). My effort towards identifying literature which reveals extensively how developmental idealism results in culture clash, suggests a

dearth. The work of Arland Thornton “International Family Change and Continuity: The Past And Future From The Developmental Idealism Perspective” presents developmental idealism with its intellectual underpinnings, and its consequences with a focus on understanding its influence on family changes and how it is likely to influence the future. It finds that developmental idealism values are disseminated beyond western countries, remaining a force for social change in the future. While serving as a framework for understanding culture around the world, it is also noted as remaining the locus of much resistance, tension, and conflict within and between societies. However, my review of it shows that this study makes a broad claim on dissemination of developmental idealism, but it doesn’t however explicate this occurrence of cultural clash. My study therefore exports the claims made here into the imagined spaces to determine its validity.

Being a model that has been used in understanding the patterns of social change globally, there is a growing body of work to evidence its dissemination across continents. These studies, which have been mostly quantitative, have succeeded in establishing its wide dissemination even in parts of the world where resistance is expected. But these studies have had minimal focus on countries within the African continent. More so, studies exploring the potency of the developmental idealism within the context of African culture and African literary works are lacking. In the study “Developmental Idealism and Cultural Models of the Family in Malawi”, Thornton et al. examine the degree of spread of developmental idealism in an African country, Malawi. Their study was informed by an established paucity of study and systemic data on how widespread developmental idealism is in sub-Saharan Africa, or the ways in which the knowledge of developmental idealism is associated with specific demographic characteristics in the African region (3). Whereas it may be argued that Malawi can represent African society, this study of Malawi only explores a single component of the culture, leaving much to be investigated, concerning the impact of developmental idealism on other cultural components in Africa. A review of the work by Thornton et al on “Knowledge and Beliefs about National Development and Developmental Hierarchies: The viewpoints of ordinary people in thirteen countries” focused on a quantitative study of 13 diverse countries to elicit their patterns of understanding of developmental hierarchies. Their study finds similarities in patterns of understanding and developmental thinking in consistency with the claims. However, notwithstanding the evidenced global spread, less is known about the diffusion of developmental thinking in African societies from this study as Malawi continues to be the representative African country these studies have engaged (1053-68).

It will be valuable to further expand the growing body of work on the relevance and spread of developmental idealism in Africa, especially from a literary lens. Literary works are didactic and important cultural artefacts that illuminate the beliefs, values and overall history of a people. Fathu Rahman and PriheLetora in their work posit that literature is potentially positioned to represent human cultures (1). African literary works in their diversity presents the African history and traditions in their relevant eras and stages of social change, making them a great source of cultural information. Whereas African literary works have been studied for insight into diverse social

change processes, what is largely unexplored is their representation of developmental thinking. The tenuous discourse on the linkages between literatures and development studies, is noted; it is observed that literature is a source of authoritative knowledge on development, although not well acknowledged as a source in scholarly works (Lewis et al.198). Angelica Lawson in her study, *Resistance and resilience in the work of four Native American authors* focuses on diverse writers of fiction to explore how writers adapt or adopt concepts from their tribal cultures in producing literature, in spite of the attempts to silence their culture (189-95). While Lawson's work establishes the struggle for resistance and resilience in promoting a resilience theory, it does not highlight the role of developmental values inherent in contesting cultures.

In the work "Postcolonialism and the Politics of Resistance in Ngugi Thiong'o's *Wizard of the Crow*", Ugwuanyi utilizes African literature to centralize his arguments that Africa's greatest developmental struggle is rooted in cultural inequality rooted in Western colonization and cultural imperialism. Ugwuanyi in this work challenges African writers to utilize their space and agency to awaken the cultural consciousness of people, as he presents Ngugi's *Wizard of the Crow* as an exemplar. Whereas Ugwuanyi's work does well to show the potentials of literature offering a lens for understanding culture and further concludes by implicating the oppressive reliance of African countries on Western development aid (68-90), it has no strong focus on the phenomenon of culture death. Beyond highlighting resistance, resilience and struggles of culture in contact as expressed in African literature, a gap remains in identifying works of literature that substantively covers the phenomenon of cultural extinction in the African literary space.

