**OLABISI ONABANJO UNIVERSITY**

### AGO-IWOYE, OGUN STATE, NIGERIA

CURRICULUM VITAE AND ANNUAL APPRAISAL SHEET FOR ACADEMIC STAFF FOR FULL APPRAISAL

**FORMAT B: PART 1**

A. PERSONAL DATA:

1. Name: OMOSULE, Olusegun, Olugbenga

2**.** Department: English

3**.** College/Faculty: Arts.

4.University Web Domain Email Address: [omosule.segun@oouagoiwoye.edu.ng](mailto:omosule.segun@oouagoiwoye.edu.ng)

5. Date and Place of Birth: 9/10.1964, Ode Irele

6. Nationality: Nigerian

7. Marital Status: Married

8. No. of Children/Age: Four (04); 32, 25, 16 & 11

9. Name and Address of Spouse: Mrs. Toyin Omosule, Teacher, Community High School, Asewele, Odigbo, Ondo State.

10. Name and Address of Next of Kin: Miss Ifeoluwa Omosule, Nigeria Television

Authority, Ibadan.

11. Date of First Appointment with the University**:** 11thDecember, 2006.

12.Status of First Appointment/Salary**:** Lecturer 11 UASS 3 Step 1

13**.** Present Position and Salary**:** Reader /CONUASS 5 Step 1

14.Date of Last Promotion/Re-grading**:**  1stOctober, 2020

15**.** Date of Confirmation of Appointment***:*** 20thJune, 2013

16**.** If not Confirmed, Why**?** Not Applicable

17. Period of Present Contract: Not Applicable

18. Total Number of Years of Teaching and Research:

(a) Polytechnic/College of Education: Nil

(b) University: Covenant University, Ota 2004-2006

Olabisi Onabanjo University, Ago Iwoye, 2006-Date -15years

**B. EDUCATIONAL BACKGROUND:**

1. Academic Qualifications/Institutions Attended (with Dates):

(i) Ph. D (English) University of Ibadan, Ibadan, December, 2002.

(b) M. A. (English) University of Ibadan, Ibadan, April,1998.

(c) B.A. (English) Ondo State University, Ado Ekiti, December, 1990.

(d) PGDE, Obafemi Awolowo University, Ile Ife, August, 2008.

2. Current Higher Degree Programme Registered for (if any): Nil

3. Awards and Distinctions: - Nil

**C. WORK EXPERIENCE**

1.Previous Work Experience outside the University System:

(i) NYSC: 1990/1991, Class Teacher, Owena Community High School, Owena, Oyo State.

(ii) Senior Reporter, *Nigerian Tribune*, Ibadan, 1991-1996.

2.Previous Work Experience in Other University:

(i) Lecturer 11, Covenant University, Ota, Ogun State, 2004-2006.

3**.** Details of Professional Experience at Olabisi Onabanjo University:

(i) 1. Teaching Function:

(a). Courses Taught

**Harmattan Semester No. of Units**

GNS 101: Use of English 2

ENG 253: Introduction to Creative Writing 3

ENG 353: Oral Literature. 3

ENG 451: Practical Criticism 3

ENG 457: Shakespeare and his Contemporaries. 3

ENG 855: Oral Literature 3

ENG 857: Caribbean Literature 3

**Rain Semester No. of Units**

ENG 356: Dramatic Forms 3

ENG 454: Modern African Poetry 3

ENG 462: Alternative Tradition to Poetry 3

ENG 499: Long Essay 6

ENG 858: Postcolonial Literature 3

ENG 852: Studies in Poetry 3

ENG 899 Dissertation 6

**(b). Postgraduate Supervision:**

1**. M. A. Dissertations Supervised: 8**

**a) Ashaye, Gideon, P. PAR/13/14/01032227** “Environmental Thematic in Literature: A Study of Six Modern Nigeria Authors.”

**b) Sanni, Olumayowa, O. PAR/P/16/17/0075** “Women Oppression in Home Videos: A Study of *Ile-Alariwo* and *Iya Oko.*”

**c) Adeleye, Oluyemisi Alice. PAR/P/17/18/0107.** “African Folktales as an Indigenous Pedagogic Tool among Ijebu People.”

**d) Iroju, Olubunmi. PAR/F/17/18/0081.** “Oral Performance of Selected Igbodigo Festivals and Rituals.”

**e) Lucas, Temitope Oluwatomilayo. PAR/P/17/18/0099.** “Image of Social Disorder in Niyi Osundare’s Selected Poetry.”

**f) Tairu, Abiodun Olukayode. PAR/F/17/18/0090.** “Black Families in African-American Literature.”

**g) Abilomu, Fadekemi, Aderomola. PAR/F/17/18/0002.** “Analysis of Child Sexual Abuse in Selected Nollywood Movies.”

**h) Marayesa, Ayokunle, Oloruntobiloba. PAR/F/17/18/0036.** “Questioning the Unquestionable: The New Face of God in the Recent Religious Movies in Selected Bollywood and Nollywood Traditions.”

(ii) Research (Completed/Ongoing):

1. Omosule, S. ‘Aesthetics in Traditional Rituals of Transition’.

This research explores the festival that ushers the dead to the world of the ancestors through dance, rendition of two hundred and one songs laced with the appropriate drumbeats.

