A Metaphysical Analysis of Paul Vihimga Abuul's a Dance of the Wizard

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Annotation: *This paper examines the Metaphysical perspective of Paul Vihimga Abuul's collection of short stories titled "A Dance of the Wizard". Magic Realism is adopted as the theory for the analysis. The paper concludes that magic is a very important aspect of the African society, especially the society. However, many scholars shy away from it's discussion, partly because of the coming of religion. It is recommended that for man to take charge of his environment and have a true understanding of what happens even in the spiritual realm, scholars should dive into the field of metaphysics.*

Keywords: *Metaphysical, Analysis, Paul Vihimga Abuul's A Dance of the Wizard.*

Introduction

In society, culture initiates and sustains the behavior and way of life of the people living within the society. Literature as part of our culture continues to offer essential knowledge about ourselves and the shared relationship with the society. The question about literature solving contemporary problems have also appeared in the form of questions about the relevance of Nigerian literature written in English to contribute materially to the development of culture.

As a realist text, Paul Vihimga Abuul's *A Dance of the Wizard*, is a philosophical treatise on the nature of reality and the place of human beings in the universe.

In this work, Abuul explores the idea that our perceptions of reality are shaped by beliefs and biases, and that true understanding can only be achieved by breaking free from these preconceived notions. He argues that the path to enlightenment requires individuals to engage in a continuous process of self-discovery and to question every thought known about the world.

Abuul draws on a range of philosophical and spiritual traditions, including Eastern philosophy, mysticism, and indigenous African spiritual beliefs, to develop his ideas. He also incorporates elements of quantum physics, which he uses to support his argument that the perceptions of reality are not absolute but are shaped by by the interactions with the world.

A metaphysical analysis of *A Dance of the Wizard* would involve examining the key themes and ideas presented in the book and exploring their implications for the understanding of reality and the human experience. This could involve evaluating Abuul's arguments and considering their strengths and weaknesses, as well as exploring the ways in which his ideas are supported or challenged by other philosophical and scientific theories. Additionally, a metaphysical analysis could examine the impact of Abuul's work on contemporary debates in philosophy and

spirituality, and consider the ways in which it might contribute to the understanding of the nature of reality and the place of man in the universe.

Tiv literature offers the audience a unique opportunity to see beyond the surface level, the causes of certain happenings as originality which are beyond the physical world. In essence, there is part of the Tiv worldview that deals with supernatural or spiritual existence which physical imagination alone cannot unravel. By implication, certain things or happenings in the life of a Tiv man of central Nigeria in the physical world are perceived to have been propelled by some spiritual or mystical forces somewhere. These forces exist beyond the knowledge of the Tiv man who must live with such forces. This accounts for why some (if not all) Tiv people have the belief which everything that happens to someone must have originated from either his previous behavior or from envy, hatred, jealousy or wickedness that characterise the existence of witchcraft or activities that elude the sense of ordinary men.

Therefore, it is in the light of the above that Vihimga Abuul, being conscious and well knowledgeable of his people the Tiv, in his collection of short stories titled *Dance of the Wizard* reflects deeply the cultural aspect of his people by revealing and reminding the readers about the supernatural powers or the metaphysical realm of the African Traditional religion precisely the tiv society where he belongs.

This work shows how the author realistically reflect on the concept of magic as it is in the Tiv society.

Statement of the Problem

Over the years, much attention has been offered to study literary texts based on such areas as the style, characterization, themes, narrative techniques and many other areas without much interest on the metaphysical quality that some of them have. The reason most times is predicated upon the fact that a study on metaphysical quality of such a text might probably lead them into the study of the spiritual world view of such a society. This underscores the dearth existence of desiring reviews on the metaphysical aspects of some literary text with possible metaphysical elements.

Magic is an important aspect of Tiv culture and has played a significant role in the traditional beliefs and practices of the Tiv people of Nigeria. However, the use of magic has also been associated with several problems within Tiv society, such as:

➢ Conflicts and disputes: Magic is sometimes used to cause harm to others, which can result in conflicts and disputes within the community.

➢ Fear and superstition: Magic is often associated with fear and superstition, leading to misunderstandings and mistrust among members of the community.

➢ Mental and physical health issues: The use of magic can also lead to physical and mental health problems, as individuals may become obsessed with using magic for personal gain or protection.