Relatedly, cultural extinction is a phenomenon that affects countries globally. Eclipsing languages and other cultural values across the world give credence to this growing phenomenon, David Crystal in his work *Language Death* captures the disturbing level of extinction (1-5). Causes are attributed to modernization or economic growth. Development has been associated with inevitable social changes and drastic cultural changes resulting in the loss of the essence of a people's culture (Taj and Ali 37). Whereas studies highlighting cultural extinction and its relationship with development values exist, they are predicated on historical documentations and quantitative data. The study on "Causes and Consequences of Rapid Erosion of Cultural Values in a Traditional African Society" by Wahab et al. examined the causes and consequences of rapid erosion of cultural values in Africa and Nigeria in particular. This study utilizes quantitative survey data to establish a positive relationship between social forces such as colonialism, westernization and the erosion of cultural values, concluding that forceful imposition of foreign culture should be discouraged (1-6). In difference to Wahab et al.'s study, Jacob Babafemi's in his study "Cultural Imperialism and the Evolution of White Africa" drives the argument that cultural changes observable in ways African's communicate and the influence of western media on African ways of living places Africans on the path of cultural extinction, all from the point of review of relevant past studies (1-5). None of these works have explored the imagined spaces as a source potentially capable of offering an understanding of how the intervening development culture can provoke cultural extinction in the African society.

Gienow-Hecht in her study “Academics, Cultural Transfer, and the Cold War” draws attention to the fact that fictional narratives such as movies and novels hold valuable descriptions of how culture and development intersects (465), this acknowledgement speaks to the importance of understudying the literary spaces to gain understanding of the phenomenon. Review of literature so far evidence the strength of literary work, yet a gap in establishing studies that have used literary works to substantiate arguments on cultural extinction exists. The sparsity of literary works that embody this might be given as reason for such, however it is noteworthy that few works of literature have been able to capture the processes and narratives of cultural extinction, notwithstanding, they are under-sourced for insight.

Offering narratives that adequately presents urban and rural dichotomies, Chuma Nwokolo’s stories presents a good case in point of African literary works that detail holistic narratives of how some African cultural values and practices go extinct as a result of their exposure and adoption of developmental ideals. Yet to the best of my knowledge, the works of Chuma Nwokolo has not been studied in this direction. In his work “Slavery, Death, and the Village: Localizing Imperatives of Nigerian Writing”, Osinubi Adetunji in utilizing a close reading oof Chuma Nwokolo’s work: *Diaries of a Dead African*, highlight the uses of expanded geographical imaginaries, and also the global circulation of the Nigerian novels. It presents elements of the village novel as a genre and the ideas of the village as an important iteration of African spaces (131-52). The focus on the village element in his work does cover his objectives but does nothing to offer relevance to the dimension of this present study which seeks to study Nwokolo’s body of work from the dimension that seeks links between development and cultural extinction.

Whereas these literary works potentially make huge contributions to the discourse on cultural extinction within African communities, such insight can only be projected with a comprehensive analysis situated within relevant contexts. Situating the narratives of some selected works of Chuma Nwokolo within the discourse on cultural extinction and its causes, is the aim of this study.

1.4 Objectives of the Study

Overall, the objective of this study is to utilize literary work in contributing to the discussions around development practices and the potential consequences of cultural extinction which they pose. Specifically, this study has three objectives:

1. To examine the values of developmental idealism represented in the selected works of Chuma Nwokolo.
2. To investigate causal linkages between developmental idealism and cultural extinction in selected works of Chuma Nwokolo.
3. To explore cultural remedial approaches adopted to revitalize culture in the selected works of Chuma Nwokolo.

1.5 Research Questions

Consistent with the objectives presented above, this study poses the following research questions:

1. How are the values of developmental idealism represented in the selected works of Chuma Nwokolo?
2. Are there causal links between developmental idealism and cultural extinction in selected works of Chuma Nwokolo?
3. What cultural remedial approaches are adopted to revitalize Culture in the selected works of Chuma Nwokolo?

1.6 Theoretical and Conceptual Framework

1.6.1 Theoretical Framework

In this study, theories and concepts serve to aid the understanding of the issues under study. They present systematic ways through which character's behaviours, situations and events are understood. I have adopted a set of substantiated interrelated ideas on the social phenomenon of culture and development to aid in executing the study in line with the set objectives.

