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Jos Journal of the English Language (JJEL) is coming of age. For the very first time in its young but illustrious history, nearly 100 per cent of the contributions assembled in this issue are on language: from grammar, composition, meaning, discourse studies, phonology and phonotactics to the application of language in the analysis of literary texts. This has always been the goal, to focus on language studies. The emergence of a sister journal on oral and written literature within the same space will further ease the pressure to accommodate essays in this journal that do not focus on language studies.

In previous issues, we experienced a slow response to the call for submissions. This meant that we could not assemble enough essays that met the journal's standards for publication. However, when we were close to the advertised publication date, we experienced a flood of submissions, exciting ones too. The effect was a delay due to additional processing time to accommodate more contributions. This is also improving.

It seems too that contributors to the journal have also improved in their communication, especially in responding to comments from reviewers. Delays from contributors often frustrate the efforts to publish on schedule. We think that these trends will only get better, enabling the journal to provide a safe academic space for sharing research findings on emerging issues in the study of language. We are committed to this cause and would do whatever is needed to keep the light shining. Our turn-around time is also reducing with each issue. So, we are confident that the June 2021 issue will also be ready for press soon, as we are already receiving submissions.

Enjoy the array of exciting essays on offer.

Dr. Jerome Terpase Dooga
Editor.

1.   Editorial Policy

Jos Journal of the English Language is a journal that promotes research in the various facets of English studies. It is a publication of the University of Jos, Nigeria which is coordinated in the Department of English, Faculty of Arts of the University. It is a reputable, peer-reviewed journal which is dedicated to the publication of original, rigorous research of theoretical, analytical and creative research as well as descriptive reports of experimental work in various aspects of the English Language in higher education in Nigeria and around the world.

2.   Submissions

The Editorial Board welcomes articles from all areas of English studies, including: phonology, phonetics, phonotactics, lexis, syntax, morphology, semantics, discourse-pragmatics, pragmapoetics, bilingualism, multilingualism, sociolinguistics, stylistics, language and culture, language and translation, language in literature, language in the media, etc. All submissions should be in the form of Microsoft Word and should be sent as an email attachment to: editorjos.journalenglang16 @gmail.com. Correspondence by print mail can also be sent to The Editor, *Jos Journal of the English Language,* Department of English, Faculty of Arts, University of Jos, P.M.B. 2084, Jos, Plateau State, Nigeria.

3.   General Guidelines

Accepted papers for publication will not exceed 4000 words, except in exceptional cases. The editor will, in consultation with the board, determine such exceptional situations.

- ✓ All submissions will, in addition to the abstract, also include **structured practitioner notes:** The notes shall answer the following three questions in the form of bullet points: 1. What is already known about this topic? 2. What does my research add? 3. What should you (the reader) do differently as a result of my research?
- ✓ The referencing style shall be the latest edition of the MLA (currently the 8th edition).
- ✓ All articles should have an abstract(100-200words) and should include an email address and a contact telephone number for correspondence.
- ✓ Each year, submissions for the **June edition** must be received on or before **April 15,** and final revisions must be received on or before **May 20.** Submissions for the **December edition** must be received on or before **August 15,** and final revisions must be received on or before **October 15. Failure to respond quickly to reviewers' comments or to adhere to the referencing**

style of the MLA 8ᵗʰ edition may delay publication, or may cause an accepted paper to be stepped down. All submissions should be in theform of Microsoft Word and should be sent as an attachment to:editorjos.journalenglang 16@gmail.com.

✓ A handling charge of 5,000 is required along with each submission. Payments should be made to: **Jos Journal of the English Language, Fidelity Bank: Account No. 6060181496.** Upon peer review and acceptance, a journal subscription and publication fee will be required.

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SECTION ONE

ENGLISH USAGE, GRAMMATICAL CONCEPTS AND APPLICATION

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Re-conceiving and Representing Levels of Syntactic Structure in English

HENRY DEMENONGO ABAYA

Abstract
This study gives an overview of concepts in the development of linguistic investigation. The formalization of these concepts has evolved through stages of major approaches to formal and computational syntax and semantics. The need to constantly update and be acquainted with the stages of development and revisit the trends of grammar is a sine-qua-non for the proper understanding and application of grammatical rules among language users. Hence, this study examines levels of syntactic structure by engaging with the concepts and showing how they have been evolving. It is intended that learners and users of language will find that it provides insights into the grammatical field of syntax and equip them to analyse aspects of English. They will also be able to ascertain certain rudiments of grammar; know and apply the models that are used in analysis; and delineate the strengths and weaknesses of models of grammar.

Keywords: Grammar, Syntax, Constituent structures, Linguistics

Structured practitioners note

Traditional grammar is the bedrock of linguistic theorizing, which leads to the progressive development and fine-tuning of the descriptive tools of language. All activities of linguists are geared towards fashioning out a standard grammar for language. Chomskyan grammar or Traditional Generative Grammar (TGG) is a theory in constant change such that by the time learners achieve a good grasp of a particular model; its proponents have already developed a new model. This constitutes an uphill task to learners as they strive to keep abreast of happenings in the field. This study thus examines levels of syntactic structure by engaging with TGG concepts and how they evolved. It provides learners the rudiments of grammar; the application of the models that are used in analysis; and a delineation of the strengths and weaknesses of the different models of grammar.

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Introduction

Language is a complex phenomenon. What we observe as language forms is made up of linguistic structures that come in different strata. There are four main divisions of language, and most books on linguistics are organized around them. They are phonetics, which treats sounds, lexis, which addresses words, grammar, which treats syntax, and semantics, which addresses meaning. Words are 'made up of' sounds (or at least they contain sounds), just as sentences are 'made of' words, and sentences must be meaningful. The job of linguists is that of defining these levels of language and determining their interrelationships, as well as getting the precise understanding of the components or constituents of language. While there may be varied views among linguists on what constitutes the form that a grammar of language may take, there is considerable agreement that a correct theory of grammar must follow the four divisions mentioned above. One can choose among several descriptions of what the levels are and how they are related. In this study we are concerned with the syntactic level and work through its constituent elements. It is noteworthy, however, that the levels of grammar are tied together and can only be understood as a whole.

Syntax

The notion of "syntax" stems from the ancient Greek *sýntaxis*, a verbal noun which literally means "arrangement" or "setting out together". Expressions of language involve the relationship between a sequence of sounds and meaning, and this relationship is mediated by grammar, a core component of which is syntax. English and several other languages consider the arrangement of words as vital in determining the meaning of utterances. Words combine to form larger units called phrases, which, in turn, combine to form sentences; and it is the task of syntax to describe the various ways by which the words of a language combine to form phrases and sentences. Syntax, therefore, is concerned with the meaningful organization of words into larger units such as phrases, clauses, and sentences, and the analysis of such units. The

sentence is usually taken as the largest unit which is made up of several distinctive components. Hence, syntactic analyses are concerned with sentences and their constituent elements (Crystal Davy, 85).

Basic concepts of syntax

There are three major kinds of concepts of syntax, which are interrelated. These are: constituent structure, syntactic categories, and grammatical functions.

Constituent structure

The focus of formal grammar is not just to distinguish grammatical expressions as declaratives, expressives, commissives, and imperatives, but also to assign syntactic structure to them. *Constituent elements in structures* of language can be broken down and represented in a hierarchy. How the constituents and the information they convey are construed and understood vary among theories. The constituent structure may be represented by tree diagrams.

Syntactic categories

The constituents of sentences are classified according to the syntactic categories they belong to. They are labelled as follows:

Lexical categories: Lexical items are words, which are assigned to syntactic categories, traditionally called *parts of speech*. These are referred to as *lexical categories*:

nouns (N): *table, book*, Jane, etc.
 verbs (V): *walk, run*, *sing, give*, etc.
 adjectives (Adj): *blue, big*, etc.

adverbs (Adv): *quickly, easily*, etc.

prepositions (P): *on, to, above*, etc.

  determiners (Det): *the, this, a, some, every,*

subordinator: *that, for, to, whether, if,*

 coordinator: *and, or, if . . . then, either . . . or, but*

interjection: *wow, oh, ah*, etc.

Phrasal categories

Complex constituents that are determined by rules applied to one or more lexical items are constructs called *phrases*. Most of the syntactic categories of phrases are based on lexical categories. The following are phrasal categories, used across the different approaches.