**(iii) Administrative Function and Contribution to the University:**

1. Departmental Examination Officer, 2007/2008, 2009/2010, 2010/2011, 2011/2012 Sessions
2. Coordinator, GNS 101 & GNS 102. 2012- 2015
3. Course Adviser,100-400 Level, 2007-2014
4. Course Adviser, 100-400Level, 2014-2017
5. Assistant Editor, *Gege: Ogun Studies in English*, Departmental Journal, 2008-2010
6. Member, Accreditation Committee, Department of English, 2013-2016
7. Course Adviser, 100-200Level, 2017/2018-2018/2019, 2019-2021
8. Chairman, Departmental Accreditation Committee, 2017-Date
9. Secretary, Faculty Retreat Committee, 2017
10. Chairman, University Committee on Retrieval of Missing Results, Department of English, 2017- Date
11. Member, Editorial Board, *Agogo Journal of Humanities*, Olabisi Onabanjo University, Ago Iwoye. 2017- Date
12. Member, Postgraduate Seminar/Exhibition Committee, 2018-Date
13. Representative of Faculty of Arts in Cognate Faculty, Law 2017-2019.
14. Member, Faculty of Arts Research Committee, 2019-Date.
15. Member, Faculty of Arts Accreditation Committee, 2021
16. Coordinator, Postgraduate Programme, Department of English 2019-Date

(iv)Contribution to the Nation

1. National Youth Service Corps, Owena Community High School, Owena-Ijesha, Oyo State, 1990 – 1991.

# D. MEMBERSHIP AND REGISTRATION WITH PROFESSIONAL BODIES:

# International Society for the Oral Literatures of Africa (ISOLA).

# E. PUBLICATIONS

**(i.) Thesis/Dissertation:**

1. Omosule, O. O. (2002). “Aesthetics and Motifs in Yoruba Indigenous Performances”. A Ph.D Thesis submitted to the Department of English, University of Ibadan, Ibadan.

2. Omosule, O. O. (1998). “Ore Festival in Ode-Irele: Mask Performance as Ritual

Drama”, M. A. Dissertation submitted to the Department of English, University of Ibadan, Ibadan.

**(ii.) Books: Nil**

**(iii.) Monographs: Nil**

**(iv.) Published Journal Articles: Thirty Nine (39)**

\*\*1. Omosule, S. (2007). “The Artistic Undercurrents of Performance: A Study of

Egungun Costumes in Ode Irele”, California Linguistic Notes, XXX1V (2): 20-35, California State University, California, USA. **Online**

1. Omosule, S. (2009). “Art and Resolution: A Study of Conflicts in Indigenous Scripts”, *LASU Journal of Humanities*, 6: 86-91, Lagos State University, Lagos, Nigeria.

1. Omosule, S. (2009). “Masks as Representative and Religious Symbols”, *UNAD Studies in English and Literature*, 3 (1):130 – 137, Department of English, University of Ado-Ekiti, Ado Ekiti, Nigeria.

4. Omosule, S. (2009). “Transcending Linguistic Barriers: A Study of Symbols in Olofungbogho in Ode Irele”, *International Journal of Multi-disciplinary Research*, 2(2): 1-8, The Postgraduate School, Olabisi Onabanjo University, Ago Iwoye, Nigeria.

\*5. Omosule, S. (2009-2010). “Ijengen: The Ritual Drama of Transition at Ode Irele”, *Ibadan Journal of English Studies,* 5 & 6: 86-107, Department of English, University of Ibadan, Nigeria.

6. Omosule. S. (2010). “Meaning in Performance: A Study of Environment and Structure in Owe at Ile Oluji”, *AMA: Journal of Theatre and Cultural Studies*,5 (1): 1-12, Theatre Arts Department, Nnamdi Azikiwe University, Awka, Nigeria.

7. Omosule, S. (2011). “African Cultural Performances as Indigenous

Hermeneutics”, *MAJAC*: *Makurdi Journal of Arts and Culture,* 9: 65-78.University of Makurdi, Makurdi, Nigeria.

8. Omosule, S. (2011-2013). “Sex and Brutality in Shakespeare’s Macbeth”, *Journal of Humanities,* 16 & 17 (2): 259-280, A Publication of Faculty of Arts, University of Uyo, Uyo, Nigeria.

\*\*9. Omosule, S. (2012). “Performance as Address: The Interface between Folks

and the Rulers”, *New Media and Mass Communication,* 4: 11-15.

International Institute for Science Technology and Education (IISTE*),* New York.

\*10. Omosule, S. (2012). “The Incompatibility of Love and Authority in Shakespeare’s Antony and Cleopatra and Macbeth”, *Journal of Studies in Humanities (JOSIH)*, 4: 117-125, A Publication of the College of Humanities, Tai Solarin University of Education, Ijagun, Nigeria.

.

\*\*11. Omosule, S. (2012). “African Writer as Mediator”, *New Media and Mass*

*Communication,* 4: 1-4, International Institute for Science Technology and Education (IISTE*),* New York.

12. Omosule, S. (2012). “The Culture of Fidelity in Yoruba: A Study of “Irosun

Otura”, *Opanbata: LASU Journal of African Studies*: 5: 201-225, A Publication of African Languages, Literatures and Communication Arts, Lagos State University, Lagos, Nigeria.