➢ Economic exploitation: Magic is often used for financial gain, leading to exploitation of vulnerable individuals and communities.

➢ Social and cultural decline: The over-reliance on magic can also lead to a decline in traditional social and cultural practices, as people become more focused on using magic to solve their problems.

These problems highlight the need for a better understanding of magic in Tiv society and the development of more constructive and responsible approaches to its use.

Aim and Objectives of the Study

This research aim at studying the metaphysics in Paul Vihimga Abuul's *A Dance of the Wizard*. The objectives of the study are:

i.   To identify symbols, imageries that are characterized by metaphysics in the text, *A Dance of the Wizard.*

ii. To assess the effect of witchcraft or superstition on Tiv society in *A Dance of the Wizard.*

iii. To assess the impact of religion on the world view of Tiv people in Abuul's *A Dance of the Wizard*

Significance of the Study

This research is the study of metaphysics in Paul Vihimga Abuul's *A Dance of the Wizard.* Its significance lies in the fact that it seeks to contribute to knowledge, particularly on metaphysical fiction or literature. It will equally serve as a base or source of literature for further researches as this covers only a study of metaphysics in the fiction under study. Above all, this research work is a project that is part of the necessary work that has to be done by the researcher in order for her to be awarded the degree of the Bachelor of Arts in English; hence its significance.

The study of metaphysics, which is concerned with the nature of reality and existence, has significant implications for society, particularly the Tiv society. Some of these include:

➢ Understanding of the world and ourselves: Metaphysics helps us to understand the world and our place in it, by exploring the fundamental questions of existence, such as what reality is and what our purpose is.

➢ Development of personal beliefs and values: The study of metaphysics can also inform personal beliefs and values, as individuals are able to explore different philosophical perspectives and form their own opinions about the nature of reality.

➢ Advancement of science and technology: By exploring the nature of reality and existence, metaphysics can inform and inspire new discoveries in fields such as physics and computer science.

➢ Promotion of critical thinking and creativity: Metaphysics encourages individuals to engage in critical thinking and creative problem solving, as they consider abstract concepts and explore new ideas.

➢ Better understanding of cultural and religious beliefs: The study of metaphysics can also help individuals to understand the historical and cultural context of different religious and philosophical beliefs, leading to greater tolerance and understanding of diverse perspectives.

The study of metaphysics can play an important role in shaping society and improving the understanding of the world and the place of man in it.

Scope of the Study

Although there exist many other research areas or needs on Paul Vihimga Abuul's literature, *A Dance of the Wizard,* this research work covers only a study of metaphysics in it. It is restricted to such areas as what constitute wizardry or superstition in the text and how such activities affect the society of the text.

Research Methodology

T research adopts the analytical method to study the text. Emphasis has been placed on content analysis. There are many methods that can be used for a study on metaphysics in literature, all of which depend on the specific research question and goals of the study. However, in this research, the following methods are used:

➢ Qualitative content analysis: This method involves analyzing the content of literary works to identify recurring themes, motifs, and symbols related to metaphysics. This method can be useful for exploring the ways in which different authors depict metaphysics and how this reflects the cultural and historical context in which the work was created.

➢ Historical analysis: This method involves examining the historical context in which a particular literary work was written. This can help to understand the cultural, philosophical, and intellectual background against which the work was created and how this influenced the portrayal of metaphysics in the work.

➢ Philosophical analysis: This method involves analyzing literary works through the lens of philosophical theories and concepts. This can help to identify how metaphysics is represented and explored in the work, and to shed light on the philosophical ideas and questions that the work raises.

➢ Comparative analysis: This method involves comparing and contrasting the depiction of metaphysics in different literary works. This can help to identify common themes and differences across different works and authors, and to explore how the depiction of metaphysics has evolved over time.

Theoretical Framework

Theories are formulated to explain, predict, and understand phenomena and, in many cases, to challenge and extend existing knowledge, within the limits of the critical bounding assumptions. The theoretical framework is the structure that can hold or support a theory of a research study. The theoretical framework introduces and describes the theory which explains why the research problem under study exists.