NP
VP
AdjP (AP)
AdvP (AP)
PP

DetP (DP)

Lexical items, the rules that govern them and how they combine to make phrases

(NP, VP, etc.) are represented in a tree diagram that represents the constituent structure of a sentence.

```
                              S
               ┌──────────────┴──────────────┐
              NP                             VP
        ┌──────┴──────┐              ┌────────┴────────┐
       Det           NOM             V                NP
        │        ┌────┴────┐         │           ┌─────┴─────┐
        │       Adj        N         │          Det          N
        │        │         │         │           │           │
      The      little     girl      ate         the        candy
```
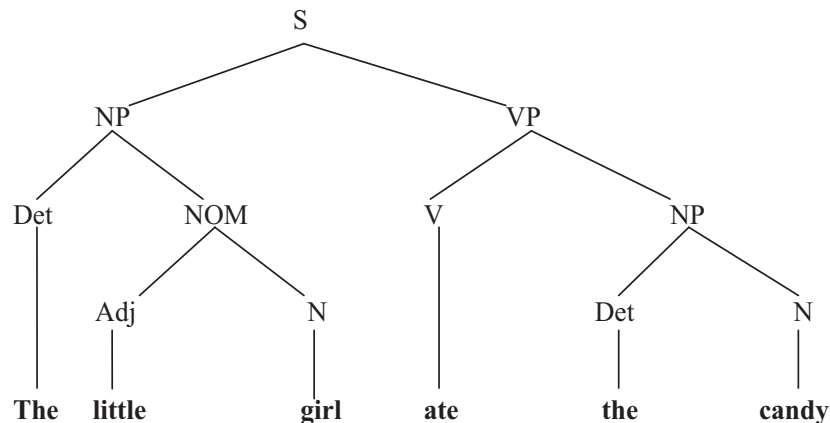
Fig. 1

Grammatical functions inconstructions

A formal grammatical construct, well-formed as in fig. 1 above, has a constituent structure defined by grammar. Constraint-Based Lexicalized Grammar (CBLG), for instance, has a notion of well-formed, models of linguistic objects, and the labels S, NP, VP, D, NOM, Adj, N, VP, V are used as abbreviations to encode syntactic categories. The expression in Fig. 1, "The little girl" and "the candy" belong to the same category NP, but they have different *grammatical functions*. Whereas 'The little girl' serves as *subject, 'the candy' functions as object*, because each stands in a different relation to the

main verb "ate" in the constituent structure.

Expressions of different syntactic categories can equally have the same grammatical function. For instance, in the sentences:

1. Mary's success pleased John.
2. That Mary succeeded pleased John,

the constituent elements are identified as follows

(1)– [[Mary's success]NP [pleased John]VP]S

(2)_ [[That Mary succeeded]S' [pleased

John]VP]S

NB: Explain to the reader what the different syntactic categories are here (above) that have the same grammatical function.

Typically, a given constituent structure has a central sub-constituent, called the *head*, and the grammatical functions of the other sub-constituents are determined by their relation to the head. The concept of a head is fundamental in all approaches to syntax. The head of a linguistic unit is the component in it that carries its essential grammatical properties. The main constituent of a complex linguistic unit, such as a phrase, is its head and varies depending on the unit and also on how a syntactic theory formalises the relevant concepts. This is demonstrated in the following section.

Phrase Structure Grammar (PSG)

Phrase structure grammar (PSG) is based on context-free (CF) rules. That is to say, PSG has as its major component a set of phrase structure (PS) rules that are context-free. In derivation and recognizing well-formed language expressions however, a PSG operates over tree structures instead of long strings [//] of non-terminal and terminal symbols. As a syntactic theory of human language, PSG has advantages as PS rules are based on CF-rules, and by this,

- CF-rules classify well-formed expressions into syntactic categories.
- CF-rules express co-occurrence combinatorial relations between syntactic categories.
- PSG inherits efficient patterns for syntactic analysis from Context-Free Grammar (CFG).

Similarly, PS-rules preserve derivation history. They generate tree structures of well-formed sequences of terminals. The derived or analysed tree-structures provide graphical depictions of co-occurrences of categories and classify language units by using tree structures. Tree-structures thus serve as a basis for semantic representation.

- Multiple tree structures with the same output string on their leaf nodes may display syntactic ambiguities that can correspond to genuine semantic ambiguities, as exemplified in the following:
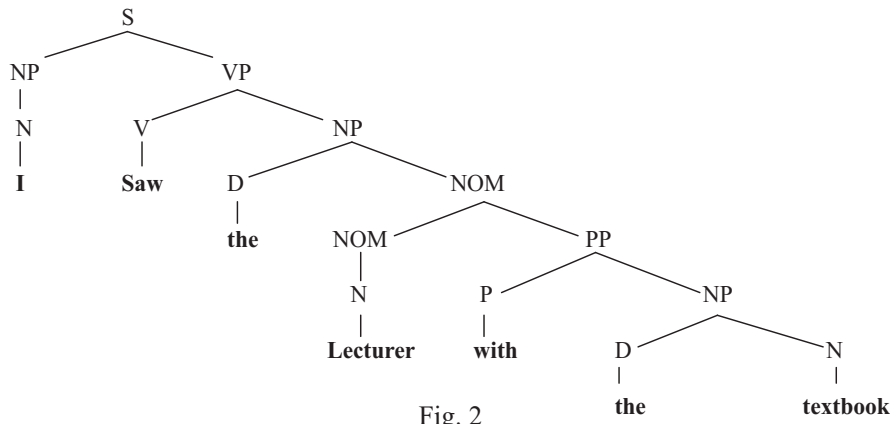
Fig. 2
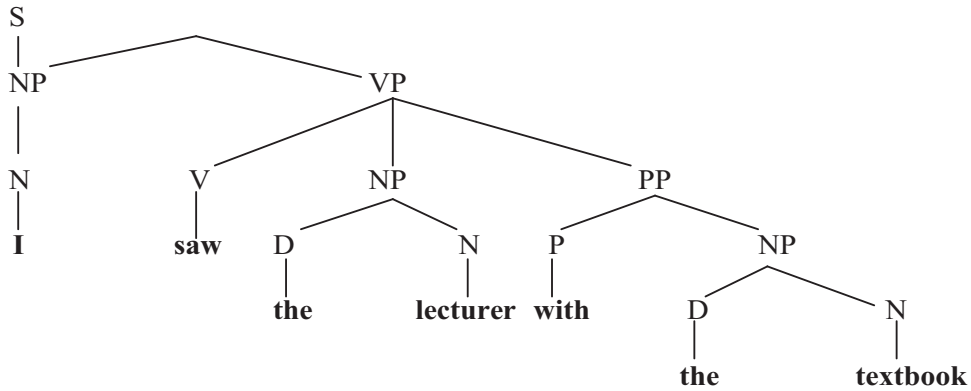
Fig. 3
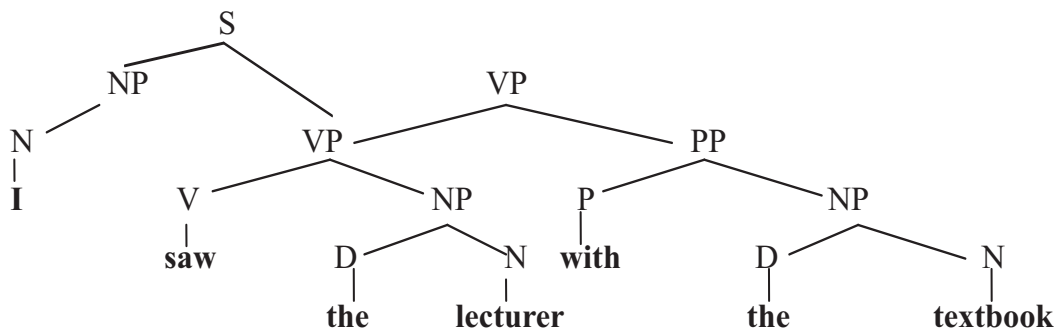
Fig. 4

Limitations of phrase structure grammar

PSG despite its gains, based on context-free rules has been said to have some inadequacies as a *formal theory representing important linguistic phenomena*. Those who argue in this light posit that PSG cannot account for structures other than the ordinary declarative sentences. Also it does not account for the difference between constituents of both polar and wh-questions. For instance:

    i.   a. Who is the governor of Plateau State?

b. Can you speak French?

c. The students were assembled by the University

d. A committee was set up

c and d are not questions

    ii.   CFG and PSG do not capture
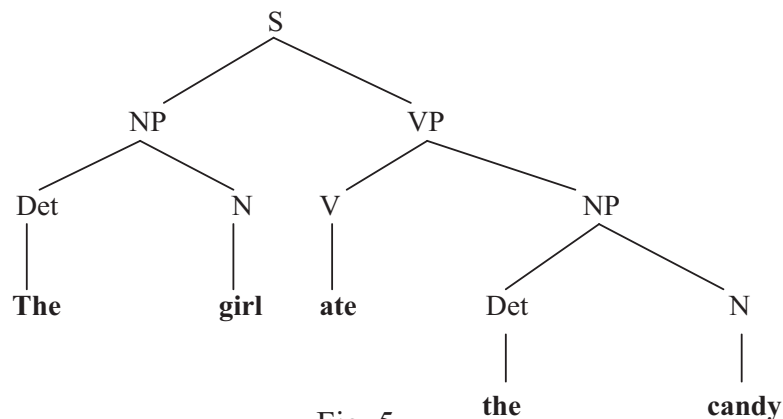
important semantic relations between phrase structures. Different syntactic structures may have equivalent semantic interpretations as in Figs 5 and 6 below, which are tree structures of a sentence in its active and passive form, respectively. They have the same NPs as syntactic arguments, but they have different grammatical functions with respect to the head verbs in the sentences in fig. 5 and 6. Semantically, the examples in fig. 5 and 6 capture the same factual content ("who did what to whom"). CFG and PSG do not represent such semantic relations, which are important.

