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**Curative and preventive diplomacy in e.t. sutherland's
*the marriage of anansewa***

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Abstract:

This study sheds light on the diplomatic spaces and their characteristics in African literature and the extent to which creative literature works as a multidisciplinary tool for qualitative change. The theoretical framework and methodology fall on intertextuality, relation of a text in constant dialogue with other texts and Marxist Criticism in line with class awareness and responsibility issue. Thus, the reading of our corpus text accounts for the identified aesthetics and functions in line with the way people negotiate both with life and with author people in literary diplomacy. Light has been shed on diplomatic constructs available in the corporal creative text for socio-political uses. With a focus on the constructs, the study has found that creative literature in Africa constitutes a whole spectrum of curative and preventive diplomatic strategies for the balanced development of African societies.

Key words: African literature, diplomacy, space, negotiation, strategies

Résumé :

La présente étude jette la lumière sur les espaces diplomatiques et leurs caractéristiques dans la littérature africaine ainsi que les conditions de faisabilité qui font d'une œuvre littéraire un outil multidisciplinaire responsable d'un changement qualitatif. Le cadre théorique et méthodologique est en lien avec l'intertextualité, relation du texte dans un réseau dialogique avec d'autres textes et l'approche marxiste en lien avec les classes et la responsabilité. La lumière a été portée sur des constructions diplomatiques du corpus de manière à impacter la vie socio-politique du lectorat. En se focalisant sur les syntagmes, l'étude a trouvé que la littérature créatrice en Afrique renferme un creuset de stratégies diplomatiques à valeur curative et préventive induisant une société africaine équilibrée dans sa marche vers le développement.

Mots clés : Littérature africaine, diplomatie, espace, négociation, stratégies.

Introduction

Collins Cobuild English Dictionary for Advanced Learners defines diplomacy as “the skill of being careful to say or do things which will not offend people” p. 427. Based on the lulling characteristic of addressing other humans, this definition focuses people’s attention on the strategic way in which narrative techniques release diplomatic forces that willingly or unwillingly take control of and tame the reader’s feelings into a desired direction instead of resorting to violence people use to settle their problems. R.P. Barston (2014:1) widens the scope of diplomacy and punches on its societal function when he opines that “Diplomacy is concerned with the management of relations between states and between states and other actors”. Whether from Collins’ definition or that of Barston above, the meanings offered unveil the importance of diplomacy as the strategic disarming of predatory powers and subtle interactions for people to choose a better stance. It also proves wrong the belief that by nature a human being is the enemy of the other human being, away from the negotiation parables. This belief takes for granted bargaining that people use to meet their material and moral needs. Fisher and Ury (1991: xvii) are of the view that “Everyone negotiates something every day”. It is true that people develop their own strategies to survive when dialogue is not used and negotiation options not acknowledged and valued in society.

The purpose of this study is to identify and document the diplomatic constructs and their social impacts as a new reading of *The Marriage of Anansewa* through which Africans, in the corpus text, negotiate their living and their social status as diplomats do in their assigned missions in foreign countries. It therefore opens new vistas for the settlement of socio-political conflicts and for the achievement of qualitative changes society needs. In this study, we associate diplomacy with the act of writing, reading in creative context and acting in society as means by which people negotiate their ways through. People invent strategies to better manage their living and potentially contribute to the betterment of other people’s lives. Mnookin (2010: 3) dissipates the oftentimes fear negotiators wage to reject peacetalks when he writes:

To negotiate doesn’t mean you must give up all that is important to you. It only requires that you be willing to sit down with your adversary and see whether you can make a deal that serves your interests better than your best alternative does. People and regimes are capable of

change. You can't hope to make peace with your enemies unless you are willing to negotiate.

Mnookin sees negotiation as a context of bargains for mutual gains, a context of win-win, that which saves troubles in the present for immediate enjoyment and which again cements current human relations for prospective peaceful life.

The theoretical framework falls on intertextuality as a relation text to other texts and Marxist critical theory based on class consciousness and social responsibility. The two theories contribute to explicating how different texts agree to help present intertextuality as textual "interconnectedness"¹ and Marxist critical theory as "class consciousness", "class struggle" and "responsibility."² This study evolves around diplomatic space, literature as compound ambassadorial texts for Lobbying and Negotiation and functions of creative diplomacy in the play.