This study considers magic realism as a theoretical framework, Magic realism is a genre of literature that depict the real world as having an undercurrent of magic or fantasy. Magical realism is a part of the realism genre of fiction. Within the work of magical realism, the work is still grounded in the real world, but fantastical element are considered in this world like fairy tales, magical realism novels and short stories blur the lines between fantasy and reality,

Review of Literature

Magic

According to Wikipedia, magic sometimes spelled as magik, is the application of beliefs, rituals, or actions employed in the belief that they can manipulate natural or supernatural beings and forces. It is a category into which have been placed various beliefs and practices sometimes considered separate from both religion and science. While concept of realism, according to the editor of encyclopedia Britannica, is the accurate, detailed, unembellished depiction of nature or of contemporary life. Realism rejects imaginative idealization in favor of a close observation of outward appearances. As such, realism in its broad sense has comprised many artistic currents in different civilizations.in the visual arts for example, realism can be found in ancient Hellenistic Greek sculptures accurately portraying boxers and decrepit old women. The works of such 17th century painters as Caravaggio, the Dutch genre painters, the Spanish painters Jose de Ribera, Diego Velazquez, and Francesco de Zurbaran, and the Le Nain brothers in France are realist in approach.

Magic realism is commonly known as a technique portraying magical or unreal elements as a natural part in an otherwise realistic or mundane environment. Strecher (1999) defines magical realism as something that happens when a highly detailed, realistic setting is invaded by something too strange to believe. Magical realism was first associated with Latin American literature, particularly with authors like Gabriel Garcia Marquez (1927- 2014) and Isabel Allende (1942-). It is a literary trend in postmodernism, in which magical elements are introduced into a realistic atmosphere with a view to have a deeper understanding of reality.

These magical elements are explained and accepted like normal occurrences, and are presented in a straight forward and matter-of-fact manner (Hart, 1989). The term magical realism was first applied to literature in the 1940s by the Cuban novelists (Flores, 1995). Magical realism portrays fantastical events in a realistic tone. It makes folk tales and myths of contemporary social relevance. Writers do not invent new worlds but reveal the magical elements existing in this

world. In the binary world of magical realism, the supernatural realm blends with the natural, familiar world. The narrator in such writings is indifferent, he does not explain the fantastic events; the story proceeds with a logical precision as if nothing extraordinary took place. Magical events are presented as ordinary occurrences; therefore a reader accepts the marvelous as normal and common. The reader would also consequently disregard the supernatural as false testimony (Strecher, 1999).

The Kenyan writer Wainaina (2005), discusses in his sarcastic article, "How to Write About Africa," that among the challenges faced by postcolonial African literature are the presumptions and naïveté of Westerners. Wainaina's satire points to the deeply rooted notion of the arrogance of the Western reader that assumes Africans have nothing to write about outside their feelings about Westerners (p. 91). As much as Africa is shaped by independence and neocolonialism, identity cannot be understood purely as a reaction to Euro American influences any more than by viewing literature produced in contemporary Africa in a vacuum (Palmer,1979). Rather, much of contemporary African literature seeks to conceptualize identity as an observation of tradition with a vision to the future: identity is formed neither by reminiscing about a romantic past nor by decontextualizing the past. Many African texts abstract the difficulty of asserting non-colonial identity while overcoming colonial history with the use of magical realism (Wainaina, 2005, p. 91). The use of magical realism , only communicates the mundane conditions that each text arises out of, but, by inserting the fantastic, each text communicates the oscillating anxiety and hope for the postcolonial world.

In One Hundred Years of Solitude (1967), Marquez incorporates many supernatural motifs like levitation and flying carpets. Marquez also creates, in the tradition of the grotesque carnival and supernatural realism, the character of Melquiades, who is an overweight gypsy with supernatural powers. His novel contains powerful images of paradoxical bodily disgust and celebration, ambivalent celebration and laughter, and the reconstruction of human shapes, all of which exemplify characteristics of magical realism. In this novel and others, Marquez utilizes ironic distance. Okri's The Famished Road (1991) also incorporates several characteristics of magical realism. Specifically, examples of hybridity occur often. For instance, after the character Azaro wrongly believes a figure by the river to be the ferryman of the dead, he learns that she is in fact a hybrid woman, young in body but "with an old woman's face." The illustration is also a hybrid of ancient ritual and custom. Also, The Famished Road depicts the theme of political struggle and political corruption. The character Madame Koto is implied in the corruption of modern Nigerian politics. She encapsulates the new power herself, rather than its transgression, foreshadowing the country's civil war to come. Okri uses ironic distance in this novel as well.