Fig. 5
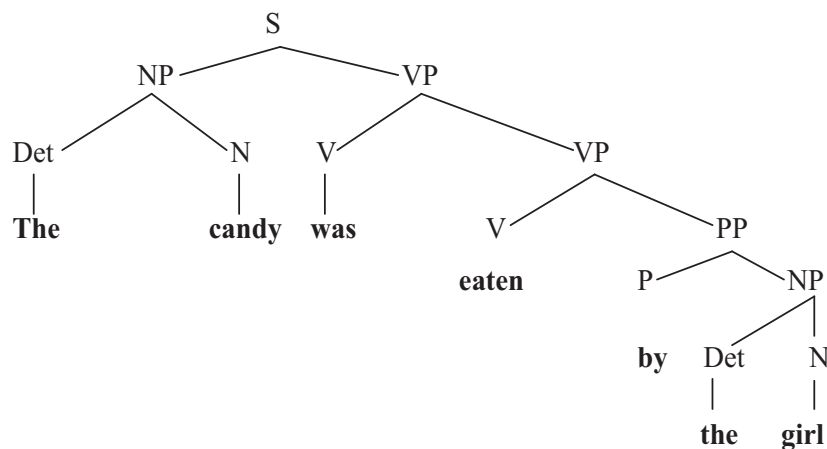
Fig. 6

Transformational Grammar (TG)

Chomsky argues that PS-rules by themselves, without additional mechanisms, cannot serve as an adequate linguistic theory of human language. It is noteworthy, that he initiated the development of Transformational Grammar (TG) that has been a very active and dominant syntactic theory especially from about 1960 to about 1990. The structure of TG can be presented schematically on a tripod: (L, P, and T), where

1.   L is a lexicon
2.   P is a system of PS-rules
3.   T is a system of transformation operations (57).

Transformations

These are a sequence of transformational operations that are applied to tree structures generated by PS-rules. For instance, assuming T_1 is a tree generated by the phrase structure component P; transformations are applied until another well-formed tree structure T_k is constructed.

$T_1 \ldots T_k$

$T_k = \text{Transf}_k \ (\ldots \text{Transf}_1(T_1) \ldots)$

The Passive in Transformation Grammar

A typical example used for illustrating TG is the transformation of a sentence in an active form, which has been generated by P, to a sentence in a passive form, where Deep structure = DStr and Surface structure = SStr.

[[the girl]NP [[ate]V [the candy]NP]VP]S

(DStr)

[the candy]NP [[was]V [[eaten]V [[by]P [the girl]NP]PP]VP]S (SStr)

Levels of representation in TG

The system of representation by TG (L, P, T) is that L and PS-rules P generate *deep structures*, which are transformed into *surface structures* by using operations from T. The deep structures generated by P serve as the base structure for transformational generation of a sequence of phrase structures.

1.　The sequence of generated structures represents various linguistic characteristics associated with the deep structure.

2.　The string of the terminal words associated with the final, surface structure corresponds to a sentence of the language.

3.　The *logical form* associated with a deep structure represents the semantics of the corresponding surface structures.
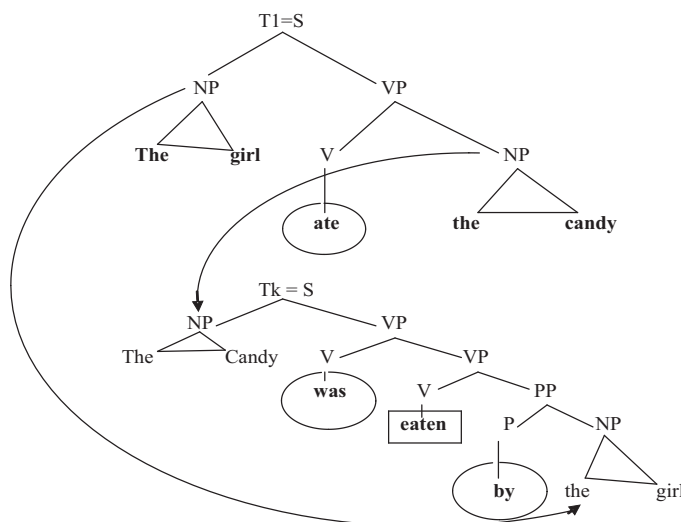
Fig. 7: Transformation of structures from active to passive form (Loukanova, 14)

The 'L' item in TG theory employs lexical syntax, which operates over sub-lexical components, e.g., stems, inflectional affixes, and non-inflecting lexical items, to produce words. Based on the fact that this lexical syntax component is open-ended, TG is viewed from a computational perspective to be inadequate for a realistic

human language processing as it lacks the wherewithal to infinitely hold in memory all the components of lexical syntax. Notwithstanding, TG did produce a serious body of knowledge of linguistic phenomena and criteria for the coverage of these phenomena by formal and computational syntax. Tradition and techniques from TG continue to be fruitful and actively present in computational grammars to date.

General levels of representation of syntactic structure

The ideas of levels of syntactic representation deriving from TG are developed in Government and Binding (GB) theory. A brief overview of the levels, as found in some versions of GB, is represented below. While these levels of syntactic representation may not directly correspond to similar levels in other theories, they relate to linguistic fundamentals that are addressed in computational grammar (CG). In general grammar describes a set of sentences with a finite structural description. CG deals with the creation of computational models for identification of these infinite sets on the basis of a finite set of examples. Some of the relevant concepts include:

Deep structure (DStr)

Surface structure (SStr)   Logical Form (LF)
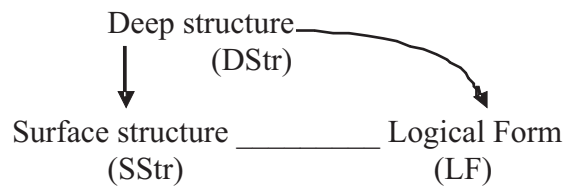
Fig. 8: Levels of syntactic structure in TG

Also, other ideas and formal concepts across grammar theories are imbedded SP in the GB levels of linguistic structure. The structure of GB is shown as:

d-structure

Deep structure (DS)

s-structure
Surface structure (SS)

Phonetic Form (PF)   Logical Form (LF)
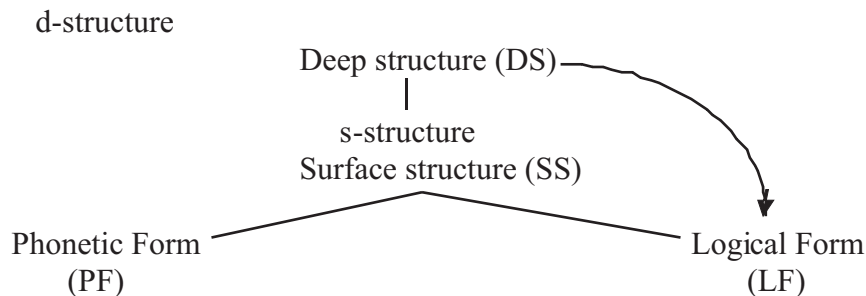
Fig. 9: Levels of syntactic structure in GB

Syntactic levels of the representation of phrases

The X'-theory

Here, 'X'' is usually pronounced 'X-bar', and it is a level of representation introduced by GB. Characteristically, in X-bar theory, a phrase contains two major levels of syntactic representation. The phrasal level, e.g., noun phrase (NP), verb phrase (VP), etc., is the "projection" of its head. But there may be an intermediate, semi-phrasal level, e.g., nominal expression (NOM) or N'. The highest level of phrasal representation of a syntactic structure is called *maximal projection* of its head X, and is denoted by X" or XP. These levels of phrasal structure, and the units with which the heads belong, usually depend on the syntactic theory (X-bar, GB, PSG etc.). This is illustrated in the following:

X" (XP)
(maximal projection: pharse)
(S, NP, VP, AdjP, AdvP, PP)

Specifier
(DetP,
degree modifiers, e.g.*very*)
HEAD?

X'
(complements saturated)

Modifier
(AdjP, AdvP, PP, S ')

X
HEAD
(N, V, Adj, Adv, Prep, INFL)

Arguments
(list of complements:
complete phrases)
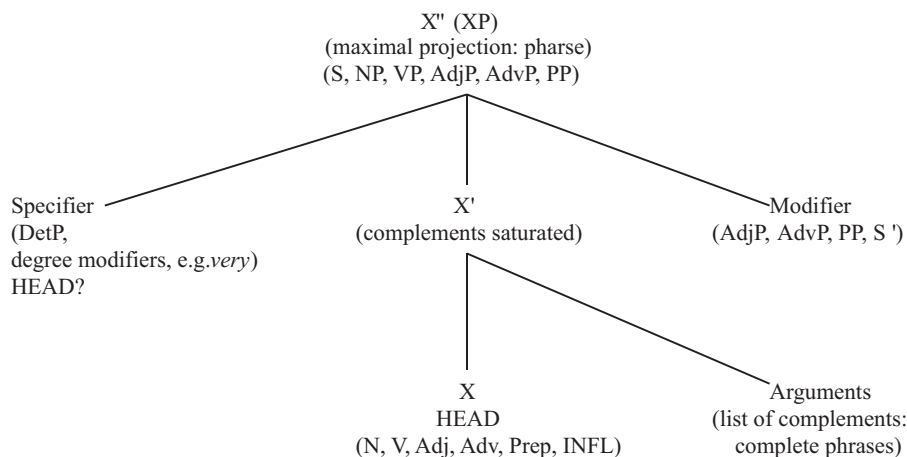
Fig. 10: X' scheme in GB

X-bar (X') theory is based on the theory of phrase structure and it subscribes to the views within the Lexicalist Hypothesis. In X-bar theory, word order (which is the syntagmatic arrangement of words), and constituent structure - the relatedness of structures - are paramount. The theory takes into account the strict-sub-categorization frame that occurs between verbs and nouns following verbs, and generalizes this over other phrasal categories including sentences. The internal structure of each phrasal category – NP, VP etc. is similar to others, such that

the same set of rules can apply to each of them. Thus, X' theory is said to use cross-categorical generalizations.