Drawing from the modernization theory, the developmental idealism theory by Arland Thornton recaptures the values of development, espousing its values and the underlying beliefs that drive its adoption. Arland Thornton's theory is appropriate for its central ideas and its relevance for understanding ideas of development and its dissemination. A part of the proposition in developmental idealism is laying claims to inducing social changes across the world, and consequently posing as a significant force that provokes cultural clashes within and between cultures. Inherent in this proposition is the potential of causality for cultural extinction (Thornton 1-3).

In alignment with modernization theory, Thornton posits that at the core of developmental idealism is the valuing of what is modern over the traditional. In opposite to traditional, the modern here manifests in sets of orientation that are characterized by individualism which denounces the collective dependency and seeks for independence of the individual. Egalitarianism is another core characteristic especially in family structures where women are empowered, and the nuclear family unit is extolled. Urbanism which promotes life in the urban areas as ideal in place of the countryside, education, geographic mobility (Portes 249-50), and essentially the attributes of freedom which places the individual at the centre of the world are representative of the values of the developmental idealism (Thornton, Dorius and Swindle, 2015: 70).

The general ideas of cultural extinction being the death of a culture, serve to inform the concept which will be used here. As expatiated by several authors, cultural extinction entails the loss of features in a social system, a fracture in the entirety of a people's way of life (Nickerson et al. 227; Cornell 229; Hartley and Pott 187). Lewis Paul and Gary Simons in "Assessing Endangerment: Expanding Fishman's GIDS" established the criteria for determining "nearly extinct" and "extinct" languages respectively (11-5). Their prescriptions in the EGIDS (Expanded Graded Intergenerational Disruption Scale) which sets parameters for establishing the status of the language element of culture is adapted to aid in systematically defining and determining the extinction of culture.

Professor Eric Yamototo's "Four 'R' framework" is proposed as apposite for addressing intercultural injustice (Chang 114-17). Yamototo's framework is comprised of four components of combined enquiry. According to him, "recognition" is the first step for redress. Recognition involves the act of acknowledging the injustice done to a group or community, empathizing, and weighing the gravity and impact of the harm done to a people. The second component of the combined enquiry is "responsibility". Responsibility entails the acceptance of obligations, being held accountable to the healing, by the offenders and the offended. Validating this stage is a determinant to what the response in other stages will be. In "reconstruction" being the third part of the combined enquiry, the constructive acts of apology and forgiveness must be expressed. This sets the pace for the repair of inter-group relations. Reparation being the last part of the combined enquiry represents the act of applying material changes towards the rebuilding of relationships and repairing damages in structural forms (Yamamoto 10-11).

1.6.2 Conceptual Framework

In difference to the theoretical framework above which represents the relationships between the existing ideas espoused and the phenomenon under study, the conceptual framework of this study embodies specific means through which the study will be undertaken.

My first objective of study examines the values of developmental idealism represented in the selected works of Chuma Nwokolo. The Developmental Idealism theory by Arland Thornton and its propositions has been positioned to offer a lens for examining how the values of developmental idealism are represented across the selected works of Chuma Nwokolo.

The second objective of study is focused on investigating if there are causal linkages between developmental idealism and cultural extinction in selected works of Chuma Nwokolo. Inherent in Arland Thornton's developmental idealism theory is the

proposition that values it espouses is inducing social changes across the world, and thus becomes a significant force that incites cultural clashes within and between culture. These propositions will be further explored across the four works of Chuma Nwokolo to determine its potency for provoking cultural extinction. The general ideas of cultural extinction being the death of a culture as defined by Nickerson et al (227) and the established criteria set by Lewis Paul and Gary Simons in “Assessing Endangerment: Expanding Fishman’s GIDS” informs the framework within which the phenomenon of cultural extinction will be evidenced across the selected works of Chuma Nwokolo.

The third objective of study is to explore cultural remedial approaches adopted to revitalize culture in the selected works of Chuma Nwokolo. Proposed as an apposite for addressing intercultural injustice is Professor Eric Yamototo’s “Four ‘R’ framework” (Chang 114-17) with its four components of combined enquiry: “recognition”, “responsibility”, “reconstruction” and “reparation” (Yamamoto 10-11). How these sets of ideas can aid in determining approaches adopted within the spaces of Nwokolo’s work remains unknown. To address this knowledge gap, these components will be applied to analyse the third objective of this study within the confines of the selected works of Chuma Nwokolo.