1. Diplomatic Space in the Marriage of Anansewa

The idea of diplomatic space builds on the sociocultural environment in which negotiations for material needs, emotional stability, and balanced interpersonal relations operate in the play. Ananse, the father of the beautiful Anansewa, has made a plan with the consent of his daughter to propose her to marriage to four chiefs as suitors. If this plan works well, Ananse and his family will make their way to prosperous life leaving behind the abject poverty they are buried in. The diplomacy in the play reads thanks to two disintangling questions that maintain the curiosity of the reader: What if Anansewa refuses to marry the chief? Or again how can Ananse settle the problem in case the four chiefs want to marry the daughter? These intriguing situations prompt E.T. Sutherland's maneuvers to settle the rising conflicts in her play. The resolution of this conflict through the know-how and the know-when of Ananse, the trickster character of the play, creates the conditions for the reader to believe there is diplomacy. In this context, and in the words of E. S. Rosenberg, Sutherland's play becomes « a meeting ground, a place of difference and listening and assertion and contestation » out of which sound human relations develop.³

The involvement of thoughts and bargainings for the sense-making and the problem-solving indicate that there is no innocent writing as there can never be an innocent reading of text. In this context, both reading and writing are ways in which literate people negotiate in and with society all they long for. In the Akan society, Ananse is known to be cunning and so what remains to be displayed

is the way he will play on either the chiefs or the audience to achieve his goal. The achievement is surely by no chance but by the power of the creative words of Sutherland.

To ask what if the situation went the other way and remain with the question, is to ignore the playwright's genius as the plotter of the whole incident, the creator of scenes and their similarities with life. Literary diplomacy construes its content in time of crises and conflicts with well-thought connections that match with the circumstances of the invented world. In the account for the know-how, there is formal as well as informal strategy in the Sutherlandean capacity to handle negotiations in her play. It is official in this African context when the families of the suitors and the family of Anansewa find themselves involved and their negotiations needed to find solution to the marriage deal going sour. These different people are committed to the settlement of the problems and are in the process empowered to undertake negotiations for the resolution of the conflict. As the play unfolds, the reader is informed that the four competing chiefs have received letters from George Kweku Ananse, the father of Anansewa, for the marriage deal. Each has responded by sending his respective messenger to meet the condition of Ananse's offer. Informal strategies are also deployed in the play through the exchanges in Ananse's family, with Anansewa as well as with the other members behind the camera. Members of Ananse's family have agreed to put their heads together to avoid disgrace within the identified space. Diplomacy, one reads, takes up the two situations, making it appear with the chief and Ananse as formal and the internal consultation of Ananse's family as informal within the diplomatic arena. The two situations are true-to-life in the resolution of conflicts in human society. Obviously, Sutherland's creative context suggests that the concept of diplomacy implies peaceful resolution of crises and embraces more than the focus on inter-states and inter-political parties in conflict.

Based on *Collins Cobuild Dictionary*, the space as "the area that is available for a particular activity or for putting a particular kind of thing in", the diplomatic space in *The Marriage of Anansewa* is therefore full of diplomatic strategies that have caused a happy ending. Diplomacy is here a textual location full of bargains over the ways in which the fake death scene of Anansewa can be hidden from Chief-Who-Is-Chief and his sympathizers. No social reality can escape a bargaining experience and no person can live without bargaining especially when, as Ananse puts it in the play, "life is whipping you".

ANANSE : While life is whipping you, rain also pours down to whip you some more. Whatever it was that man did wrong at the beginning of things must have been really awful for all of us to have to suffer so. Anansewa— a! Where is that typewriter of yours? Bring it here. I've been thinking, thinking and thinking, until my head is earthquaking. Won't somebody who thinks he has discovered the simple (9) solution for living this life kindly step forward and help out the rest of us? Brother, could it be you? Mother, how about you? Nobody?

Oh the world is hard,
Is hard,
The world is really hard. P.10.

Human beings get what they have as a result of the bargains. They bargain social status or material property with different degrees of success. Diplomatic space in the play is any textual area where bargains are inserted to cause mutual gains of the stakeholders. From a social perspective, it is the area of need that is focalized by the narrator or the protagonist from within or without. Diplomacy can take the following shapes in the African literature depending on the need: Material diplomacy, Cultural diplomacy, Ideological diplomacy, and Political diplomacy. The names connote the exact social problem at stake in the call for the diplomacy: Material, Cultural, Ideological, and political. Diplomacy can cover all the areas in which or for which people negotiate. Thus, material diplomacy is a negotiation that aims at promoting material welfare, a fair distribution of material wealth. Cultural diplomacy can be associated with the recognition of the right to all cultures to exist. Ideological diplomacy aims at promoting tolerance among different people's ideologies.