Possible levels of syntactic representation in CBLG (e.g., HPSG)

CBLG stands for - Constraint Based Lexicalized Grammar; while

HPSG stands for - Head-Driven Phrase Structure Grammar

Instantiations of X-bar scheme (Loukanova: 9).

X'-bar of structure of noun phases (NPs)

the disagreement about Money	(a)
the disagreement that Bill is leaving	(b)
the claim about Money	(c)
the claim that Bill is leaving	(d)

Possible X' scheme in GBLG

NP
Det   N'
             NOM
the   N   PP / S'
      disagreement   about money
         claim   that Bill is leaving

Fig. 11:

Possible levels of NP syntax in CBLG

NP
Det   NOM
the   N   PP / COMPL S
      disagreement   about money
         claim   that Bill is leaving
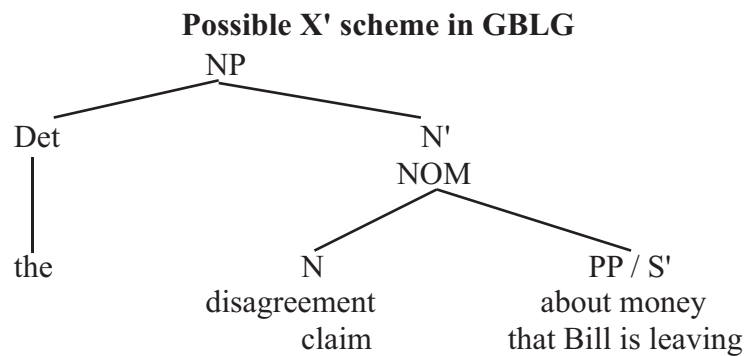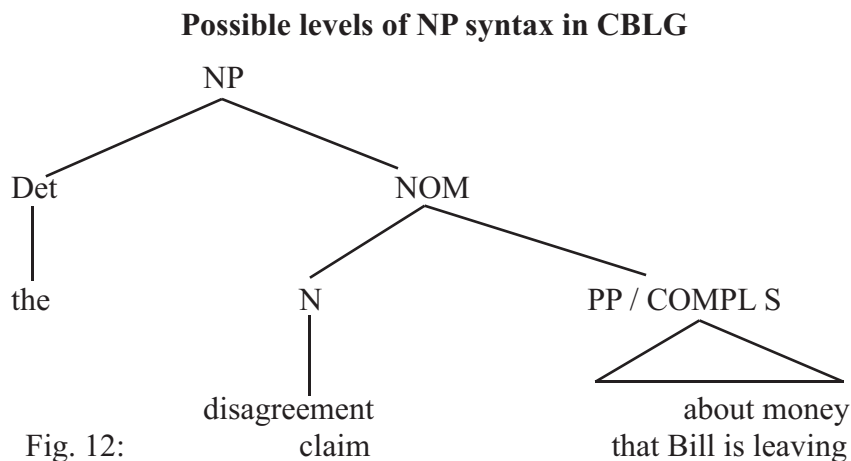
Fig. 12:

The typical X -schema of VPs for GB is instantiated with specific expressions below:

X-bar analysis of VP

```
              V"
              VP
             /    \
            /      \
          V'        PP
         /  \      /△\
        /    \    on the table
       V      NP
       |     /△\
      put   the book
```
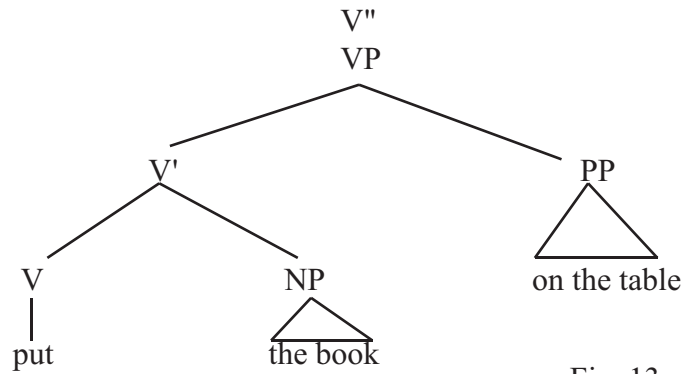
Fig. 13:

Possible levels of VP syntax in CBLG

```
              VP
           /  |   \
          /   |    \
         V    NP    PP
         |   /△\    /△\
        put the book on the table
```
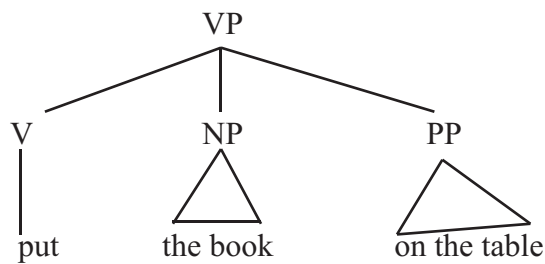
Fig. 14:

X-bar analysis of preposition phases (PPs)

```
          P"
          PP
          |
          P'
         /  \
        P    NP
        |   /△\
        on the  table
```
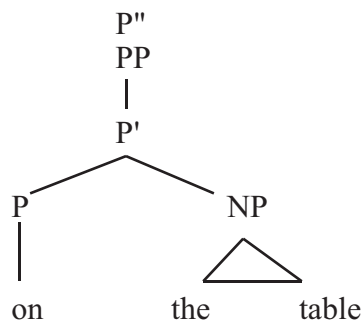
Fig. 15:

X'-bar of adjective phases (APs)
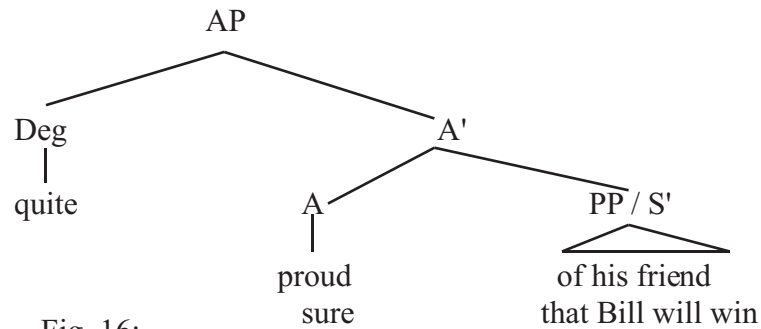
Fig. 16:

Possible levels of AP syntax in CBLG
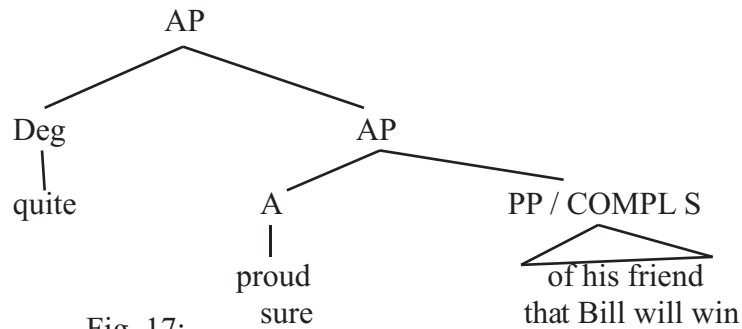
Fig. 17:

X'-bar of sentences in GB

In GB, Inflection (INFL) is taken to be the head of the sentence (S). Usually in GB, the maximal projection INFL'' is called and denoted by S', and S is the intermediate projection of the head INFL. A reasonable intuition about using INFL as the head of a sentence is that in a sentence with the structure $[[\alpha]_{NP}$ INFL $[\beta]_{VP}]_S$ the constituents $[\alpha]_{NP} [\beta]_{VP}$ denote an action or property expressed by $[\beta]$VP and attributed to the object denoted by $[\alpha]$NP, while INFL carries information about the space-time and represents the underlying event.