1.7 Methodology

In executing this study, I am adopting textual analysis as a method of analysis to enable me to address the objectives of study. Engaging the texts will enable me to have thorough knowledge of the content and aid in explicating the meanings ascribed to them.

Being a qualitative study prioritizing textual data, textual analysis is used to appraise texts in the selected works of Chuma Nwokolo. Textual analysis will be used to understand how the characters make sense of their world and their experiences, and equally communicate it. Through a reflection of the larger social structures that are presented, I will be using this analytical approach to analyse actions, behaviours, and communications portrayed by characters. The agency of characters and their physical realities is equally important.

Arland Thornton’s developmental idealism theory and cultural model is adopted to aid an understanding of the cultural realities of the characters in situ in their communities, and as they negotiate with the outside world and with people from alien cultures. The concept of cultural extinction and some adapted parameters are adopted to explore the outcomes of engagement between people of different cultural beliefs and values in the works of Chuma Nwokolo. This is followed by the adoption of Eric Yamamoto’s ‘Four R’ framework to explore approaches that are adapted to address intercultural relations. Through the study commentaries, I will be making use of diverse texts generated through literature review, drawn from scholarly work that I find to provide insight and validity to the findings of this study. In addition to the selected texts, quotes

extracted from my discussions with the author Chuma Nwokolo will be used to further validate the analysis of data where necessary. A more detailed presentation of methodology adopted for this study can be found in chapter three of this thesis.

1.8 Justification of Texts

Literary works are valuable cultural artefacts that illuminate the beliefs, values and overall history of a people. They can be a rich resource on cultural information especially within the African space. Appreciating the value of literature, this study utilizes it as its site of inquiry. In focusing on understanding the links between the adoption and practice of development and cultural extinction in African societies, it adopts the spaces African literary spaces.

My search for literature was driven by the need to identify literary works that enable insights into diverse social change processes and the development phenomena. I sought for works that highlight African societies, in minutiae, as they interact with foreign ideas through negotiation or resistance. In line with this, I found the need to explore contemporary writers whose works thematically aligned with the study theme. Also important was the need for their writings to be mostly positioned within the African continent and specifically within a common geography that informs a relatable cultural cluster. Geographical similarity was necessary in ensuring that the settings projected in the stories had cultural relatability. Works that cumulatively projected narratives that was richly diverse, traversing both urban and rural experiences of characters, rich enough to enable an ethnographic enquiry were found appropriate for this study.

Whereas various works of literature exist to highlight themes of culture in conflict, a dearth of novels that postulate extensively the phenomena of cultural extinction and its provocations is noted through my search. My reviews were thus streamlined to the works of two contemporary Nigerian writers: Ositadinma Amakeze and Chuma Nwokolo whose works held potentials for offering insight into the phenomena of cultural extinction. Both writers being of Igbo extraction have the settings of their work within the eastern Nigerian region which is predominantly Igbo.

Ositadinma's work *The Last Carver* for example projects the story of the Nigerian Igbo society Umuokwe whose valuable cultural practice goes extinct with the death of the village carver: "Omenka the great carver is dead" (13). Omenka's death is the cause of grief for the people of Umuokwe, not just for the reason of brotherhood, but for the role he played as the custodian of a valuable cultural heritage. The fact that Omenka's only son failed to learn his trade results in an unbridgeable knowledge gap. Consequently, Omenka's great masquerade carving skill also suffers death as he dies:

Here the elders are seated by his lonely bamboo bed heaving heavy sighs of mournful sorrows. Beneath it lay his chisel, a hedge of wood, a calabash containing congealed *uli* and other carving tools. They too are dying of an unfamiliar idleness after over sixty years of creative craft in the hands of Omenka and his father. Because we buried Omenka with his feet facing the entrance to his compound, we knew he would journey well to his ancestors. But whether his tools will journey well in the hands of another, only the gods could tell... could we reverse the day to see Omenka sitting on his rumps, humming and carving our masquerade? (13-14)

Ositadinma Amakeze's work holds thematic relevance to this study, I find that his work equally has the geographical relevance needed. However, the fact that he only has a single publication that bear relevance to my study made his work insufficient in terms of volume for the study.