13. Omosule, S. (2012). “Gender and Scapegoatism: A Study of Aribeji at Ode Irele”,

*Orisun: Journal of Religion and Human Values*, 11 (11): 131-151, Department of Religious Studies, Olabisi Onabanjo University, Ago Iwoye. Nigeria.

\*14. Omosule, S. (2013). “Oral African Literature and the Challenges of Definition”, *Africa: Journal of Contemporary Issues*: 11 (11): 1-19, A Quarterly Publication of the Department of General Studies, Ladoke Akintola University of Technology, Ogbomoso. Nigeria.

\*\*15. Omosule, S. & Williams, O. C. (2013). “Aesthetics and Oral Performances”, *Revue Internationele De Recherche En Communication, Education Et Development (RIRCED),* 1 (03): 202-227, L’Institut Universitaire Pan Africain, Porto-Novo.

1. Omosule, S. & Williams, O. C. (2013). “Aesthetics and the Fading Culture of Mask in Ore Performance at Ode Irele”, *Journal of Studies in Humanities (JOSH)*, 5 (1): 1-17, Tai Solarin University of Education, Ijagun, Nigeria.
2. Omosule, S. (2013 & 2014). “The Crossroads: Towards a Philosophy of African Literature-Part 1”, Journal of Philosophy and Development, Faculty of Arts, Dept. of Philosophy, Olabisi Onabanjo University, Ago Iwoye, 15, 1 & 2: 32-47.
3. Omosule, S. (2014). “Dramatic Elements in Ore Festival”, *The Parnassus, University of Uyo Journal of Cultural Research*, 9 (1): 232-244, University of Uyo, Uyo, Nigeria.

\*\*19. Omosule, S. (2014). “Shakespeare’s Antony and Cleopatra and the Elizabethan Era”, *Singularities: A Trans-disciplinary Biannual Research Journal,* 1 (1): 1-14.

Postgraduate School Korambayil Ahamed Haji Memorial Unity Women’s College, Manjeri, Malappuram, Kerala, India.

20. Omosule, S. (2014). “A Psychoanalytic Approach to Shakespeare’s Antony and Cleopatra”, *Contemporary Humanities*, 7: 46-54, Faculty of Humanities, Babcock University, School of Education and Humanities, Ilishan, Nigeria.

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\*21. Omosule, S. (2015). “Orality Talent and Creativity: A Synthesis”, *Agogo: Journal of Humanities,*1 (1): 26-48, Olabisi Onabanjo University, Ago Iwoye, Nigeria.

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\*\*22. Omosule, S. (2015). “Satire in Shakespeare’s Sonnets 1-5 & 9”, *Singularities: A Trans-disciplinary Biannual Research Journal,* 1 (2):137-143, Postgraduate School Korambayil Ahamed Haji Memorial Unity Women’s College, Manjeri, Malappuram, Kerala, India.

23. Omosule, S. (2015). “A New Historicist Approach to Hardy’s Jude the Obscure”, *MAJAC, Makurdi Journal of Arts and Culture,* 13: 31-52, Department of Theatre Arts, Benue State University, Makurdi, Nigeria.

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\*24. Omosule, S. (2015). “Art Youth and Hybridity in a Globalised Society”,

*Makurdi Journal of Youth and Development*, 1 (1): 221-234, Benue State University, Makurdi, Nigeria.

\*25. Omosule, S. (2016). “The Crossroads: Unmasking Femme Fatale in Oral Arts”,

*Contemporary Humanities,* 9: 66-74, School of Education and Humanities, Babcock University, Ilishan, Nigeria.

\*\*26. Omosule, S. (2016). “Aesthetics in Oluwen Cleansing Performance”, *Tattva Journal of Philosophy,* 8 (2):31-48, Christ University, Bengalaru, India.

\*\*27. Omosule, S. (2016). “Aesthetics in Eje Festival at Ode Irele”, *Scene* 6: (1): 13-27, *Intellect Journals*, United Kingdom.

\*\*28. Omosule, S. & Oluyemi O. (2019). “Greek and Indigenous African Festivals: A Comparative Study”, *KIU Journal of Social Sciences*, 5(3): 327-333, Kampala International University, Kampala.

\*\*29. Omosule, S. (2019). “Beyond Aesthetics: Indigenous Festivals in the Age of Internet”, *KIU Journal of Humanities*, 4 (3): 65-72, Kampala International University, Kampala.

\*\*30. Omosule, S. (2019). “Aesthetics in Biripo Music”, *Scene* 7: (1): 55-67, *Intellect Journals*,

United Kingdom.