[Bill PRES be running]S'

[Bill PRES read the book]S'

[Bill PAST be running]S'

[Bill PAST read the book]S'

```
                        INFL"
                         S'
                          \
                        INFL'
                          S

        NP              INFL              VP
                        HEAD

        Bill            PRES           be running
        John            PAST           read the book
```
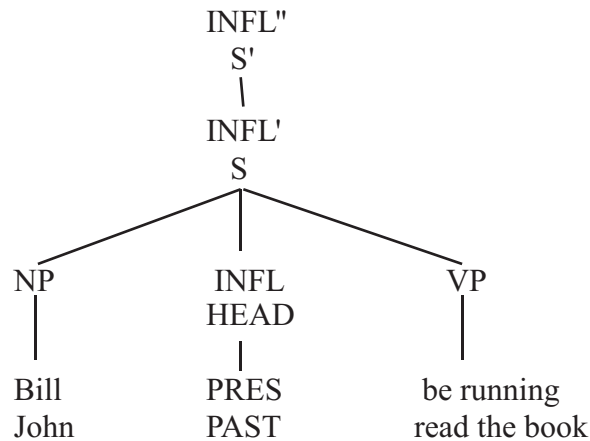
Fig. 18:

Possible levels of the syntax of sentences in CBLG

```
                    S

    NP                          VP
    |
    Bill                    be/is/was running
    John                    read/reads/read the book
```
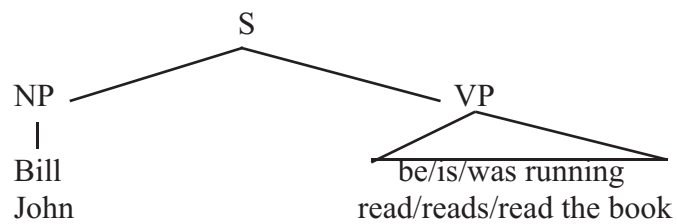
Fig. 19:

X'-bar of complement sentences in GB

Specifiers, which are articles in NPs, in ADJPs or VPs, they may equally be adverbs. Nothing has been said about *the order* of the constituents in the rules. It is assumed that this should be a language-dependent parameter. In English, specifiers come before the headword, while arguments come after. Specifiers of 'S' is COMP, standing for *complementizer*. COMP dominates lexical items, such as "that" and "for", and maximizes the sentence S to S' for embedding it in other constituent structures.

In some versions of GB, COMP is the head of S' and INFL is the head of S.

```
                              S
                ┌─────────────┴──────────────┐
             Comp                          INFL'
              │                              S
              │                 ┌────────────┼────────────┐
             that              NP          INFL          VP
             for                │            │          ╱◣
                                │            │        ╱    ◣
                               Bill        PRES      be running
                               Bill         to       read the book
     Fig. 20:
```
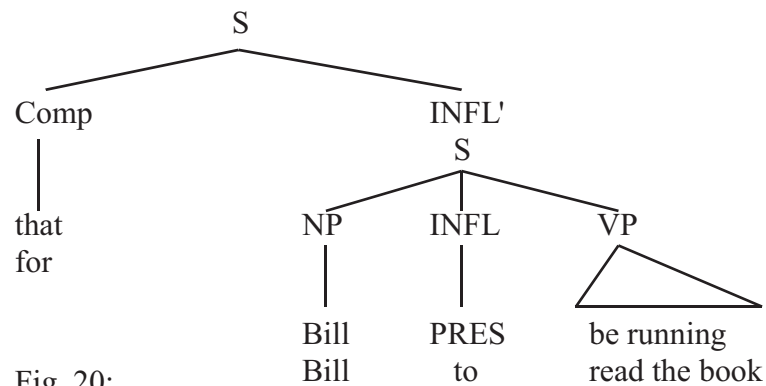
This tree diagram above represents the constituent structure of the expressions

[that Bill PRES be running]S' (20a)

[for Bill to read the book]S' (20b)

*that Bill to read the book (20c)

(*) for Bill PRES be running (20d)

The tree diagram can be a sub-constituent of the constituent structures of:

[It PRES be good [that Bill PRES be running]S']S'

[It PRES be good [for Bill to read the book]S']S'

This tree structure in fig. 20 is a d-structure that is why the sentences therein contain PAST and PRES as syntactic categories, and uninflected lexical items "be" and "read". Such d-structures undergo operations for deriving s-structures.

Conclusion

Traditional grammar has been the bedrock of linguistic theorizing, which leads to a progressive development and fine tuning of the descriptive tools of language. This is why activities of grammarians is focused at attempting to fashion ways of keeping up with standards, which are put in place to make for proper grammar usage. Transformational grammar as a theory is in constant change, such that as learners are coming to terms with a particular model, other proponents are already developed. This constitutes a challenge to learners who grapple with keeping abreast with developments in the rules of grammar. This study presents an overview of the different level of syntactic structures in English, to enable learners and users of language understand the

trends of current grammatical rules and equipped to explore aspects of the language further.

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The Linguistic Significance of 'COVID-19':
A Morphological Perspective

GIDEON OLUSHOLA DADA

Abstract

One of the qualities of human language is change. By change is meant growth in or addition to the existing lexicon of a language as a result of increase in human activities in various fields of endeavour. In this paper, we examine growth in medicine through the addition of the lexeme 'COVID-19' (a recent global health crisis) and its variants, from a morphological viewpoint. The aim of the paper was to identify the morphological processes involved in the creation of 'COVID-19' and its variants and to show which one(s) had the greatest impact. To do this, 'COVID-19' and its variants were randomly selected from recent publications of the World Health Organization and analyzed using the morphological processes while simple percentage was employed to calculate the data. We found that the morphological processes used in creating 'COVID-19' were coinage, compounding, clipping, acronymy and blending and that coinage, with 42.9%, was the most impactful of these processes.

Key Words: Morphological processes, COVID-19

Structured practitioner note

Change is a constant phenomenon in language that brings about growth and add-ons language lexicons. How this change process applies to the field of medial language is the concern of this study especially with the advent of the covid-19 pandemic. It was discovered that the morphological processes have been used to create 'COVID-19'; such processes found include coinage, compounding, clipping, acronymy and blending. This study expounds on the process of word formation in the English language.

Introduction

Language is dynamic. The dynamic nature of language is reflected in the way new words are invented in it almost on a daily basis. New words come into language as a result of an increase in human activities. The sub-field of language that has to do

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with the study of the formation of new words is known as 'morphology'. One of the recently created words in the English language is 'COVID-19', popularly known as 'coronavirus disease'. COVID-19 is a pandemic which has resulted in the death of so many people in the world. Up till now, no cure has been found for the disease and the numbers of infected persons and deaths keep soaring by the minute. It is, therefore, of great concern to the global community in general and to medical experts in particular. But beyond the medical experts, coronavirus disease should also interest linguists because of its significance in morphology. In this paper, we examine the morphological processes involved in the creation of 'COVID-19' and its variants such as 'coronavirus disease 2019', 'coronavirus disease', 'coronavirus', 'corona' and 'coro'.

Statement of the Problem

COVID-19 or coronavirus disease was declared by WHO as a world health emergency in January, 2020. Since then, there have been combined efforts at both national and international levels to combat it. Unfortunately, it has defied all known solutions and has continued to kill people in hundreds every day. The word 'COVID-

19' and its variants such as 'coronavirus disease', 'coronavirus', etc were created through some processes of word formation in morphology. Morphology is a branch of linguistics that has to do with the formation or invention of words. This paper, therefore, aims at doing a linguistic analysis of the morphological processes involved in the formation of 'COVID-19' and its variants. This will help both students and teachers of linguistics to better appreciate the role of morphology in language study.

Objectives of the Study

Generally, the paper aims at showing the linguistic significance of COVID-19. The specific objectives of the study are as follows:

i. to identify the morphological processes involved in the creation of 'COVID-19' and its variants; and,

ii. to determine which of the morphological processes had the greatest impact in the formation of 'COVID-19' and its variants.

Research Questions

The paper attempts to answer the following questions:

i.   What morphological processes were involved in the creation of 'COVID-19' and its variants?

ii. Which of the morphological processes had the greatest impact in the formation of 'COVID-19' and its variants?

Methodology

This study adopts both qualitative and quantitative methods in the analysis. Data on COVID-19 and its variants were gathered from the correspondence of the World Health Organization (WHO) between February and July, 2020. Purposive sampling technique was used because only lexical items that pertained to COVID-19 were deliberately selected from the corpus. Thus, the following expressions were selected: COVID-19, coronavirus disease 2019, coronavirus disease and coronavirus. However, the following lexemes relating to COVID-19, were gathered by personal observation from Nigerian speakers of the English language: 'corona' and 'coro'. The morphological processes, also known as word-formation processes, from Quirk and Greenbaum (430), Yule (64) and Jackson (4) were used to analyze the data.

Simple percentage was used to show which of the morphological processes had the greatest influence on the formation of 'COVID-19' and its variants.

Literature Review

This section is divided into: conceptual review, empirical review and theoretical review.

Conceptual Review

Some concepts that are germane to our study are explained here. These include: COVID-19 (and its variants), linguistics and morphology.

Origin and Meaning of 'COVID-19'

'COVID-19' is the abbreviation for 'coronavirus disease 2019', also called 'coronavirus disease' or simply 'coronavirus' and these terms are used interchangeably in this paper. It is a global pandemic which evolved in the city of Wuhan in China and was first reported to the World Health Organization (WHO) on the 31st December, 2019. WHO declared the disease a 'Public Health Emergency of International Concern' on the 30th January, 2020 and announced the name 'COVID-19' for it on the 11th February,

2020 (WHO, 2020).