Bearing in mind that this study was not designed with comparison as a goal, the narrative of a single author sufficed. Chuma Nwokolo's works have not only reflected the characteristics reflected above for this study. His works across literary forms of poetry and prose have indicated the potentials that suggest their suitability for this study. The settings of his works were relatable both geographically and culturally. The author positioned his works in the eastern region of Nigeria, creating fictional communities with identifiable cultural consistency:

Much of my short fiction for instance is located in the imagined community of Waterside, a small village that thinks like a town. I believe that big-city emotions can play out by a humble riverside and that even urbanized readers can find their emotional lives replicated in the dilemmas of rural characters. (Nwokolo 2019)

The thematic relevance of his works is noted in his decade-long interest on the theme of cultural extinction. His poetry works evidence this. In *Memories of Stone* (2006), the writer marks his interest in advocating for the extinction of languages by dedicating some of his Ashmolean poems 'Edge of Extinction' (120) and 'Dim Kaini Kamoye' (109) to the theme. His last book of poetry 'The Final Testament of a Minor God' (2014) equally furthers this cause with poems like 'Funeral for Words' (68). In the poem "Extinction" (191), the author captures the concept of extinction in nine simple words: "*On Faroe Island/ is Muli village/ with zero people.*"

I have selected this author's works for its narrative ability to present stories that recapture post-independent African societies in relatable ways. Bearing in mind the relevance of the modern and traditional dichotomy in this study, I find that Chuma Nwokolo's works portray important facets of both rural and urban culture in very

intricate ways, while enabling an understanding of how characters negotiate their relationship with the outside world.

Consistently Nwokolo's adoption of novelized anthologies revitalizes the tradition of storytelling, a valuable ancient cultural practice of Igbo people, which he identifies with. Margaret Macdonald's collections *Traditional Storytelling Today* presents a rich discourse on story telling culture amongst the Igbo people (33) and the larger Sub-Saharan African spaces, revealing it is a practice nearing extinction (9-10). In Chuma Nwokolo's works, they find a restorative space. The anthologies represented in most of Chuma Nwokolo's work ensures that his works are broad-based and rich in themes and characters. His style of writing allows the characters to tell their stories, thus ensuring that critical incidents that are noteworthy are captured. Seeing the world through Nigerian and African spectacles, his works point to an authentic knowledge gained from robust observation and understanding of the social realities of the Nigerian people as they relate and negotiate with the rest of the world.

Chuma Nwokolo has to his credit over Ten literary works. His debut work, *The Extortionist* (1983) was published by Macmillan Publishers. His novel *Dangerous Inheritance* (1988) was also published by as part of the pacesetter series by Macmillan Publishers. Also published are his works *Diaries of a Dead African* (2003), *The Ghost of Sani Abacha* (2012), and *One More Tale for the Road* (2003). *How to Spell Naija in 100 Short Stories (Volume 1)* (2013) and *How to Spell Naija in 100 Short Stories (Volume 2)* (2016) are part of his recent works published partly in celebration of Nigeria's centenary celebration. His poetry collections are *Memories of Stone* (2006) and *The Final Testament of a Minor God* (2014). In 2018, Chuma Nwokolo released his latest Novel, *The Extinction of Menai*. Of the above-listed, this study will focus mainly on four of his works, selected for their relevance.

Through the exploration of all his works, I have selected his novels and some of his most recent works; *The Extinction of Menai* (2018), *Diaries of a Dead African* (2003), *Ghost of Sani Abacha* (2012) and *One More Tale for the Road* (2003).