Discussing the literary effect and the devices in Okri's *The Famished Road,* Emeka Ikechi identifies Satire, register, cliché, pidgin and proverbs are some of the devices. Others include: figurative language, irony and symbolism. Others include: figurative language, irony and symbolism. These devices shed light on the characters and thematic focus of Okri. He further announces that "n frowning at moral decay, the novelist recommends a morally balanced and egalitarian society devoid of corruption, thuggery, electoral malpractices and other moral vices that debase man". This affirms to the reality of facts that realism theory tends to bring out ills as they occur for the purpose of corrections in the future.

A leading theorist of international magical realism, Wendy Faris, has returned to Chanady's broader concept of magical realism as a literary "mode," and has identified five primary characteristics: an irreducible element of magic; a strong presence of the phenomenal world;

some unsettling doubts on the part of the reader in the effort to reconcile two contradictory understandings of events; the narrative's merging of different realms; and the predilection for disturbing received ideas about time, space, and identity (7). Faris observes that "magical realism often originates in the peripheral and colonized regions of the West: Latin America and the Caribbean, India, Eastern Europe, Africa. But the mode is becoming less and less marginal" (29). She then adds, "Magical realism is currently moving out of that primitivist phase" (36).

Magic Realist literature in English

The following works are considered to have magic Realism as their focal points:

- ✓ One Hundred Years of Solitude by Gabriel García Márquez (1967). A multi-generational story about a patriarch who dreams about a city of mirrors called Macondo then creates it according to his own perceptions.

- ✓ Midnight's Children by Salman Rushdie (1981). A novel about a boy with telepathic powers because he was born at midnight the same day India became an independent country

- ✓ The House of the Spirits by Isabel Allende (1982). A multigenerational story about a woman with paranormal powers and a connection to the spirit world.

- ✓ Beloved by Toni Morrison (1987). A novel about a former slave haunted by an abusive ghost.

- ✓ Like Water for Chocolate by Laura Esquivel (1989). A novel about a woman whose emotions are infused in her cooking, causing unintentional effects to the people she feeds.

- ✓ The Wind-Up Bird Chronicle by Haruki Murakami (1994). A novel about a man searching for his missing cat, and eventually his missing wife, in a world underneath the streets of Tokyo.

- ✓ The Ocean at the End of the Lane by Neil Gaiman (2013). A novel about a man who reflects on his past after returning to his hometown for a funeral.

In other notable works such as V. S. Naipaul's The Bend in the River and Ben Okri's The Famished Road, narratives are infused with narrative surprises and events that shock the reader's sense of reality.

Both classical and contemporary magical realist texts tend to be clearly ironic in their representation of the magical as real. Famous examples include those already mentioned above: One Hundred Years of Solitude and Midnight's Children. Contemporary instances include Benang (1999), by the Aboriginal Australian Kim Scott, and The Brief Wondrous Life of Oscar Wao (2007), by the Dominican-American Junot Díaz.

In his review of Vihimga Abuul's *A Dance of the* Wizzard, James Adzande states that "The Edgar Allan Poe standard is what you find in *A Dance of the* Wizard… The young scholar in is early 20s has combined academic brevity, doggedness, perseverance and knowledge to represent society and life as it is lived. His hunger for academics is unquenchable as can be seen in this debut attempt. His proficiency in the art and clarity in expression have been harvested to weave together these anecdotes which explore witchcraft; an area that has become topical to contemporary scholars". This is equating the Abuul's literature given as a master piece, and a good reference point in the field of Magic Realism.