COVID-19 is a highly transmissible viral infection caused by severe acute respiratory syndrome coronavirus 2 (SARS-CoV-2). Its real cause is not known although there is evidence that it might have been caused by bats or some other animals. Unfortunately, there is no known clinically approved cure for the disease but efforts are still on by WHO to find one. Symptoms of coronavirus disease include high fever, cough, sneezing, difficulty in breathing and sudden death.

According to available statistics on https://www.worldometers.info/coronavirus/, as of 10:05am, on the 21st May, 2020, there were 5,103,350 reported cases of COVID-19 with 329,925 deaths in 213 countries of the world. The United States of America was the worst affected country with a total of 1,593,039 reported cases and 94,941 deaths. Nigeria had a total of 6,677 reported cases and 200 deaths. The disease has also held the whole world to a stand-still with total lockdown announced by many countries, affecting all aspects of life including schools, businesses, offices, etc in an effort to contain the pandemic.

Linguistics and Morphology

'Linguistics is commonly defined as the science of language' (Lyons, 16), as 'the scientific study of language' (Lyons, 1) or as 'linguistic science' (Crystal, 283). Two words are important here: 'language' and 'science'. Language has been defined by Quirk, cited in Tinuoye (2) as 'a human instrument of expression through sound as released by the vocal chords' [sic]. This definition shows that language is unique to man. In fact, linguists have proved that the attribute that distinguishes man from other animals is not his intellect or intelligence but his ability to use language (Lyons, 10). Second, describing linguistics as a science implies that it employs scientific methods of enquiry such as observation, data collection, formulation of hypothesis, experimentation and then, based on these, draws a conclusion which culminates in a theory. It is therefore not surprising that various theories abound in linguistics such as that of morphology.

Morphology is a sub-field of linguistics and a branch of grammar (the other branch being syntax) which has to do with the study of the creation and structure or forms of words (Crystal, 314). In morphology, we study the composition of

words, intra-lexical relationships or relationships within words and their etymology. As a result of social development, new words are invented or created on a daily basis. The entire stock of English lexicon together with scientific terms are 'conservatively' estimated at about two million by Crystal cited in Jackson (4). One of such scientific terms is 'COVID-19' or 'coronavirus disease', the creation of which we are now investigating.

Morphology can, therefore, be defined as the study of morphemes or as the study of combination of morphemes in words. 'Morphemes are the minimal units of word building in a language; they cannot be broken down any further into recognizable or meaningful parts' (Akmajian, Demers, Farmer & Harnish, 17). A morpheme is the smallest unit of grammatical analysis. The other units on the grammatical rankscale are: word, phrase, clause and sentence. Next to the morpheme on the rankscale is the word. Every word is made up of one or more morphemes.

Empirical Review

To the knowledge of this researcher, very few studies have been carried out on morphology while none is related to COVID-19. For instance, Hakansson (155) conducted a study on the syntax and morphology in language attrition of five bilingual expatriate Swedes. He compared empirical data from five bilingual students who had lost parts of their first language due to disuse of Swedish, to data from monolingual Swedish aphasic patients. He found that some aspects of grammar were more affected than others in language attrition. For example, he found that the noun phrase morphology of the bilingual students had undergone attrition but not their word order while the aphasic students displayed an opposite pattern. Although this study is morphological, it is not in relation to COVID-19.

Also, Alhasibunur (8) analysed the morphological processes of students' English utterances to know the kind of morphological processes that students used in their utterances, with a focus on affixation. The study revealed that the students used derivational morphemes more than inflectional morphemes and that most of the morphemes used were suffixes. Again, this study is not related to COVID-19. Besides, it only concentrated on affixation as a morphological process

unlike the present study, with no interest in other morphological process.

Theoretical Review

The methods by which new words are created in a language are called 'morphological processes' or 'word-formation processes'. The following morphological processes, from Quirk and Greenbaum (430), Yule (64) and Jackson (4), are the concern of this sub-section.

1. **Affixation:** This is also called *derivation*. It is the process of forming new words by adding affixes. Affixes are of three types: prefixes, infixes and suffixes. They are explained as follows.

Prefixes are morphemes that are added to the beginning of words. Generally, prefixes do not change the grammatical class of the words they are added to. They are, therefore, referred to as *inflectional morphemes*. Examples of prefixes are: pre-, mis-, over-, semi- and extra- as in pre-primary, mislead, overact, semi-circle and extraordinary respectively.

Infixes are morphemes that are inserted into words. Like prefixes, infixes do not alter the class of the words to which they are added. As Adedimeji and Alabi (38)

rightly observed, the existence of infixes in English is controversial or 'debatable'. Nevertheless, they noted that letters that are normally inserted into words to mark tense and number, such as those underlined in the following examples, are infixes: feet, sat, wrote, men, stood.

Suffixes are the morphemes added to the end of words. Unlike prefixes and infixes, most suffixes change the grammatical category (part of speech) of the words they are added to. This is why most suffixes are called *derivational morphemes* and the words formed with them are called *derived words*. Examples of suffixes are: -ment, -hood, -ize, -ful and -ward as in employment, childhood, popularize, useful and westward respectively.

2. **Compounding:** This is the process of forming new words by combining two or more separate words (bases). A word so formed is called 'compound'. We propose three types of compounds: *block compounds, hyphenated compounds* and *open compounds*. Block compounds are written as a single orthographic word such as airtime, footprint, textbook, handwriting, etc. On the other hand,

hyphenated compounds contain a hyphen e.g. foot-dragging, self-control, bitter-sweet, story-telling, etc. Open compounds appear as separate words, such as washing machine, firing squad, cooking gas, walking stick, etc. When in doubt, consult a good dictionary of English to know when a compound should be block, hyphenated or open. Compounds may be nouns such as father-in-law, carry-over, firing squad, etc; they may be adjectives e.g. hard-working, lion-hearted, good-for-nothing, etc; they may be verbs such as baby-sit, sleep-walk, gainsay, etc and they may be adverbs e.g. non-stop, inside out, willy-nilly, etc.

3. **Conversion:** This refers to the process of forming a new word by changing the grammatical class of an existing word. The new word class thus becomes a new word. For instance, the following words, which are normally nouns, can also be used as verbs, depending on their context of use: bottle, can, butter, cement, increase, answer, beat, change, drink, fight, end, master, etc.

4. **Blending:** Here, parts of two separate words are combined to make another word. This is typically done by joining the beginning of one word to the end of another e.g. brunch (breakfast + lunch), edutainment (education + entertainment), motel (motor + hotel), telecast (television + broadcast), etc. A word resulting from this process is a 'blend'. Rarely though, blends can also result from the first part of two words as in forex (foreign + exchange).

5. **Clipping:** This occurs when a word of more than one syllable is shortened or reduced to create another word. The reduction may occur at the beginning of a word as in 'phone' (telephone), 'plane' (aeroplane); it may occur at the end of a word as in 'photo' (photograph), 'ad' (advertisement), 'bra' (for brassiere), 'tele' (for television), 'fridge' (for refrigerator) and it may be at both ends of a word as in 'flu' (for influenza), etc. Names are usually shortened through clipping e.g. Shola (Olushola), Alex (Alexander), Beth or Liz (Elizabeth). Clipping is a feature of informal language.

6. **Acronymy:** This refers to the process of creating acronyms. An acronym is a word formed from the initial letters of a group of

words. Acronyms are sometimes alphabetized such as NTA (Nigerian Television Authority), ESL (English as a Second Language) and, as such, they are called 'alphabetisms' (Quirk & Greenbaum, 449). They may also be called *alphabetic acronyms*. But more typically, acronyms are pronounced as single words e.g. UNESCO (United Nations Educational, Scientific and Cultural Organization), WAEC (West African Examinations Council) etc. These may be called *pronounceable acronyms*. Some linguists refer to alphabetic acronyms as 'abbreviations' and pronounceable acronyms as 'acronyms' (See Swan, 2). Short forms of words such as Mr, e.g., St, are also acronyms. Acronyms are normally separated with full stops (also called 'periods') in American English but they are not in modern British English.

7. **Coinage:** This is also known as *neologism*. It is the invention of totally new words or assigning of new meanings to existing words. An expression resulting from this is also called 'coinage' or 'neologism'. Coinages are usually occasioned by social changes /

development or the inadequacy of existing lexemes to express new ideas (Odebunmi, 48). For example, words such as mouse, boot, windows, software, desktop, cybersecurity, download, etc were coined with the invention of computer technology. Coinages in Nigerian English include bean cake, go slow, bush meat, area boy, yahoo boy, 419, etc.

8. **Reduplication:** This is a compounding process of creating words in which a word is repeated either with slight changes or with no changes at all. Words formed through this process are called 'reduplicatives'. Reduplicatives resulting from slight changes are 'partial reduplicatives' while those resulting from exact repetition of the same word are 'total reduplicatives' (Adedimeji & Alabi, 41). Examples of partial reduplicatives are: walkie-talkie, criss-cross, see-saw, tick-tock, tip-top, wishy-washy, hanky-panky, helter-skelter, hocus-pocus, willy-nilly, etc while those of total reduplicatives are: goody-goody, tom-tom, chin-chin, etc.