The Extinction of Menai being the latest work of Chuma Nwokolo, centrally explores language and culture loss while contributing to the discourse on Language rights. Set across the continents of Africa and Europe, this novel projects the Menai people from Kreetown in Nigeria's Niger Delta. The Menai ethnic group are fictional descendants of the historic Meroe civilization which was contemporaneous with Ancient Egypt. In historic times, the Meroes colonized Ancient Egypt at the height of their illustrious civilization, but in the 21st century, in Chuma Nwokolo's fiction, the Menai are reduced to the global population of a few hundreds and threatened daily by the death of each member. The now small minority ethnic nation is pitted against their government and a British multinational whose rogue drug trial triggers genocidal consequence for the Menai, their language and culture. As their clock runs down, the remaining Menai fight, not just for justice but also their lives, their dying language and their way of life. Portraying the unfolding apocalypse looming over the Menai,

are principal characters who all lend their voices to the narratives. Most notable is the role of the leader of the Menai nation, Mata Nimito, who in a quest to preserve the soul of his people retraces their ancient migration to resolve centuries-old betrayals.

The Ghost of Sani Abacha is a collection of short stories, comprising of some stories which I have found applicable to this study. Stories like *The provocation of Jay Galamba*, and *The Ghost of Sani Abacha* can be viewed as the satirical representation of the practice of governance as its applicable to Nigeria today. In *Bullfight*, a poignant story on resistance to the threat of extinction of natural resources in the waterside village is rendered. In *Seer & Sons* the greyman's effort to transfer a skill that was dying out is noted. With some politically inclined stories, it covers several cultural themes of the Nigerian society in the aftermath of military autocracy, an antithesis to the traditional governance systems and a challenge to the Western democracy highlighted as a developmentalism to developing countries.

In *Diaries of a Dead African* (2003), Meme Jumai the farmer and his two sons render the impact of the culture of indifference in their traditional society, where there is a growing adoption of the individual over the collective in the sharing of the pains of poverty and the gains of wealth within the community. Their narratives show the threats to a culture of sharing and the challenges of subconsciously gravitating towards modern choices. In the work of Nwokolo, the death of the extended family system is strongly highlighted, its replacement with the nuclear family systems results in the fact that people who fall through the cracks no longer have a place of refuge.

In *One More Tale for the Road* (2003) the central character and matriarch challenges the concept of family and provokes critical questions on the notion of family dysfunction through her presentation of her patchwork family that is under threat from a society that has ostracized her. In championing education for her children and other children in Odozi, Ma Kanu provokes a social change that depopulates the village as their young ones are raised for more modern places. Migration to the city creates a loosely knit social framework that results in the inability of young people to cater for the elderly in difference to the tight social framework that once existed. Importantly as the Odozi people suffers a value shift, within the family spaces Ma Kanu tries to revitalize the non-material culture of storytelling with the hope that the reward will again trickle down.

Through these body of work, this study strives to understand the representations of developmental idealisms and how its values are expressed and conflicted. In studying them, I will determine the processes that lead to cultural extinction in their societies, and the remedial interventions that are adopted to save a dying culture. I believe the adoption of Chuma Nwokolo's works further adds novelty to my research as his work has been under-utilized within the spaces of academic research.

1.9 Significance of Study

This study aspires to establish an understanding of how the adoption and practice of development ideas influences individuals and their society. In examining the representations of development, it also questions its validity by looking also at its variances. Significantly, this study offers a new perspective by exploring extensively the developmental thinking and practices within the context of literary work. In this way it contributes to the efforts to strengthen the tenuous discourse on the linkages between literatures and development studies, thereby making literatures a source of authoritative knowledge on development (Lewis et al. 198).

Through exploring the argument that there is a linkage between the spread and practice of development and cultural extinction, it will advance discourse on the value of development, vis a vis culture. Theoretically, this study will contribute to the discussions of developmental idealism as it will not just determine its dissemination as most studies have done, but it furthers the discourse by determining the fate of cultural practices that are displaced by the coercive or consensual adoption of the values of developmental idealism in African societies.

Within the spaces of literary scholarships, this study is also important in the light that it examines a new work of literature; it will serve as the first academic analysis of the literary work *The Extinction of Menai* and expound on its important contributions towards the understanding of the impact of diverse development choices on cultural sustainability especially for minority groups in Africa.

Chuma Nwokolo represents one of Africa's best anthologists with twelve works to his name, and an impressive contribution to the African literary world. There are so far citations of his work (Murphy 286-95), articles on his works, especially *Diaries of a Dead African* (Osinubi 131-52) review journal publications (Nwokolo 82-7) and phethora of reviews of his other works in the media. At the time of this study, there is no known substantive scholarly study so far conducted that has investigated his collection of work holistically especially in relation to development discourse. This study therefore addresses these gaps.