\*\*31. Omosule, S. (2020). “Sign in Indigenous Tales: A Semiotic Analysis”, *Avellino:*

*Associazione Culturale Sinestesie*, 9 (30). 1-15, UNISA, Italy. Doi number: http://dx.doi.org/10.14273/unisa-3045

\*\*32 Omosule, S. (2021). “Objective Correlative as Aesthetics in Indigenous Rites”,

*Misriqiya:* 1 (1), 25-45, Ain Shams University, Egypt. Doi number: 10.21608/misj.2021.46994.1018

\*\*33. Omosule, S. (2021). “A Postcolonial Approach to Abduction in Indigenous Folksongs”,

*Misriqiya:* 2 (1), 25-45, Ain Shams University, Egypt. Doi number: 10.21608/msj.2021.58153.1019

\*\*34. Omosule, S. (2023). “Comparative Study of Conflict and Diplomacy in *Ifa’s* *Ogbe-Suuru*: The Yoruba Indigenous Metaphysics”, *Journal of Comparative Literature and Aesthetics*: 46 (2), 49-59, Vishvanatha Kaviraja Institute. India. Doi no

\*\*35. Omosule, S. (2023). “The Nexus between Performance, Aesthetics and Philosophical

Motifs in Indigenous Festivals”, 29 (114), 501-516, Uluslararasi Kibris Universitesi Fen-Edebiyat Fakultesi, Cyprus International University (CIU). Ankara, Cyprus. Doi Number: http://dx.doi.org/10.22559/folklor.2473

**v. Paper(s) Accepted for Publication (With Letters of Acceptance): Nil**

**vi. Contributions to Books:**

\*36. Omosule, S. (2009). “Art and Indigenous Resolution: A Study of Conflicts in Indigenous Scripts”, *Media, Governance and Development in Africa, Book of Proceedings*, Lai Oso, *et al* (eds.). : 290-301.

37. Omosule, S. (2011). “Ritual Drama and Gender: A Study of Ogungun-Pipe at Ode Irele”, *In The Perspectives of Language and Literature: Essays in Honour of R.U. Uzoezie,* Awka: Rex Charles & Patrick Publications, Nnamdi Azikwe University, 273-281.

\*\*38. Omosule, S. (2017). “Technology: Mythical Values at Crossroads”, in Ayo Kehinde *et al* (eds.), *The Crossroads: African Literature and the Emerging Global Cultures, Essays in Honour of Professor Ademola Dasylva, a literary Scholar- Critic,* Glienicke: Galda Verlag Publishers: 353-364.

**vii. Technical Reports: Nil**

. **viii. Manuscripts Submitted for Publication:**  **Nil**

\***Papers Published after Last Promotion**

\*\***Papers Published Offshore**

**F. Conferences Attended With Dates With Papers Read: 5**

1. Omosule, S. (2022). “Ballads of Bandits in Indigenous Folktales: A Semiotic Reconstruction.” Presented at International Conference on English Literature, Applied Linguistics and Translation Studies (ICELATS), May 10-11, 2022, Karabuk University, Turkey.
2. Omosule, S. (2021). Attendee at the “Data and Displacement Project: 3 Days Online Training on Qualitative Data Analysis Using NVIVO” September 28-30, 2021, University of Ibadan.
3. Omosule, S. (2021). Attendee at the 27th Virtual Lecture in the UP Expert Lecture Series entitled: ‘Ubuntu’s Implications for Philosophical Ethics’ held on Wednesday September 29 2021 Presented by Professor Thaddeus Metz, Department of Philosophy in the Faculty of Humanities, University of Pretoria.
4. Omosule, S. (2021). Participant at Research, Teaching and Service in an Uncertain Age Held at the Ife Summer Institute 2021 Organised by Institute of Advanced Studies, Ile-Ife.
5. Omosule, S. (2021). International Webinar on Selection of Topics for Scorpus Research Paper Writing and Publishing, July 5, 2021, India.
6. Omosule, S. (2021). “Orality, Creativity and Intertextuality in Indigenous African Folktales and Western Texts” presented at The Sixth Atanda Lectures & Conference, Yoruba Culture and Society, June 21-23, 2021 Babcock University, Ilishan-Remo, Ogun State.
7. Omosule, S. (2012). “John Milton’s Paradise Lost: Myth or Religion?” Presented at COASU International Conference, May 2012, Federal College of Education, Osiele, Abeokuta.
8. Omosule, S. (2011).“Gender and Scapegoatism: A Study of Aribeji at Ode

Irele” Presented at A 5-Day International Conference on Traditional Religious Festivals in Honour of the First Professor of Yoruba Studies”, August 2011, Lagos State University, Ojoo, Lagos.

1. Omosule, S. (2011). ***“***Performance as Address: The Interface between the Folk

and the Rulers”, Presented at the Second Idowu Sobowale Conference on 150 Years of Journalism in Nigeria: Telling the Nigerian Story,10th – 13th May, 2011, Caleb University, Imota.

1. Omosule, S. (2009). “Conflict Resolution and Indigenous Scripts” Presented at

The First Idowu Sobowale Conference on Media, Governance and Development in Nigeria, 31st March- 2nd April, 2009, Olabisi Onabanjo University, Ago Iwoye.

1. Omosule, S. (2005). “Talent and Creativity: A Comparative Study of Creativity in Literature”, Presented at the International Conference on Human Development, 27-30 June, 2005, Covenant University, Ota.