Apart from the content that is constructed to call for social bargaining, the tools for textual analysis like theoretical framework and methodology are a choice of what to do and how to do it so well to achieve the goal. In line with literary studies, literary theories in match or mismatch with the raised social issue are ideological maps that enable readers to negotiate their visions into the texts they read and in the society they live, making the act of reading a diplomatic one. Diplomacy unfolds through textual meanings negotiation from within and without the text and the application of the meanings to social needs. The text connotes what Halliday (1985) names "context of culture", "context of situation" and "context of ideology", i.e. socio-cultural realities within which language manifests itself, the

causes and the unfolding of incidents, and the basic ideological programming that sustains characters' actions and reactions.

2. Creative Literature as Compound Ambassadorial texts for Lobbying and Negotiation

When placed in the context of the marriage of Anansewa, the word 'compound' designates an amalgamated whole of cultures, ideologies, needs and methods. Ambassadorial texts are words and techniques on 'mission' in the text. Lobbying is a principle of pre-negotiation that calls for sympathy ahead of time. Negotiation is the expression of desire for understanding. If literature acts on diplomatic notes of causing understanding and clarifying misunderstanding, there is an obvious answer to the question who are the diplomats or ambassadors in the textual environment. The narrator, the words, the intended readers, and the transformational diction of the writer represent the diplomatic words or textual ambassadors of the created Akan African society of the play. The question is how literature as a creative text hosts diplomatic space. It can be noted that the style of a writer lends itself to ways of saying that are modulated into the strategies and points to the objectives and functions of writing. The functions are anchored on the style that contributes to the achievement of the social and narratorial goals.

Again, the diplomatic spaces are textual or narrative sections, portions where the reader feels an indirect way of begging his/her complicity to speak out what lies in-between the lines of the creative text. The space is marked by the intent: material, cultural or ideological. The diplomatic style expresses the qualitative approach to human relation in the bilateral or multilateral perspectives. This style negotiates the promotion and management of social interests for a balanced society.

Through the 'Players' in the play, E.T. Sutherland introduces a problematic notion of politics: there is no such law binding George Kweku Ananse to give his daughter to the four chiefs in case they all love her. Ananse made it clear previously that only one chief will marry the daughter. He knows that but he has had the four chiefs offer gifts. By principle, three of the four chiefs will be losers. Thus, the contest is just created for profit making. It is an aggregated situation that argues on the contesters' dignity and humanitarian character toward the prospective family-in-law.

One question remains, is diplomacy conducted barely on the basis of written laws or is there any situation that compels people to enter into negotiation as social mediators? It is clear that when there are established principles for negotiations, whatever problem arises

is settled in the light of the principles. But when there are no principles, it makes sense to consider the facts to elaborate principles for the settlement of the current problem and pave way for the resolution of the other prospective problems. Sutherland's creative society and the attitude of Ananse become a fact that must inspire leaders to order the writing of principles that will deny the lust to exploit others.

In the case of Ananse, diplomacy is negotiation around material wealth with no risk. The plot is already worked out using the know-how. Ananse relies on the belief that when there is a competition, only one person becomes a winner. The fees paid by the other candidates make up the profit margin. Engaging the four chiefs in the competition has no risk for Ananse. Ananse has a solution for disentangling situation like this one.

ANANSE : I'm counting on human nature to help disentangle it. All four chiefs can't be winners. (TMOA: 23)

A diplomatic lulling of the victim runs when Ananse pretends to speak in earnest to the ancestors, and his "deceased" daughter Anansewa about the commitment of Chief-Who-Is-Chief, the worthy "hausband" of Anansewa. Ananse uses all the complements to impress the Chief through his messengers. What the chief is and has done make him outstanding in Ananse's flattery words in the scene here:

The-man-fit-for-a-husband
 Has sent his money
 Has sent his cloths
 Has sent his drink
 Which I hold in my hand
 A person who is wise,
 A person who understands what love is
 That though the feast has not yet been spread
 For him to feed,
 He has sent his thanks
 (TMOA: 87-88).

Whatever the chief has offered is meant for thanks though he has not yet enjoyed the daughter. The chief is kind, wise, and ready to express thanks by anticipation. In other words, the chief's gifts express kindness and gratitude to Anansewa's parents for taking care of her until the age of marriage. In the Akan community, kindness is one key criterion for the appreciation of a good future husband. And Chief-Who-Is -Chief has met the requirement.

The same process is a preventive praxis when the negotiation is used as a tool for prospective togetherness, an anticipatory poetics. This type of justice does not take the binary sealing of human relations, the idealization of the good and the bad as they are decreed and associated with the stakeholders as fixed identities.