Strengthening the connection between culture and sustainable development is a central goal of organizations such as the United Nations Educational, Scientific and Cultural Organization (UNESCO). A part of the UNESCO mandate is the safeguarding of cultural heritage with a focus on preserving endangered cultural practices from fading away. By exploring cultural remedial interventions, this study lends value and offers insight to the mission of the United Nation towards cultural sustainability across the globe. Where adopted, the findings of this study will redound to the benefit of society by positively influencing policy decisions on cultural sustainability.

1.10 Scope and Limitation

Consistent with the tradition of research, this study has limitations. The parameters of the study are limited to the scope of the narratives presented in the selected literary works of Chuma Nwokolo. All texts from three selected works, *The Extinction of Menai* (2018), *Diaries of a Dead African* (2003), and *One More Tale for the Road* (2003) will be studied. However, owing to its form as a collection of short stories, *The Ghost of Sani Abacha* (2012) will be limited to the following stories: *Bullfight*, *Seer & Sons*, *A history of human servitude*, *The Roman job offer*, *The provocation of Jay Galamba*, *The redemption of Pati Mugodo*, *The butcher's revenge*, *The Las' Foolscap* and *The Ghost of Sani Abacha*.

The main thrust of this study is to investigate how developmental idealism can contribute to cultural extinction. It will limit its core space of examination to the societies as presented by the author while drawing inferences, where necessary from related events in African historical studies.

This study strives to understand the representations of the values and features of the developmental idealism theory as presented by Arland Thornton (Thornton 1-2). It explores the processes of negotiations and resistance that lead to cultural extinction in traditional African societies as a result of the presence of the values of developmental idealism. It further examines the remedial approaches adopted in line with the proposals of Eric Yamamoto (Yamatoto 10-11).

While this study will explore broader literature to enrich the analysis and further highlight related phenomena in African history, this study is limited to the selected work of African literature, and also to the theories of developmental idealism (Thornton 1-2), cultural extinction and Yamamoto's fourfold framework (Yamamoto 10-11).

1.11 Definition of Key Terms

Also noteworthy are the definitions of key terms relevant to the context of these studies:

Development: Development can be defined as the processes that bring about social change for the improved well-being of people. Essentially, it implies the movement upward of the entire social system (Myrdal 729), through a multi-dimensional approach, intricate programmes and practices resulting in major changes in popular thought, attitude, and physical realities (Todaro 16).

Developmental idealism: These are widespread ideas, and theories of socioeconomic development held by people about everyday life. Characterized as Eurocentric, developmental idealism represents a belief and value system stating that societal and familial attributes that are characterized as modern are better than attributes defined as traditional. It defines whatever is characterized as modern as good and moral, and views the traditional and undeveloped as backward, bad and immoral (Thornton 2).

Culture: Culture is defined as a particular way of life, of a group, a people or a period (Williams 90), it is behaviour, ideas and values communicated or transmitted from one generations or contemporaries to another. It is the entirety of a people's way of life as gleaned from material and non-material features of their life; their values, beliefs, clothing, artefacts morals, customs among others (Mbakogu 37). It is the collective programming of the mind that differentiates the groups of people from others (Hofstede 5). Essentially culture is learned, associated with a social group, an individual and social construct, with interrelated parts, having both universal and distinctive elements, subject to gradual change occurring as a result of both internal and external forces (Spencer-Oatey 2).

Cultural extinction: Cultural extinction is the risk or actuality of complete loss of cultural elements that are distinctive and essential to the identity of a specific cultural group. These elements include language of communication, rituals, religion, morals, beliefs, and customs (Nickerson et al. 227). Cultural extinction is understood as a failure of copying or social learning to replicate a culture (Hartley and Pott 187). It is the disappearance of peculiar differences in inter-group culture.

1.12 Thesis Structure

For a cohesive work, it is imperative that text structures must be organized with a logical flow. Orderly presentation of this study will ensure that the ideas and concepts espoused are fashioned in a coherent way. This will ensure that the meanings are conveyed effectively. Consistent with the structural features of theses, this thesis will be schematically arranged in a progression that begins with a standard introduction and ends with a conclusion, covering five chapters. The roadmap for the readers on the organization of this work is presented below.