In terms of inherent themes, H.P Suma (2018) argued in his term "Magical Realism: Fascinating world of evolving Imagery that "The idea of terror overwhelms the possibility of rejuvenation in magical realism. Several prominent authoritarian figures, such as soldiers, police, and sadists all have the power to torture and kill. Time is another conspicuous theme, which is frequently displayed as cyclical instead of linear. What happens once is destined to happen again. Characters rarely, if ever, realize the promise of a better life. As a result, irony and paradox stay rooted in recurring social and political aspirations. Another particularly complex theme in

magical realism is the carnivalesque. The carnivalesque is carnival's reflection in literature. The concept of carnival celebrates the body, the senses, and the relations between humans. "Carnival" refers to cultural manifestations that take place in different related forms in North and South America, Europe, and the Caribbean, often including particular language and dress, as well as the presence of a madman, fool, or clown. In addition, people organize and participate in dance, music, or theater. Latin American magical realists, for instance, explore the bright life-affirming side of the carnivalesque. The reality of revolution, and continual political upheaval in certain parts of the world, also relates to magical realism. Specifically, South America is characterized by the endless struggle fora political ideal. "Magical realism" has become a debased term. When it first came into use to describe the work of certain Latin American writers, and then a small number of writers from many places in the world, it had a specific meaning that made it useful for critics. If someone made a list of recent magical realist works, there were certain characteristics that works on the list would share. The term also pointed to a particular array of techniques that writers could put to specialized use. Now the words have been applied so haphazardly that to call a work "magical realism" doesn't convey a very clear sense of what the work will be like. If a magazine editor these days asks for contributions that are magical realism, what she's really saying is that she wants contemporary fantasy written to a high literary standard---fantasy that readers who "don't read escapist literature" will happily read. It's a marketing label and an attempt to carve out a part of the prestige readership for speculative works. I don't object to using labels to make readers more comfortable, to draw them to work that they might otherwise unfairly dismiss. But by over-using the term, we've obscured a distinctive branch of literature. More importantly from my perspective, we've made it harder for new writers to discover the tools of magical realism as a distinct set allowing them to create work that portrays particular ways of looking at the world.

Background to the Writing of Vihimga Abuul's A Dance of the Wizard.

Paul Vihimga Abuul, an emerging talent of the contemporary African society and a Nigerian, particularly of the Tiv extraction who is also knowledgeable of the culture of his people, has based this collection on the reflection of the Tiv culture and the rituality that is found in it. He emphasis the negative impact of the Tiv culture for condemnation as he makes such aspects to be accompanied by some consequences or punishment.

Another important idea that is note worthy is that of the domination of the indigenous culture and tradition by the western culture. Particularly, as they are always clashing with each other, it become the author's major source of concern for bringing out a wonderful work like this.

Result Analysis

While praising Abuul's book, Igba Ogbole, a renowned essayist, poet and author of Arrows of Anguish states that "A Daence of the Wizard is a collection of short stories that separately depict the diabolic power of people" (6). This is very clear even from the titles of the stories analysed here such as Walking Corpse, The Funeral, The exhumers, Anger of the Clansman, Midnight Journey, Blood and Terror, The Horse Rider, and The Immaculate Heart of Darkness. All these depict magic. Therefore, as the name implies, magical realism is a combination of realistic fiction with magical moments weaved into it. In the world of magical realism, the supernatural realm blends with the natural, familiar world. Magical events are presented as ordinary occurrences; therefore, the reader accepts the marvelous as normal and common explaining or presenting the supernatural world as extraordinary world immediately reduce its legitimacy relative to the natural world. The magical practices cited in the Collection, A Dance of the wizard, as supernatural realities and not fantasy. In one of these stories, A dance of the Wizard, the author reveals how fetish substance is prepared. Mvendaga and Mtendoo encounters Ubele's father in their guinea farm frying a black substance "I saw Ubele's father held in his hand a long horse whisk and a long spoon with an end like the hand of an infant. He was completely naked as he was dancing and frying a black powdery substance."

This story gives readers a taste, submerged in its realistic part. The writer's aim is to view the real form of magical realism in Tiv society.

In Walking Corpse (pp.12), Igbazua is stocked with a bad omen. He is attacked by a gigantic rat on his way to Mbabuande. Before this event he finds a dead Akiki in his compound in the morning. According to the Tiv culture such omen signifies that a person is to die or something drastic is to happen. This is the reason to which Igbazua thinks of consulting a sorcerer at Mbabuande community. It is meant for Ieren, wife of Igbazua to answer a diabolic call. This is evident as she is attacked by a fetish assassin on her way back home from farm with her son Tyona, which by implication she is killed and revived with Ikhehegh (a magical power that preserves someone who is killed, to reach his or her destination before he or she fully dies). The power to keep a dead man or woman walking is one of the magical powers that was and still is, though rare among the people of Tiv.