Diplomacy is not judgement; it is the avoidance of it as a means to achieving collaboration regardless of differences. It is a way of increasing the understanding of the other and learning how to be tolerant without compromising the future. The logic of the class has its flaw in the way the lower or the unfortunate class is reduced to the state of objecthood. The social victims, for their survival and dignity, have to negotiate their humanity against the oddities of life. This situation displays the two classes, the chiefs and Ananse's family, whereby the former class is something while the other is nothing and so, struggles to become something. Marxism urges us to think beyond binary set of object versus subject in the Marxist "Class conflict" argument. It is a disservice to humanity if literature perpetuates the prevailing social injustice instead of condemning it. Playing out the flaws in the play has a healing function. Literature, in the form of the play as written and acted out by the personae, calls memory, history and responsibility to improve conditions of life. Here, diplomacy unfolds when history is called to shed light on the present life by way of fertilizing it.

The emotional move a person makes for the sake of love for the other where hatred is dominant is diplomatic, curative since it obviously helps create preventive asset to peace. Diplomacy is a humanizing process in time of conflict and a preparation by anticipation to combat the outburst of conflicts. Ananse's tricks have met these requirements. This suggests that diplomatic praxis is indispensable to promote understanding, social integration and peace where conflicts and wars are awaiting.

People always negotiate with their time, with the values that impose themselves to people since not everything is under human control. The poverty of Ananse's family is beyond his control. So, he resorts to the Akan cultural tricks to overcome. Upper class arrogance as well as religious and ideological fundamentalism are signs of refusal to acknowledge the liability of negotiation in the quality making of life and peace. Whether this has been the case or not for Ananse, he has forced his way into negotiation and the result is that he has achieved his goal of becoming relatively rich with the gift on his daughter. The context of Ananse also suggests in life humans have to fight to create a better world with a good handling of words and not of the swords. This is a call for social commitment

and obviously socio-ethical responsibility. A culture that secures the world and peace must be timeless for a wider human interest.

Diplomacy implies the impossibility to negate the existence of the other; it points to the necessity for classes to coexist or cooperate. From a literary perspective, it monitors the readership by informing them, sensitizing them, and loading on them the values they need to usefully take up the challenges of their community. Diplomacy seeks to extend the space of influence for all. Barston (2014:3) refers to it as “‘soft’ power, ‘smart’ power.”

The literary constructs that we associate with diplomatic formulae are concerned in their various contexts with clarifying misunderstanding, reducing tensions and most importantly “oiling the wheels” (Barston, 2014:4) of potential tense interpersonal and social relations between Ananse and Chief-Who-Is-Chief. The following is the way Ananse performs his lulling performance to drive the chief’s attention away from the fake death of Anansewa:

ANANSE : ...
 Kweku’s child, Anansewa,
 Wake, oh wake !
 Love is calling you, return,
 Wake, oh wake ;
 Chief-Who-Is-Chief loves you true. (TMOA: 90)

In the above excerpt, Ananse is not wailing; he is not mourning; he pretends to do so as a way to gain sympathy and belief from whoever does not know his ways and his cooking plans. Diplomacy takes up a new meaning in his context. It becomes an activity that enables him to secure his objectives without resorting to violence, propaganda or law (Berridge, 2015: 1). In the end, Ananse got what he wanted through his cunning performance. The male Messenger removes his fear from a potential harm by Chief-Who-Is-Chief:

MALE MESSENGER : Pa Ananse, condolences. We will make it brief. What has to be done must be done, and that is why we came. We are not here to do any agonising things to bruise your pain. (TMOA: 79).

The emphatic notion of diplomacy takes from the caused attitude of the MALE MESSENGER that surrenders to the way Ananse would like things to happen. The Storyteller predicted this and is now reminding the audience of Ananse’s cunning achievement.

STORYTELLER: There you are. As I was saying, it is possible for Ananse to profit from the gifts his daughter’s

suitors bring, and not be bound by any obligation at all (TMOA: 27).