The first chapter of this thesis presents the background of the topic. It offers an overview of the key points of the study with a brief review of the contemporary knowledge on the issues, indicating the key gaps in knowledge. Furthermore, it relays the objectives of the study and the research questions in tandem with the established gaps. Also, the choice of the texts selected for this study will be justified. Additionally, it presents the significance of study while narrowing the study scope by defining its limitations. In general, this chapter justifies and sets the tone of the study by outlining the thesis structure for clarity.

The second chapter in the study presents the review of literature; it offers an evaluation of previous opinions espoused, and research conducted in the proposed study areas to ensure that the identified knowledge gap which the study potentially aims to address is informed by evidence.

The third chapter of this study will present the conceptual framework, and the methods of analysis. Theories which form the foundation of the data analysis will be presented in great details. In depth discussion of the theory of developmental idealism cultural model by Arland Thornton and the concept of cultural extinction as propounded by diverse authors will be presented here to explain their relevance to the study. Likewise Eric Yamamoto's framework for inter-racial and intercultural justice will be discussed in details for ease of application in the overall conceptual framework for the study. It further presents the methodology; the choice of approach adopted for this study is highlighted as textual analysis. In this chapter, the key value of textual analysis as the choice approach for gathering data for the study is demonstrated.

The analysis of the study begins with chapter four. In this chapter, the first, second and third research questions will be addressed in parts. Specifically, the first part will focus on analysing how the values of developmental idealism are represented in selected works of Chuma Nwokolo. Using the four selected novels as its site of enquiry and adopting the theoretical lens of developmental idealism, it will sieve through the interactions of the characters in their fictional societies to determine if and how the values they hold are in sync with the values of developmental idealism.

The second part will present an analysis of the second research question to determine the processes that lead to cultural extinction. In relation to the question, this chapter will explore how the values of developmental idealism it has established in the first part of the analysis intersect with cultural extinction in selected works of Chuma Nwokolo. The concept of cultural extinction as defined within the context of this study will serve as a lens for determining the consequential effects of the adoption of the values of developmental idealisms.

The last part of this chapter will present an analysis of the third research question. Where cultural extinction is determined, this chapter will try to establish what cultural remedial interventions are adopted to revitalize culture in the selected works of Chuma Nwokolo. To achieve this systematically, it will adopt the Eric Yamamoto's framework for addressing injustice, understudying each of the four components of combined enquiry and action (recognition, responsibility, reconstruction and reparation) to determine its applicability as a cultural remedial mechanism in the works of Chuma Nwokolo.

All parts of this chapter generally reports the analysis in a systematic manner, outlining the facts of the research. All analysis here will be done in relation to the specific theories adopted in designing this study. In this case, the developmental idealism

theory by Arland Thornton, Eric Yamamoto's 'Four R framework' and the concept of cultural extinction as developed for this study will be applied in this chapter. Each parts of this chapter will be concluded by presenting discussions in relation to the findings from all selected works. An understanding and interpretation of the significance of the findings from each objective will be laid out. Further questions and gaps established through the findings will also be discussed. It will be important to place the work in wider scholarships; this will involve using a supporting evidence base generated from academic sources. Where and when applicable, excerpts of discussion with the author Chuma Nwokolo will be applied to further demonstrate his views.

Chapter Five being the last chapter, ensures that this thesis bites itself in the tail by presenting a summing up of the questions and findings. In concluding the thesis, it will demonstrate how the set objectives of this study has been met. The most significant findings, limitations and challenges of the study will be presented as well as suggestions for future studies in this area.

1.13 Conclusion

In this chapter, an introduction of the fundamental aspects of the study was presented. Beginning with a discussion on the background to the study, an overview of why the relationship between development and cultural extinction deserves a study has been made. Amongst other things, the scope of the study, its significance, scope and definition of key terms used in the context of the study, have been shared.

In this chapter the statement of problem has been detailed to aid understanding on why this study is relevant and to inform the study objectives and research questions. Although the statement of problems highlights key gaps through review existing literature, in line with the structure of the thesis shared in this chapter, the following chapter will further expand the literature review to foreground existing thoughts on the study topic.

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