In "The lost Treasure", here the author depicts and portrays a callous and wicked character who in the quest for treasure, almost wipe away his entire family. In ancient times, Indyegh (a large size of slit drum, made from a very big log of wood) which sound can be heard 30km away when beaten. In Tiv culture, before one afford this, a lot of human sacrifices are made as custom demands, right from the cutting of the tree trunk, Tartaver sacrifices his first son to appease the spirits of the forest for the gift of the tree. Another sacrifice is required at the second stage and as a result, Tartaver kills two of his children to sprinkle blood on the wood having made the initial sacrifice, he meets his death in the process of carving the Indyegh in the forest consequence to the fact that, the mission of carving the Indyegh is a deadly one.

The existence of Indyegh as a festive and medieval element in the real world, provides the basis for magical realism. Writers do not invent new worlds, rather, reveal the magic in the existing one. This can also be seen in Gabriel Garcia's work "one hundred years of solitude" (17).

Magical realism fictions (novels or short stories) are usually characterized by the overall adherence to realism like Abuul (the author) has done in his stories. The magic exhibited here jump from page to page. What is troubling about this is the fact that this application tends to come from an Afrocentric position that label "magical" any believe considered irrational and unreal from a very narrow perspective. For example, ghost are typical figures in magical realism fictions (stories), and at the same time, many cultures perceives ghosts to be a natural reality.

There is also another set belief in Tiv cosmology of dead people being removed from the grave a night after butial. The author captures death in "The Exhumers" here, where Ayila narrates a story of how his father Adzer and his accomplice disinter the dead. " in his accomplice (companion) disinter the dead in the first night of burials" (34) "they summon the dead by his or her name and immediately the person responds from the grave opens up in two halves" (34). This practice is a peculiar cultural tradition and other African phenomena that western traditions does not acknowledge as "real" but within the Tiv traditional context, the term magic is usually scary and sounds entirely unaccommodating. However, it can be argued on different oremises that despite the harm that have been done through the application of the term, it has a long history of revolutionary works.

Writers and their works like Wole Soyinka's Dance of the forest, Asare Komderie A woman in her prime, and Abuul Vihimga's A Dance of the Wizard (A Collection of short stories), uses magic to destroy dominant ideologies of course. There is what people might think of a "magical realism life"(a fictional genre with little or low light). As a reader and critic, one may consider it as highly enjoyable sunset genre of literature. Some novelist, purposely adopt this genre towards anti-colonial aims.

Abuul Vihimga depicts African witchcraft (magic) which can be interpreted as cultural "technology", the act of ridding another human being or turning him into a horse in "The Horse Rider" Uzenda rides her husband as horse in the night and she is happy. Right inside her hut, she

starts the practice, mostly naked with just a piece of black linen material round her waist. Before she knows it, she sees herself squirming and performing an unfathomable dance like a spider contemplating which way to take at a labyrinth (78). The act of horse riding is rapid and common within African setting though it is diabolical, it still persists.

It Is obvious that not everyone loves magical novels but it continuous to catch readers attention and gain wide spread readership in African literature and beyond. Abuul writes influential magic –realist short stories that focuses on the mystery and reality of how Tiv society lives. In one breath, one may look at those who perform this magic as being retrogressive, or jealous of others, and in most cases, wicked and callous, thereby driving their victims to death. An understanding of rationale behind some of these acts itself could also only come if you have a spiritual eye to grab what is intended by those who perform such acts.

The Perception of Witchcraft in African Setting

The African society continues to battle with these medieval acts, yet, as real as they are, many people shy away from their scholarship. This is simply because of the advent of Christianity which has infringed on the practices common and peculiar in the African culture settings.

This could be seen from a chain of reactions that trailed the two-day international conference on witchcraft, between 26 and 27 November, 2019, organised by Prof. B.I.C Ijomah Centre for Policy Studies and Research, University of Nigeria, Nsukka (UNN), which theme was changed to theme, "Dimensions of human behaviours."

The conference dropped its initial theme, "Witchcraft: meanings, factors and Practices," following a directive from the authorities of the university and public outcry in the social media over the choice of the topic, as reported by PM News on the 12th November.

In a remark, the Director of the centre, Prof. Egodi Uchendu, said that the casualty caused by social media and other platforms were engineered by people who set out to cause confusion on an ordinary academic conference.