Ananse has gained reputation in the scene for achieving loyalty at home by not selling his daughter and influence in the created world with chiefs that have no way to do harm to him. E. T. Sutherland, by offering the opportunity to the readers to experiment Ananse's victory in context, works out aspects of what literature associates with diplomacy i.e., meaning negotiations. While accounting for Intertextuality, Norman Fairclough (1992) associates the concept with "recontextualization", while addressing the meeting grounds of intertexts. However, negotiation may seem a difficult option to take because it sometimes looks like a loss to negotiate with someone who has gone too far in the offence. Negotiating with the adversary would give him dignity and the rights he might not deserve. In the diplomatic arena, an offence is not paid back as a non-diplomatic approach does during crises. That is a good reason why negotiation rules are neither set by the offended nor the offender. The stakeholders in an offence have a corrupt view of negotiation because it is difficult for them to have a detached attitude and be objective enough to set the rules for negotiation. Akan tradition is the setter of the rule of social negotiation and Ananse knows how to use the mischief thereby escaping potential penalty. STORYTELLER and PLAYER document Ananse's predisposition to take up the challenge.

STORYTELLER: ... I am a father myself. To tell you the truth, I wish I had a little of his kind of cunning.

It's very clear that he knows the customs more than well. Notice how he has them at his finger tips, spinning them out, weaving them into a design to suit his purposes.

It would be amazing if there was any among those four chiefs who didn't know that a man who desires to marry somebody's daughter can improve his chances by paving his way with gifts. Ananse has selected men who will do exactly as he hopes and do it properly too.

Oh Ananse. His ways are certainly complicated. It's very possible that these chiefs will be drawn right into his net; and for this affair to return into sheer profit for him. If negotiations have only reached this stage, is there any law binding him to give his daughter in marriage to any of those four chiefs?

PLAYERS: There is no such law. (TMOA: 25)

Ananse stories are well praised in Africa for the morals they construct. From the excerpt above, it follows that Ananse negotiates with people and he negotiates with culture in his community. Diplomacy, as Johnson (2007: 42) indicates, "The wish to change an existing, unacceptable social order".

From the negotiations readers undertake with words for meanings, there is no doubt that the writer's creative words perform the basic task of informing on the political, social and economic conditions in the created setting where the personae of Sutherland's play show their know-how or ignorance of the policy of real life tricks. In the context of the play, diplomacy is a soft way of getting things done using words. It reads in the words, phrases or sentences depending on the power of the uploading the writer charges with the identified words, phrases or sentences. A diplomatic style is the capacity a writer has to create combinations of words, phrases and sentences in his or her text for sympathy in the readership or for the target narrative project to be accepted and implemented. A diplomatic word is a word of power, a word that touches feelings and opens up a soft and sympathetic vista for a negotiated action. An ambassadorial text is a much more complex combination of phrases into sentences with an appealing tone for action as a way out in a well knit context where thinking or saying something else would connote an ill conscience. Literature in the form of play, performs the task of consultation and lobbying. It is consultation when the reader gets in touch with the text, diction and style with liabilities to be hurt or to be led to tears of laughter. The act of lobbying is a sum total of textual maneuvers that are created to tame the reader's feeling into accepting to cooperate with the writer's ideological trends.

The emphasis is laid on the slippery language that always touches the feeling of the reader of the play and introduces the audience to what usually happens to the people under the influence of art and performance as they are conducting criticism. In this perspective, Rosenberg, (1998:155) writes: "Critical theory [emphasizes] the slippery nature of language, the contested nature of rhetorical structures, and the contingent nature of meanings. It suggests that knowledge can be neither universal nor objective because both disciplines and authors are culturally constructed within their own time and circumstance." If the language is 'slippery', the rhetoric structures 'contestable' and meanings 'contingent', then the only way to agreement is negotiation, and diplomacy is the way-to.

In a broad sense, creative diplomacy performs a curative and preventive functions in the text and, through readers, out here in

society. Strategies of negotiations in the artistic creation of the writer and the outcome in the management of the crises in the text can be appreciated from its pertinence and innovative input in the settlement of the problem. It can also be tested in how best it matches with the conflictual situation conducive to its happy ending. In society, the readers who have learned a number of devices participate in the healing of the social ills. They are also good tools for potential problems. An intertextual reading allows a glance at *Diplomatic Pounds & Other Stories* by Ama Ata Aidoo where it is established: "What's the point of being in the diplomatic service if one isn't going to explore the foods of other people?" (DPAOS: 34). In the context of this study, one cannot be a literature scholar and be outside of understanding or performing diplomacy that is central to every day life. Intertextuality is a form of "dialogism" among different texts as *Wikipedia* puts it. Diplomacy suggests negotiation and there is always negotiation when it comes to meaning making.