9. **Backformation:** Here, a word of one type (usually a noun) is reduced to form another word of a different type (usually a

verb). It could, therefore, be said that the two morphological processes of clipping and conversion are involved in backformation. Backformed words include televise (from television), opt (from option), enthuse (from enthusiasm), liaise (from liaison), revise (from revision), etc.

10. **Borrowing:** It is the act of taking a word from one language and adding it to the vocabulary of another language, with or without alteration to its spelling and pronunciation. Borrowing is a common feature of languages as no language is completely independent or 'pure'. In relation to English, Medubi (10) observed that '… there is hardly any major language that has not contributed to the potpourri of Modern Standard English'. A word so borrowed is called 'loan word' e.g. alcohol (from Arabic), boss (from Dutch), robot (from Czech), tea (from Chinese), fiancé (from French), tycoon (from Japanese), mosquito (from Spanish), etc.

Analysis
Research Question 1:
What morphological processes were involved in the creation of 'COVID-19'

and its variants?

Please, note that the number in brackets after the morphological processes below is meant to determine the number of times that each of them is used or appears in the analysis. This is called frequency and it is the concern of Research Question 2.

Analysis of 'COVID-19'
1. **Acronymy (1):** 'COVID-19' is the acronym created from 'coronavirus disease 2019'. To create 'COVID', 'CO', the first two letters of 'corona', was combined with 'VI', the first two letters of 'virus', and 'D', the first letter of 'disease'. The number '19' is the contraction for '2019', the year the disease evolved. In addition, this is a pronounceable acronym since it can be pronounced like a word. This shows that acronymy is involved in the formation of the word 'COVID-19'.

2. **Blending (1):** We should not forget that in blending, parts of two or more words are combined together. Thus, in the creation of 'COVID-19', 'CO' being part of 'corona', 'VI' being part of 'virus', 'D' being part of 'disease' and '19' being part of '2019' were blended together. However, we should

note that this is a rare case of blending such as we have in 'forex' whereby the first two parts of the words concerned were blended, rather than the first part of one and the last part of another as we have in 'brunch'.

3. **Coinage (1):** The word 'COVID-19' is a new lexeme in the English lexicon. Even in the medical profession where words such as 'coronavirus' were known before now, never was there anything as 'COVID-19' until 11th February, 2020 when the World Health Organization announced the name for 'coronavirus disease'. Its invention can, therefore, be said to be a coinage.

4. **Compounding (1):** One of the methods of forming compounds is the use of hyphenation and such compounds are called hyphenated compounds. The use of a hyphen before the contraction for the year '2019' (-19), therefore, makes it a hyphenated compound.

Analysis of 'Coronavirus Disease 2019'
1. **Coinage (2):** The expression 'coronavirus disease 2019' is a coinage; although the word 'coronavirus' existed before now, it was not known by most people as it is known today. It was only known by medical practitioners who are less than 1% of the world's population, compared to now that at least 90% of the world's population from all walks of life – young and old alike – know it. This state of ignorance of the name by most people qualifies it for a coinage. Also, the addition of its year of emergence (2019) to the name differentiates it from the ordinary 'coronavirus' which was known in medical circles before now.

2. **Compounding (2):** Two of the types of compounds that we earlier explained are identifiable in the creation of 'coronavirus disease 2019'. First, with the combination of the two separate words 'corona' and 'virus' as a single word, we have block compounding. Secondly, there are two instances of open compound in the expression. There is one between 'coronavirus' and 'disease' and there is another one between 'disease' and '2019'.

Analysis of 'Coronavirus Disease'
1. **Coinage (3):** Like 'coronavirus disease 2019', 'coronavirus disease' was never known by most people until December, 2019 when the pandemic emerged. Even

among medical experts, only the word 'coronavirus' was known because then, it had not become an infection of global impact as it is today. It is its present status as a disease that necessitated the addition of the word 'disease' to describe it. 'Coronavirus disease' can, therefore, be regarded as a word coined by medical experts to describe the new disease.

2. **Compounding (3):** The expression 'coronavirus disease' is a compound and it contains two of the types of compound that we have discussed. First, to create it, two separate words, 'corona' and 'virus' were combined. This is a block compound because it is not hyphenated. Also, we have an open compound with the addition of 'disease' to 'coronavirus' because a space separates them.

Analysis of 'Coronavirus'

1. **Coinage (4):** As with 'coronavirus disease 2019' and 'coronavirus disease', the word 'coronavirus' is a coinage. However, unlike 'coronavirus disease 2019', the creation of 'coronavirus' does not include the word 'disease' and the year of its emergence, and unlike 'coronavirus disease', it does not include 'disease'. Rather, the name of the causal organism (a

virus) is used as an alternative for the name of the pandemic.

2. **Compounding (4):** 'Coronavirus' was formed by compounding the two words 'corona' and 'virus' together as a single word without any space or hyphen in-between them. The word 'coronavirus', therefore, is a block compound.

Analysis of 'Corona'

1. **Coinage (5):** It is important to note, first of all, that 'corona' is a Nigerian English expression for 'coronavirus disease' because it is used only by Nigerians and maybe some other Africans. It is, therefore, a coined expression in Nigerian English. From personal observation, the use of 'corona' cuts across different strata of Nigerian speakers of English.

2. **Clipping (1):** The word 'coronavirus' was reduced from its conventional full form to have 'corona' in Nigerian English. This reduction is clipping.

Analysis of 'Coro'

1. **Coinage (6):** We should note that the word 'coro' is another expression for coronavirus disease in Nigerian English. From personal observation, it is common among Banjo's Variety I and Variety II

speakers of English in Nigeria (Adegbite, 40) who are mostly primary school leavers and secondary school graduates respectively. It is also sometimes used informally by Banjo's Variety III speakers of English in Nigeria who are mostly university graduates. However, it is rarely used by Variety IV speakers of English in Nigeria who are either educated in Britain or America. 'Coro' is, therefore, a coinage used predominantly by Banjo's Varieties I and II speakers of Nigerian English.

2. **Clipping (2):** 'Coro' is an extreme case of clipping involving further reduction from 'corona'. This is the type of clipping involved in the creation of 'ad' which was reduced first from 'advertisement' to 'advert' and then from 'advert' to 'ad'.

From the analysis above, we can see that the following morphological processes were involved in the creation of 'COVID-19' and its variants:

1. Coinage
2. Compounding
3. Clipping
4. Acronymy
5. Blending

Research Question 2: Which of the morphological processes had the greatest impact in the formation of 'COVID-19' and its variants?

S.N.	Morphological Process	Frequency	Percentage
1.	Coinage	6	42.9
2.	Compounding	4	28.6
3.	Clipping	2	14.3
4.	Acronymy	1	7.1
5.	Blending	1	7.1
	Total	**14**	**100**

The table above shows the five morphological processes used in the creation of 'COVID-19' and its variants, the number of times each of them features in our analysis and, finally, their percentages. Out of these, coinage features six times in the analysis and this gives 42.9%; compounding features four times making 28.6%; clipping appears two times amounting to 14.4% and each of acronymy and blending appears once accounting for 7.1%. This shows that coinage, with the highest 42.9%, is the most impactful morphological process in

the formation of 'COVID-19' and its variants.

Conclusion

In this paper, we have seen that 'COVID-19' and its variants i.e. 'coronavirus disease 2019', 'coronavirus disease', 'coronavirus', 'corona' and 'coro' are words of interesting linguistic implications. Five morphological processes were employed in their creation and these have been analyzed above. In addition, we have seen that coinage (also known as *neologism*) had the greatest impact in the creation of the words. These lexical items have been created by medical experts who are presumably ignorant of the word formation processes in linguistics. However, the job of linguists is to unravel the linguistic mystery behind their creation for better appreciation of the words. This is what we have done here.

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Clause as Representation in Donald Trump's Letter to the World Health Organisation on COVID-19

BIBIAN UGOALA & OLADIMEJI OLANIYI

Abstract

This paper investigates lexical interconnectedness and meaning in the letter by Donald Trump to the World Health Organisation, amidst the COVID-19 pandemic. The paper examines the process types in the metafunctions of Donald Trump's choice of language to reveal the clause types deployed to reveal his feelings. Ten sampled sentences from the letter were analysed using the provisions of the Systemic Functional Linguistics (SFL) by Halliday (1994), by looking the processes and circumstances under the ideational, interpersonal and textual functions, such utterances perform in the overall meaning-making relationships in a clause structure. The study concludes that there is a preponderant use of the logical subject by Donald Trump. There is also a frequent use of the verb-Processes and the Circumstances in the letter. These multiple occurrences inform and justify Halliday's claim of Clause as Representation. We find that the Goal in the Circumstance is usually time, place or person-specific. The deictic nature of these elements are evident in Donald Trump's focus on "Wuhan", "China", "public health concerns, and "rest of the world" in his letter while the processes of "communication" or non-communication of "credible reports" from the WHO made the transitivity process a worthy structural topic of investigation.