**G.** **CONTRIBUTIONS TO NATIONAL AND INTERNATIONAL LIFE**

1.**Within the University:**

1. Co-Editor, *Communication in English,* General Studies Unit, Olabisi Onabanjo University, Ago Iwoye, 2013, 2014.
2. Editorial Board Member, *Agogo Journal of Humanities,* 2017-Date
3. Chairman, University Committee on Retrieval of Missing Results, Department of English, 2017- Date.
4. Secretary, Faculty of Arts Retreat Committee, 2017.
5. Member, Postgraduate Seminar/Exhibition Committee. 2018-Date
6. Representative of Faculty of Arts in Cognate Faculty, Law 2017-Date
7. **Outside the University:**
8. 1990/1991, Class Teacher, Owena Community High School, Owena, Oyo State.
9. Editor, *The African Union Book,* Africa Leadership Forum, 2006.
10. Assistant Secretary, Ikale Elders’ Forum, 2012.
11. Secretary, Irele Development Forum, 2015 to Date.
12. Chairman, Committee for Strategic Planning and Development, Irele Local Government, Ondo State, Nigeria, 2017.

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***Signature* *Date***

**CONTRIBUTIONS TO KNOWLEDGE:**

My areas of interest are mainly dramatic art, oral literature and aesthetics. In the course of teaching and researching, I have published the papers listed on the publication column. I am presenting twenty two (22) journal articles and one (1) chapter of book publication for the purpose of promotion to the position of a Reader. Six of the essays are in areas other than my field of specialisation. I generated the ideas for their publications in the course of teaching William Shakespeare and Thomas Hardy. The papers were published both in local and international journals.

Paper 1 dwells on the conflicts subsisting in indigenous societies. It isolates the fact that there are some dos and don’ts in the society which negation may spell doom for the hero. The king who marries a deer-turned woman cannot contain himself for long without revealing the identity of the lady. The negation of that oath of secrecy leads to negative consequences and the consequent emergence of a festival to pacify the aggrieved spirit of the woman who must have returned to the forest in the face of her nagging co-wives.

Papers 2 and 3 examine masks and costumes in indigenous societies and situating them within anthropomorphic and zoomorphic categories. These masks are deployed during festivals in order to delight members of the audience. They equally create make-believe in the aesthetic representation of realities both natural and unnatural. These masks and costumes are examined as well as the gradual displacement of such masks with the abhorrence of the costumes of Egungun by religious sects especially with the aura of ritual secrecy associated with them. The papers concluded by situating the supposed religious climate surrounding the nature of oral performances within the search for authenticity, respect and timeless relevance. The place of aesthetics in indigenous festivals was questioned and carefully classified as instrumental in the achievements of the quest for drama by indigenous people.

Article number 4 attempts an analysis of the gulf surrounding meanings and concludes that conscious efforts must be made in the quest for interpretation. The paper concludes by embarking on the interpretations of some symbols in whose confines veritable meanings could be garnered. It situates this within the quest for aesthetic fulfilment, moral, and social charters.

Paper 5 is a field work on the transition ritual of indigenous people. It considers the reasons for such elaborate ceremonies and why the dancers imitate birds during the performances. It is a ceremony that is meant to usher high ranking members of the society to the world beyond latent with the belief in life-after-life. Papers 6 and 7 are efforts in unravelling the arts of indigenous people and the functions they perform especially through maintenance of cohesion in the societies.

Paper 8 is a contemporaneous way of explicating Shakespeare through an examination of the outburst of Lady Macbeth as she appeals to the spirit that tends on mortal thought to unsex her in order to be bold enough to carry out the murder of the visiting King Duncan. The paper examines the appeal for “direct cruelty” through psychoanalysis and concludes that sex might be a valid instrument in committing heinous crimes.

Paper 9 is a research on the provision in indigenous societies for checks and balances. In other words, folks have a licence to insult and castigate the ruling class during the annual festival without any form of reprisal from the kings and chiefs who may have been ridiculed.

Paper 10 centres on a subject that had not been examined in critical essays on *Macbeth* and *Antony and Cleopatra*. It centres on the inability of the two heroes who are good lovers to combine the task of leadership with the demands of matrimony. The paper concludes that the heroes are victims of the love they have for their wives. In this regard, the concept of *femme fatale* cannot be detached from the hubris that leads to their fall in public rating.

Paper 11 is an overview of the roles of writers in the society. This is with special reference to African writers who are saddled with the task of correcting the ills of the society as well as documenting the high handedness of leaders.

Article 12 dwells on the didactic nature of oral performances especially the need for fidelity, transparency and moral probity and the fact that immorality may be castigated by folks during periodic festivals just as individuals may bear the brunt of their incontinency.

Papers 13 and 14 are based on field works in oral performances. The papers deployed the tool of aesthetics and situate the functions of indigenous performances within entertainment and documentation of landmarks. Paper 14 concludes that the use of mask during indigenous festivals has reduced drastically and that such performances may not be associated with orgies of bloodletting and restrictions of movement.

Paper 15 and 16 explicate Shakespeare’s *Antony and Cleopatra* through recourse to the Elizabethan era when credit was given to power above relationship. The papers consider the recalcitrance of Antony in the execution of the bid of authority as a subtle campaign against colonies and empires. Paper 16 explores a psychoanalytic examination of the hero Antony and the innate quality in him which becomes visible through his dotage on Cleopatra. He is seen as a lover who has fallen victim of the prevailing thirst for power until his encounter with love and relationship which he deems more ennobling than kingdoms that are mere “clays”. The hero is a rebel who castigates the prevailing quest and dedicates himself to the pursuit of love and pleasure. Paper 17 identifies creative writers with their environments and concludes that writers could hardly exist in a vacuum except with a springboard finding expression in their oral environments.