3. Functions of Creative Diplomacy in *The Marriage of Anansewa*

Creative diplomacy can be twofolds: diplomacy worked out of texts and diplomacy worked out from human relation by way of finding negotiated life quality. Culture is central to diplomacy whether in fiction or society since culture is sense making. Culture diplomacy is an attempt to raise the awareness that every culture is worth considering and that there is no superior culture from an objective standpoint. Cultural diplomacy argues that society is better when cultures dialogue, exchange views and methods in a constantly changing environment like ours. The idea of cultural exchange goes beyond 'art' and 'culture' to include the act of communicating individual as well as group thinking. Culture diplomacy is conducted when African writers make the effort to maintain the shadow of their ancestors, their linguistic and cultural heritage through domestication.

The idea associated with gender diplomacy is the negotiation parables within gender space. Elisabeth Prügl and Mary K. Meyer (1999: 3 and 6) contribute to the reader's understanding of gender diplomacy through their use of "gender politics", "gender identities" they contextually associate with "pervasive construction processes" that need qualitative and emancipatory orientations with less harm. The construction of hegemonic feelings based on gender dictates display a conspiracy that can only be disempowered through negotiation. Diplomacy is an attempt to bridge the gap between the two conflicting forces: men and women. It is the belief that no gender exclusion renders service to humanity in isolation. Our humanity

requires that we cross the gender barriers and contribute to the overall welfare of human race. Anansewa is being “sold” to the chiefs for the potential welfare of the family, which is a limitation on her potential success. The limitation on the female achievements are caused by the gendered relations or perceptions the father has on Anansewa. The socio-cultural context of *The Marriage of Anansewa* defines two different spaces for men and women. One seeks permission before merging the two spaces.

ANANSE: Am I wanted among the women?

CHRISTIE: Yes, your mother wants you.

ANANSE: I'm here, Mother. P. 50

Ananse knows the tradition and makes use of its principles far well beyond his own people's understanding. The division of gender spaces works in the form of conspiracy and so there is need to negotiate for a win-win partnership between men and women.

ANANSE :... I assessed everything before I selected the four chiefs to whom I could show your photographs with advantage.

ANANSEWA : But why on earth four ?

ANANSE : Oh, let's say that covers North, South, East and West.

ANANSEWA : How exasperating ! Oh, my father is selling me, he is selling me. P.19.

The father Ananse is cunning and thirsty for a happy life without making enough efforts himself. He engages his daughter as a commodity and is ready to give her to any chief that has enough properties, a proof of taking care of her but ironically of him at first. On these notes, Maryam Imtiaz, Muhammad Asif Khan and Aamer Shaheen Marya (2019) have the point when they conclude their discussion on the marriage that “marriage is a tactic for female exploitation. It is a patriarchal agenda to deprive women of their individual self realization.”⁴ Anansewa is outspoken and questions her father's plan. She reveals the secret: “my father is selling me, he is selling me” (19).

Given the context where people are no more sold in the Akan community, the father plays on her and changes the vocabulary without seriously influencing the reader's mind on the issue.

ANANSE: Listen, my one and only daughter, what I have done is that I have organised around you a most lively competition (23)

Father-daughter discussions also deploy the diplomatic strategies of persuasion undertaken by the father to reassure his daughter of not selling her to the chief. Ananse argues that all intent is for the sake of the daughter. She will return to school, pay her school fees and once material conditions are fulfilled, she will certainly get her school certificate as an investment for her success in life.

ANANSE: So it is. I don't deny it. But, believe me, my child, if it looks as if I have tied a knot, I haven't tied it so tight that it cannot be untied. A little more thinking is all that is needed to untie this knot. Have confidence in your father. Return to school, tomorrow, pay your fees, and just concentrate on getting your certificate. Do say something to comfort me. I'm tired. I need some rest.

ANANSEWA: All right, father. I suppose I'll leave it all in your hands and trust you.

ANANSEWA: Many thanks(23)

Gender diplomacy is any argument based on gender equity; in the foregoing excerpt this equity is not met even from the discussions that are gendered in quality.

Material diplomacy in this section is wealth; all the society hosts for its members to meet their basic needs. It is a strategic fight against the poverty of some and the excessive materialism of the others. Material diplomacy is an educative process that aims to achieve equal distribution of social wealth. It is a plea for the rich to remember the poor around them. For Ananse to negotiate his family life through abject poverty of his family, he has coined a story that has enabled him to have one of the chiefs of the country marry his beautiful daughter Anansewa. If the negotiation succeeds, the daughter's new condition would be synonymous with ending his family's poverty.