"The casualty of this confusion went beyond being asked by UNN management to change the title but also the withdrawal of our keynote speaker, Prof. David Ker, 48 hours to the conference.

The uproar about this conference on witchcraft, which had protests from so many religious bodies, including a popular humanitarian pastor, Bishop Sam Zuga, all threatened to pray to the God of Elijah to destroy those behind the conference, only goes a long way in confirming that we are not ready for a discussion on this most daring topic and phenomenon in our society.

Realistic Setting

All magical realism takes place in a sitting in this world that is familiar to the reader. A dance of the wizard is set in Tiv land and it unravels the reality of the traditional Tiv cosmology. To be precise, we have places like; Paregh, Mbabuande, etc. which are familiar to the Tiv people.

In this collection, the Tiv Society is the setting with places in Tiv such as Mbabuande mentioned. There is also a psychological setting, in which the ideas of the stories ring right into the subconscious mind, as to what these things are made in the societies in which we live.

Magical element: from talking objects to dead characters to telepathy, every magical realism story has fantastical elements that do not occur in our world. However, they are presented as normal within the novel. One of the short stories in A dance of the wizard, titled The Exhumers, the author makes us understand that, it is normal in Tiv society for one to be exhumed. Ayila's father and his accomplice, summons the dead from their grave and they respond from the grave.

Limited information: magical realism authors deliberately leave the magic in their stories unexplained in order to normalized it as much as possible and reinforce that it is part of everyday life.

Conclusion

It is interesting Achebe clearly states that "Literature, whether handed down by word of mouth or in print, gives us a second handle on reality" (117). African writers have always tried to depict through their works the reality of life obtainable in the African society. It is indeed appropriate that Abuul has captured the reality and nature of Tiv society. These elements of magic have subsisted for a long time, and are still happening in our clime till today.

It Is instructive to conclude that magic realism as a theory is most suiting and aligns with themes explored by the author in this work.

Also in this collection, although the author explored richly on the culture and tradition expressing the magical content of the culture, he leaves a lot of issues hanging and looking for further explanations. This prompt the reader in to asking salient questions such as to what extent would this powers be beneficial to the society, and whether or not the belief system is just and fair.

Just as Okri's The Famished Road is rooted in ancient mysteries and primitive practices of African societies where the fearful and impossible take place, Abuul's collection also duels on his society's sensibilities, and he announces his displeasures with the system. This is evident in the fact of evildoers ending up badly in their acts. It is a societal belief that most of those who practice witchcraft do not have surviving children, and sometimes die shameful deaths with no dignifying burial rites.

From the above discussion about Realism Theory, it can be concluded that the main key areas of realism are superficial Power and capabilities of individuals to exploit those who may be considered fearful or who bear allegiance to such power.

In magical realism, both reader identification and the reliability of the narrator acquire different dimensions. The magico-realist narrator is not seen as reliable in presenting our conventional world view, but he does appear to give an accurate portrayal of a different mentality.

The point of magical realism is to actually understand reality better. For the writer, it's an active and creative exploration of a societal aspect. For the reader, the assessment is more passive but, ideally, still brings out deep and often uncomfortable truths about the world

Magical realism is characterized by subtle unreal elements that are present in otherwise ordinary settings and situations. These elements often have a symbolic nature and are used to comment on themes like identity, race, and class. They suggest possible realities that exist beyond what we know or perceive to be true.

The source of these powers most times unknown, should be traced to a full understanding of how useful they could be to man. In order to yield positive results, evildoing should be discouraged, but where magic tends to clamour for justice, fairness and equity, they should be made to remain.

Most importantly, there should be a robust form of scholarstic discussion of the phenomenon of magic, witches and wizards, for they better meanings and understanding in the African society. Out society must not shy away from the import of this phenomenon, but rather dive into it's deeper context to bring about a better appreciation of the term, or reposition it's practice.

Abuul's collection indeed has served it's purpose, as it stirs emotion, generate anger and raises much awareness to the fact of living a life that hinges on the law of natural justice. It could be deduced from the author that in spite of wielding these enormous power form, when the time comes for you to obey the call of nature, no other power can save you. He deliberately put this to make the reader away and not to be carried away by inherent themes being explored in the text.

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