Paper 18 is a satire. Shakespeare’s “Sonnets 1-5 and 9” castigate a noble personality. The paper identifies the male personality in the poems who does not want to marry and situates him with Queen Elizabeth. She suits the subject as history shows that she remained single all her life. The desire by Shakespeare to couch his subject matter in an indirect way is a subtle way of avoiding the hammer of the court during the era especially if it could be proved that the satire is directed against the Queen. The last paper in this regard is paper 19. It centres on Thomas Hardy’s *Jude the Obscure*. It is adjudged the best novel of the iconic novelist. The paper employs Stephen Jay Greenblatt’s New Historicism as a critical tool along with psychoanalysis in explicating Jude. The paper is a reaction to Caro Edwards and Duane Edwards’ (1981) claim that Jude fails because he is too rational. The study, however, debunks that claim and situates the flaw in Jude within historical parallels finding expression in the history of the ancestors.

Paper 20 is an examination of the concept of femme fatale in indigenous societies. It studies the attitude of the sages of the land to women and their ability to uplift and dethrone kings. Paper 21 is a study of the scapegoat in indigenous societies. It is compared with the role of the messiah in Christianity. Paper 22 is an examination of the wealth of wisdom inherent in indigenous scripts. It concludes that societies draw parallels between the world of man and the animal world to castigate antisocial behaviours. Article 23 was published under Book Publication. It examined issues bedevilling festivals in the digital age and the difficulty that may arise through the emergence of technology.

**Percentage Contributions to Joint Publications**

I collaborated with another scholar in the composition of papers 14 and 16 to examine aesthetics and its relevance to indigenous African performances as well as the fading culture of masks during indigenous festivals. I was instrumental in the title, the conduct of the research and writing of the paper while the co-author suggested relevant texts and made useful suggestions. I examined relevant festivals and applied aesthetics as a tool of analysis. It was observed that festivals provided entertainment to indigenous people apart from the roles they playedin documenting landmarks, resolution of spiritual and agrarian problems through cleansing and demonstrations. Festivals were also found to be potent means of moulding behaviours and thus an informal way of training the folks to conform with morally acceptable behaviours which the sages might have devised and considered potent enough to form the personality that would be acceptable to the moral climate of the environment (70% contribution).

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| Authors’ Name | Title of Articles | Percentage Contribution |
| Omosule, S. &Williams,O. C. (2013). | “Aesthetics and Oral Performances”,*Revue Internationele De Recherche En Communication, Education Et Development (RIRCED),* L’Institut Universitaire Pan Africain,Porto-Novo,1 (03): 202-227. | 70% |
| Omosule, S. &Williams,O. C. (2013). | “Aesthetics and the Fading Culture of Mask in Ore Performance at Ode Irele”, Journal of Studies in Humanities, Tai Solarin University of Education, Ijagun, 5 (1): 1-17. | 70% |