Ananse extorts money and gifts (bride-price) from the chiefs without having Ananse marry any one of them. Considering the plan of the father to help the family out of poverty, the daughter Anansewa has agreed to play the father's game. She has accepted to marry the richest chief: Chief-Who-Is-Chief only to play the dead person later. This has been a golden opportunity for the father to earn the chief's gifts and to play on him through pouring libation to resurrect the "deceased" daughter. In the end, Anansewa marries her beloved handsome boy and not the rich chief from whom much wealth is extorted. Again, the idea of the daughter as a commodity is still tormenting the reader's mind.

ANANSEWA: It's my fees I've got in my hand.

ANANSE: How did I get that money, when for more than a month I have been constantly struggling with our poverty? I ask you. Read the beginning of that letter.

ANANSEWA: 'The thing you sent by your most respected messenger has reached me...'

ANANSE: Stop just there. You are holding in your hand almost (21) all of the full amount of that 'thing'. That 'thing' is the first solid proof that Chief-Who-Is-Chief is not just showing interest with his mouth. He is willing and eager to oil the wheels of custom; and therefore he has sent something for the maintenance of the object of his interest. (TMOA: 22)

Ananse's project of sending letters to the suitors of his daughter is not a wanton idea. He wants to free his family from their material want:

ANANSE: ...what I plead is this: may grace be granted so that from among the four chiefs who desire to marry my child, the one will reveal himself who will love her and take good care of her when I give her to him. TMOA: 76.

...

ANANSE: The same letter is going to other Chiefs. All you need is their appellations. Take down in shorthand and as you work, I'll turn the last letter over in my mind.

ANANSEWA: I'm listening. (TMOA: 15)

The social diplomatic scene begins with the idea of writing letters to the chiefs for the competition over marrying Anansewa, Ananse's daughter. The second diplomatic maneuver is the death mimicry in the play.

ANANSE: Do it properly. I want you to look as though you are dead.

ANANSEWA: What do you mean? I have never died before.

ANANSE: My daughter, I implore you, don't waste time. What I'm doing is in serious preparation.

ANANSEWA: Preparation?

ANANSE: Yes, my daughter stiffen yourself. (TMOA: 55)

The diplomacy reads in this dialogue as a soft preparation to take up the challenge of fooling the rich chefs and taking from them and with their approval money Ananse could not have otherwise. Anansewa is taught to learn "how to die" or rather how to pretend to

have died so that the scene can seem true. In the mimicry Anansewa reminds her father who corrects her mismatches and the audience that in true parlance, no one can learn to die if it is not a cheer conspiracy plan. Here, all the maneuvers take the form of politics as a set of strategic planning activities.

Political diplomacy is associated with conflicts resolutions and consensus building in the created world. Managing differences, both Heywood and Crick define politics as “a process whose end goal is the reconciliation of differences and the resolution of conflict”. If politics is narrowed down to official and the extraordinary problem solving, what name can be associated with people’s everyday management of difference, conflict resolution and strategic improvement of interpersonal relations? Bombing, protests and marches at the state level constitute a limit scope of how much unease people face and the strategies they need in the process. A series of activities have to be acknowledged as a body politics. If politics is state related, no social or ideological problem can be innocent of politics. In this regard, life is a space for diplomacy no matter what area of life is taken and its management geared.

Political diplomacy is a longing for an alternative in the ruling through negotiation and offering a guarantee that the new ruling system or body will do for the better of all. Political diplomacy is not a war against the other but a humanizing process that tenders the dignity for all and chances to enjoy our humanity. Power may be needed but arrangement in the area hovers.

Power diplomacy is a strategy of nonviolence that negotiates a portion of power as a desire to participate in the sound management of a community or a country. No negotiation with power can succeed if force is the medium. There is no force in the play under study but incidences have a happy ending. The reason is that if a party becomes threatening when in the absence of power or force that party uses the little there is in their possession. This connotes the extent to which the power shift may become a disaster in the hands of those who know how to use violence when they still lack the power. An enemy will never give a sword to his opponent and offer his life for free. Here is the terrain for diplomacy to introduce curative as well as preventive strategies to limit disaster.

There are as many areas of diplomatic approach as there are problems humanity is faced with. The literary approach makes it more humanely through its approach to people and their failures. Literary vision of diplomacy identifies and builds human relations for both long and short-term visions. A short term vision is curative and long term vision preventive. Laurie J. Wilson (1996) argues that

diplomacy settles pending crises and anticipates over their outcomes. Wilson further opines that preventive vision is necessary because if one spends all one's time bailing and none of it rowing, one can never get to shore, the expected destination. Diplomacy heals social ills thanks to the peaceful approach it offers as *mundis operandi*. By smoothly tending crises and conflicts, diplomacy gives chances to peaceful resolutions of misunderstandings. The project appeals to everybody's goodwill since the parties are treated on an equal footing. The aim of diplomacy is not just to identify the culprit but to create conditions for the survival of the protagonists. The post-conflicts appeasement knits a new type of relations that can better accommodate the old enemies.