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**Signature Date**

**PAPER BY PAPER ASSESSMENT OF DR. OMOSULE, S.**

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| --- | --- | --- | --- | --- | --- | --- |
| **S/N** | **TITLE OF PAPER** | **NAMES OF AUTHORS (S)** | **YEAR OF PUBLICATION** | **SUMMARY** | **STATUS** | **SCORE** |
| 1. | “Art and Resolution: A Study of Conflicts in Indigenous Scripts”,*LASU Journal of Humanities*, Lagos State University, Lagos,6: 86-91. | Omosule, S. | 2009 | The paper examines the nature of conflicts in indigenous scripts and situates these within some dos and don’ts. The paper concludes that the curiosity in human beings is usually responsible for the negation of the recipes for crisis and that attempts at mitigating the consequences informed the emergence of festivals. | National |  |
| 2. | “Masks as Representative and Religious Symbols”,*UNAD Studies in English and Literature*, University of Ado-Ekiti, Ado Ekiti, 3 (1):130 – 137. | Omosule, S. | 2009 | This paper classifies masks in indigenous festivals within two categories; anthropomorphic and zoomorphic and that the carving of such masks may have been informed by the *langue*which is the totality, finding expression in the *parole* as informed by Ferdinand de Saussure. The paper concludes that the artistic desire is the creation of the feeling of awe in the audience | National |  |
| 3. | “Artistic Undercurrents of Performance: A Study of  EgungunCostumes in Ode Irele”,*California Linguistic Notes,* Department of English, Comparative Literature, and Linguistics, California State University, Fullerton, 34 (2): 20-35.**Online.** | Omosule, S. | 2009 | This paper explores the root of Egungun masquerade and informs that the costumes encompass the masks and the total cover of the masquerade. The paper reveals that the resolution of a nagging filial disorder as well as the need for periodic entertainment may be responsible for the improvisation of masquerades in many indigenous societies. | Offshore |  |
| 4. | “Transcending Linguistic Barriers: A Study of Symbols in Olofungbogho in Ode Irele”,*International Journal of Multi-disciplinary Research*, Olabisi Onabanjo University, Ago Iwoye,2(2): 1-8. | Omosule, S. | 2009 | The study examines the ritual songs during the performance of the annual hegemonic festival and concludes that the meanings of the origin and other details are subsumed in symbols and that any attempt at unravelling the meanings must involve conscious examinations of the symbols. | Local |  |
| 5. | Ijengen: The Ritual Drama of Transition at Ode Irele”, *Ibadan Journal of English Studies,* University of Ibadan, Ibadan, 5 & 6: 86-107. | Omosule, S. | 2009-2010 | This paper dwells on the transition rituals in indigenous societies. It examines the culture of ushering the dead into the world of the ancestors through pomp and ceremony. The ceremony which usually lasts for seven days is laced with dancers performing and imitating the flight of birds. This is amid the renditions of appropriate songs and the attendant dance steps | National |  |
| 6. | “Meaning in Performance: A Study of Environment and Structure in Owe at Ile Oluji”,*AMA Journal of Theatre and Cultural Studies*, Nnamdi Azikwe University, Awka,5 (1): 1-12. | Omosule, S. | 2010 | The paper interrogates the quest for meaning in indigenous performances. It examines some critical postulations ranging from Flaubert (1965) to Anozie (1981). It concludes that religious performances are open-ended and exhibit a fusion of aesthetic and the utilitarian desires of the people by providing bases for authenticating myths, values and norms. | National |  |
| 7. | “African Cultural Performances as Indigenous  Hermeneutics”,*Markurdi Journal of Arts and Culture,*University of Makurdi, Makurdi, Nigeria, 9: 65-78. | Omosule, S. | 2011 | This paper provides an insight into the intellectual capabilities of indigenous people. This is shown through the deployment of phenomena in the environment and the paper draws parallels between animals and human beings. The paper concludes that indigenous tales are ideological foundations for moulding characters and the consequent peaceful environment. | National |  |
| 8. | “Sex and Brutality in Shakespeare’s Macbeth”,*Journal of Humanities,* University of Uyo, Uyo, Nigeria) 16 & 17 (2): 259-280. | Omosule, S. | 2011-2013 | The paper is a study of Shakespeare’s*Macbeth.* It is an examination of Lady Macbeth’s statement which appeals to the spirit that tends on mortal thoughts to transform her from being a woman to a man full of wickedness. The paper achieves the quest for meaning by deploying psychoanalysis and concludes that evil is latent in the sub-conscious of the heroine. | National |  |
| 9. | “Performance as Address: The Interface between Folks and the Rulers”, *New Media and Mass Communication,* Journal of International Institute for Science Technology and Education (IISTE*),* New York, 4: 11-15. | Omosule, S. | 2012 | The paper is a research on indigenous festivals. It examines the relationship between the ruling class and the subjects in traditional societies. The paper informs that the subjects especially women have the power to chastise and castigate the unruly behaviours of the ruling class during Oramfe at Ondo, Igbaghare at Erinje and Ogungun – Pipe at Ode Irele. | Offshore |  |
| 10. | The Incompatibility of Love and Authority in Shakespeare’s Antony and Cleopatra and Macbeth”,*Journal of Studies in Humanities (JOSIH)*, Tai Solarin University of Education, Ijagun, 4: 117-125. | Omosule, S. | 2012 | The study dwells on the claim that an individual may not successful combine the roles of leadership with that of a lover. This claim is exemplified by Antony in *AntonyandCleopatra* who abandons his role as an emperor to satisfy the lust of a gypsy. Macbeth too succumbs to the overriding influence of Lady Macbeth to assassinate the visiting King Duncan. The failure of the two heroes may be tied to the fact that leadership and matrimony command dedication of equal magnitude. | National |  |
| 11. | “African Writer as Mediator”, *New Media and Mass Communication,* Journal of International Institute for Science Technology and Education (IISTE*),* New York; 4: 1-4. | Omosule, S. | 2012 | The paper examines the functions of African writers from the perspectives of documentation of behaviours and offer of recipes for moulding behaviours. The paper concludes that African writers are chroniclers of social and political developments. | Offshore |  |
| 12. | “The Culture of Fidelity in Yoruba: A Study of “IrosunOtura”.*Opanbata: Jona Imo Afirika: LASU Journal of African Studies Special Issue (5)*,Lagos State University, Lagos, 5: 201-225. | Omosule, S. | 2012 | This paper is a comparative analysis of an Ifa verse entitled: “Irosun Otura” and the tale of Judah and Tamar in Genesis, chapter 38. The paper concludes that the consequences of infidelity in indigenous moral books and the Bible are the same. The King in Ifa loses his sceptre, his crown and his sight just as David sells his glory to the household of Uriah. | National |  |
| 13. | “Aesthetics and Oral Performances”,*Revue Internationele De Recherche En Communication, Education Et Development (RIRCED),* L’Institut Universitaire Pan Africain,Porto-Novo,1 (03): 202-227. | Omosule, S.&Williams,O. C. | 2013 | The paper is a research on the reasons for the emergence of works of arts in indigenous societies. It is revealed that indigenous people resorted to performance in order to induce nature to yield its best. The festival may equally achieve the goal of regenerating the land by giving back to it through the annual rituals of propitiation. | Offshore |  |
| 14. | “Aesthetics and the Fading Culture of Mask in Ore Performance at Ode Irele”, Journal of Studies in Humanities, Tai Solarin University of Education, Ijagun, 5 (1): 1-17. | Omosule, S.&Williams,O. C. | 2013 | The paper investigates the place of aesthetics in the festival of Ore and observes that minimal use is made of masks during the performance. The paper recommends that the use of masks should be encouraged in order to achieve the goal of disguise and comic relief. | National |  |
| 15. | “Shakespeare’s Antony and Cleopatra and the Elizabethan Era”, *Singularities: A Trans-disciplinary Biannual Research Journal,* Postgraduate School KAHM Unity Women’s College, Manjeri, 1 (1): 1-14. | Omosule, S. | 2014 | The paper is a comparative analysis of Shakespeare’s *AntonyandCleopatra* and observes that Bloody Mary, Elizabeth’ sister may have provided the inspiration for the composition of the text as emphasis is placed on the acquisition of colonies during the era. | Offshore |  |
| 16. | “A Psychoanalytic Approach to Shakespeare’s Antony and Cleopatra”,*Contemporary Humanities*, Babcock University, Ilishan,7: 46-54. | Omosule, S. | 2014 | The paper dwells on the sudden degeneration of Antony in *Antony and Cleopatra* to the level of a clown.It concludes that the fall may not be far removed from what is termed the concept of *femmefatale*. The paper draws parallels from relevant examples such as Clytemnestra in Homer *Iliad*, Delilah in the Bible. The paper concludes that excessive dotage on the female personality may hamper the psychological sophistication of an individual. | National |  |
| 17. | “Talent and Creativity: A Synthesis”,*Agogo: Journal of Humanities,*OlabisiOnabanjo University, Ago Iwoye, 1 (1):26-48. | Omosule, S. | 2015 | The paper examines the sources of creativity opened to creative writers and concludes that they rely strongly on orality, history, experience and imitation. The paper concludes that writers are products of their oral environments. | Local |  |
| 18. | “Satire in Shakespeare’s Sonnets 1-5 & 9”, *Singularities:A Trans-disciplinary Biannual Research Journal,* Postgraduate School KAHM Unity Women’s College, Manjeri, 1 (2):137-143. | Omosule, S. | 2015 | The paper questions the identity of the male persona in Shakespeare’s sonnets. It debunks the claims that Shakespeare might be homosexual and concludes that the references to a male personality is poetic device to shield the identity of the Queen who might be disenchanted with the satire of the poet if it is too obvious. The man in the sonnets is nothing save Queen Elizabeth. | Offshore |  |
| 19. | “A New Historicist Approach to Hardy’s Jude the Obscure”, *MAJAC, Makurdi Journal of Arts and Culture,* Benue State University, Makurdi, 13: 31-52. | Omosule, S. | 2015 | The paper is a textual analysis of Thomas Hardy’s *JudetheObscure* through New Historicism. It concludes that the unruly behaviours of the hero, Jude, might be historically illuminating, as his ancestors are also known for such perversions. |  |  |
| 20. | “The Crossroads: Unmasking Femme Fatale in Oral Arts”, *Contemporary Humanities,* Babcock University, Ilishan, 9: 66-74. | Omosule, S. | 2016 | The paper unveils the exploitation of the oral environments by creative writers without giving it due acknowledgements. The paper explores the wealth of wisdom in the oral environment and situates these within myths, proverbs, axioms and other high-water-marks of philosophy. The paper equally examines women from the perspective of indigenous folks and concludes that a sound knowledge of the oral environment will be a great advantage to human beings. | National |  |
| 21. | “Aesthetics in Oluwen Cleansing Performance” *Tattva Journal of Philosophy,*Christ University, Bengalaru, 8(2):31-48. | Omosule, S. | 2016 | The paper employs aesthetics in the examinations of the scapegoat figure during the festival of Olofungbogho. The paper situates the tragic hero within a selfless desire to redeem the land from accumulated sins. The tool of analysis is aesthetics and the paper concludes that the underlying imperative in the performance is art and the fulfilment of the religious quest of the environment.` | National |  |
| 22. | “Aesthetics in Oral Performance: The Interface”, *International Journal of Integrative Humanism,* University of Cape Coast, 11(1), 66-74.**(June, 2019)** | Omosule, S. | 2019 | The paper examines the concept of time in indigenous environment. It examines two mythical people called More and Tete and how their attitude to time leads to some far-reaching consequences. The core value in indigenous moral summation, as discussed in the paper, is expediency. This paper is an addition to the wealth of research on the people of Africa. | Offshore |  |
| 23. | ‘Technology: Mythical Values at Crossroads’, in Ayo Kehinde *et al* (eds.), *The Crossroads: African Literature and the Emerging Global Cultures, Essays in Honour of Professor Ademola Dasylva, a literary Scholar- Critic,* Glienicke: Galda Verlag Publishers:353-364. | Omosule, S. | 2017 | This paper examines the new culture of hybridity subsisting between the complex language of mythology and the flexible counterpart finding expression in technology. The paper concludes that the hybrid nature of the culture of peoples of the world places them at a gulf between the past and the future. | Offshore |  |