That a literary text is written on the diplomatic background notes does not limit a writer's style or possibilities of expressing his inner concern, his anger at forms of injustice around. Whatever the case, there is evidence that the way a text rebukes readers is soft and is the reason why any textual denunciation belongs to soft power. Diplomacy is a soft power.

Beyond the condemnation one has for Ananse for profiting from the chiefs, Sutherland seems to open a totally different outlook whereby Ananse is family savior who takes from those who have more than they can spend during their lifetime for the benefit of the needy. The chiefs are old and yet greedy. That they are played on in Sutherland's play does not harm a reader as they could do without thirsting to have Anansewa as wife. Sutherland has worked out a new context of correcting social injustice. She has Ananse take from the chiefs' properties the little that makes the needy happy.

Diplomacy in itself does not display its quality. It can be used at times to brainwash people into adhering to a noble mission. In a different context, Walla (2016) complains about the reassignment of gender roles and sexual lust. Walla (2016: 85) writes, "the gender confusion is literal: men play women, and women vice versa play men. ...Betty who is normally a woman is playing the role of a man while Clive who is a man is playing the role of a woman. Clive the husband is made wife and Betty the wife is made husband." This confusion caused by the "gender mismatch" is apparently comic but, the playwright is negotiating her way and that of others into homosexuality. From the shock to the acceptance via hesitation, the audience gets used to the "abnormality" and turns into the normality of the paradigms being created at that time in the play. Out here in the target society, the experiment indicates how the dreams of some homosexuals have come true as a result of the negotiated gender

mismatch before. Unlike in the time of the play, homosexuality is no more a myth with the celebration of these marriages in the world.

The context of homosexuality is blatant when Walla (2016 :86) adds : “As his mother will let us understand, Edward has become a bisexual, he goes with other men and he goes with women also making him both a homosexual gay and a heterosexual. His mother Betty complains to Gerry who is Edward’s Gay partner about the complex sexual nature of her son Edward...” Diplomacy is less harm than violence and predatory lust as it becomes a wishful fulfilment. Whether in relation to gender, cross-gender issues, political or unpolitical issues, Melissen (2005:23) is right to say that “Diplomacy is the management of change” that adapts its strategies to multiple changes. Diplomacy punches common good, fosters mutual understanding, initiates goodwill and heals corrosive tensions thereby deciphering the meaning associated with the concept sound management it is sometimes associated with.

Conclusion

The purpose of this study has been to identify and document the diplomatic spaces in African creative literature for the sake of social use. Our negotiations with the past that warns us against the oddities of life, with the present that provides us with our needs and with the future through our qualitative handling of the present with a forward focus, all of these preparations in life match with diplomacy in literature. The study has found that the problems people are faced with in real life are better solved when diplomacy works well among the protagonists. From the social rank to the material wealth people claim ownership of, negotiations stand as the different responsible ways in which people understand and lead their lives. Literature offers better alternative to force and violence for a negotiated social life and perceive diplomacy as a logic of better argument. This logic hinges on the validity of the argument and its service to society. The study has also argued that like ambassadors in real life situation, ambassadorial words, narrative techniques and theories writers as well as readers use to achieve mediation stand spaces. Politics, tense human relations, gender battles, racial and cultural discriminations, economic warring can be negotiated into their most acceptable forms. Literary texts negotiate with culture, tradition and society to season their nature and function in society. Diplomacy enables characters to negotiate their existence in their space so that readers can also negotiate theirs out here in society with a keen responsibility that sustains socialization and sustainable

development. Intertextuality has been the theoretical tool used to explain how other disciplinary texts lend their contents and methods to literature, making its study an interdisciplinary discourse in the resolution of social problems.

End Notes

See on <https://thesaurus.plus/img/synonyms/237/intertextuality.png>
https://en.wikipedia.org/wiki/Class_conflict retrieved on
[November16,2020.](#)

(Emily S. Rosenberg, «Presidential Address Revisiting Dollar Diplomacy: Narratives of Money and Manliness » in Diplomatic History (pp.55-176) Downloaded from <https://academic.oup.com/dh/article/22/2/155/407212> by guest on 29 August 2020.)

(http://ijll-net.com/journals/ijll/Vol_7_No_2_December_2019/5.pdf, pp. 50-54.)

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