Keywords: COVID-19, President Donald Trump, World Health Organisation, Transitivity, Process, Participant and Circumstance, Systemic Functional Linguistics

Structured practitioners notes

The clause is the nucleus of representing intentions and meaning in language usage. This has been established and demonstrated in a myriad of linguistic studies. What remains uncertain is how Donald Trump construed his message in a letter to the World Health Organisation using the clause. This study thus holds that understanding meanings and intentions is

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an upshot of understanding elements of the clause structure and its application. **The** use of logical subject, verb-processes and the Circumstances is the thrust of meaning making. Learners and users of language thus need a good understanding of these for proper understanding of the study text and language use generally.

Introduction

Language is hardly ever used in a vacuum, but in a context. It is affected although by certain linguistic and social variables which the language user is exposed to. Language according to (Halliday, *Language as Social Semiotic* 4) is "as it is because of the functions it has evolved to serve in people's lives"; to which can be added, and "society as it because of the social functions language has enabled it to perform". Language in the world is thus viewed as a co-evolutionary term, not only by mirroring society but also acting as intermediary between social life and the individual minds. Halliday (1978a) mentions three aspects of the co-evolutionary relationship between language and society as ontogenesis, logogenesis and phylogenesis (Martin and Painter 49). These three components work together in a chicken-and-egg fashion. Ontogenesis is

the development of language as a social phenomenon in the individual child, the process of learning how to mean (Halliday 1973), the internalization of joint activity in the formation of the individual mind; logogenesis is the development of meanings in ongoing discourse, the constant negotiation and recalibration of experiential and interpersonal understandings in *viva voce,* while phylogenesis is the process by which the language system as an abstract whole is continually perturbed by such ongoing logogenesis and the effects of this on the ontogenesis of the mass of individuals who, as a distributed system, comprise society (cf. Martin 1992). In any investigation into a text either written or spoken, two pursuits are involved: choice of words and meaning.

At the most basic level, then, discourse analysis is concerned with logogenesis, with the creation of texts (written or spoken), the progression of meanings (both experiential and interpersonal) that they display, and the textual devices which render them cohesive and which signal their progression. At the interpersonal level,

correspondences in form of written letters as written texts are used for interpersonal communication of varying information and purposes. This paper takes a discourse approach to the study of clauses as representations of exchanges in the letter written to the World Health Organization, hereafter (WHO) by the President of America, Donald Trump, over the attitude and reaction of the WHO to the Covid-19 pandemic. There are other meaning and word-choices-related theories and approaches which could be used in explaining Donald Trump's letter to the WHO, but the Systemic Functional Linguistic approach was favoured because of the involvement of a personality whose choices of words may represent him. Of course, (Halliday, *Functional Grammar* 106) avers that "language choices enable human beings build a mental picture of reality, to make sense of what goes on around them and inside them". Therefore, since the clause plays a central role, because it embodies a general principle for modelling experience – namely the principle that reality is made up of processes, the letter to the WHO, is a specimen which can be

examined for meaning and word choices in the parlance of their functionality. The grammatical system by which the processes in written texts such as Donald Trump's letter to the WHO can be achieved is transitivity. Transitivity system construes the world of experience into a manageable set of process types. The objectives of this paper are: to examine the process types in the metafunctional picture of Donald Trump's language choices; to reveal the clause types deployed by President Donald Trump in the samples analysed in this study to see how he revealed his feelings. The Corona virus pandemic which necessitated President Donald Trump's letter investigated in this study broke out in the latter part of 2019. On 11th February 2020, it was "officially renamed as Covid-19" (Hafeez et al. 116). The virus, which allegedly broke out in Wuhan, China's 7th most populous city, spread like wild fire across several countries across the world. It has been reported that the epidemic "killed more than eighteen hundred and infected over seventy thousand individuals within the first fifty days of the epidemic" (Shereen et al. 92). The virus,

mostly carried by human beings, is believed to be airborne.

The virus causes "respiratory infections ranging from the common cold to more severe diseases such as Middle East Respiratory Syndrome (MERS) and Severe Acute Respiratory Syndrome (SARS)" (ibid). Because the symptoms of the disease are very common symptoms, carriers of the disease may not even be aware that they have been infected until they have undergone a laboratory test for the virus. As of 10th August, 2020, the World Health Organisation reports that, "Overall, there have been over 19.7 million confirmed COVID-19 cases, including more than 720 000 deaths, reported to WHO through the week ending 9 August" (WHO Report), with the United States having the highest number of deaths from the disease. Thus, the responses of the government of the United States are worthy of academic considerations.

Apart from the severe health challenges cum fear that COVID-19 has on humanity, it has also been having very serious negative impacts on the global economy generally. According to Boissay and Rungcharoenkitkul, "the COVID-19 pandemic is not only the most serious global health crisis since the 1918 Great Influenza (Spanish flu), but it is set to become one of the most economically costly pandemics in recent history (2)." Therefore, Maliszewska and Mensbrugghe identify four major problems the pandemic will cause globally. These are "(i) the direct impact of a reduction in employment; (ii) the increase in costs of international transactions; (iii) the sharp drop in travel; and (iv) the decline in demand for services that require proximity between people" (2). Looking at these problems, it is certain that they are mostly financial.

Based on the severe effects of the pandemic on both health and economic sides of life, different governments of the world have been taking measures to combat the virus. The United States, for instance, has put in place several measures to curb the spread of the virus and her president has issued several statements on the state of the virus. Based on the foregoing, the virus is indeed a global challenge that must be given universal attention by all and sundry including linguists.

Systemic Functional Linguistics

Systemic Functional Linguistics was all the idea of J.R. Firth and later developed by Michael Alexander Kirkwood Halliday. SFL maps the choices available in any language variety using its representation tool of a "system network". It is functional grammar because it evolved under pressure of the functions that the language system must serve. SFG is a component of three metafunctions: Ideational, Interpersonal and Textual. Since Halliday's grammar is functional and systemic, the grammar is specifically concerned with wordings, or a resource for creating meaning through the agency of wording. Grammar creates meaning which is made by language. The three language metafunctions according to Halliday, can occur individually in texts and can also occur simultaneously in texts.

Ideational, Interpersonal and Textual Functions

The literature of the Systemic Functional Grammar (SFG) is accessible in Halliday (1978, 1994) and (2019) among other publications. Systemic Functional Linguistics is functional and semantic rather than formal and syntactic in its orientation (see Matthiessen, Teruya and Lam, 2010). Ideational function is language concerned with building and maintaining a theory of experience. It is evident in the use of language to express content, such as the conveying of messages and the communication of information. Ideational function bifurcates into two: experiential and logical. The experiential sub-component is the use of language to refer to people, things, places, actions, events, qualities and circumstances.

Interpersonal Function is concerned with the use of language to establish and maintain social relations. Textual function relates language to itself in its context of use. It is the aspect of the grammar of language that organizes language in use as text. In a text, there are theme and Rheme. While theme is the part that occupies the first position, Rheme is the carrier of the message of the clause (Halliday, *Functional Grammar*).

According to (Halliday, *Functional Grammar* 106): "reality is made up of processes of going on, happening, doing, sensing, meaning,

being and becoming" Transitivity focuses on each clause in the text, "asking who are the actors, who are the acted upon, and what processes are involved in that action" (Matthiessen 66).

2.2   Transitivity Analysis: Process, Participant and Circumstance

Halliday (1994) notes that in a clause or sentence, a process consists, in principle, of three components: the process itself, participants in the process and circumstances associated with the process. The concepts of process, participant and circumstance are semantic categories which explain in the most general way how phenomena of the real world are represented as linguistic structures (Halliday, *Functional Grammar* 109). The transitivity system proposed by Halliday is composed of three main types of processes among others as material, mental and relational processes, while the minor others include behavioural, verbal and existential processes (Halliday, *Functional Grammar* 109-145). As there are processes, there are participant functions in the English clause. Halliday (Ibid) groups them into two general functions common to all

clauses: the Beneficiary and the Range. The two are the 'oblique' or 'indirect' participants, "which in earlier stages of the language typically required an oblique case and/or a preposition. Also, unlike the direct participants, they could not conflate with the Subject function in the mood system" (Halliday, *Functional Grammar* 144). The Beneficiary is the one to whom the process is said to take place. It appears in material and verbal processes, and occasionally in relational. In material process, the Beneficiary is either Recipient or Client. Normally, the Recipient occurs in a clause which is 'effective' with two direct participants and with a Goal; the Goal represents the 'goods'. The Receiver is often present in verbal process clauses where the sense is that of a causative mental process.

For example, the construction: "I gave my love a ring that has no end", has 'an actor' in "I", a material process in "gave", a Beneficiary as recipient in "my love" and "a ring that has no end" as a Goal.

A "circumstance" on its part is a process that has become parasitic on another process. Instead of standing on its own, it serves as an expansion of

something else. Most circumstantials can be derived from the three types of relational process; the largest group, not surprisingly, from that type of relational process for which the label "circumstance" is used. Two circumstantials of Extent and Location form a four-term set as Spatial and Temporal elements of Distance, Duration, Place and Time (Halliday, *Functional Grammar* 152). Previous non-functional knowledge of structural grammar indicated "circumstance" as the "prepositional group" and the "adjunct" with pertinent conditionals. These functional elements of Halliday (1994, 2005) form the framework of this study and will be demonstrated shortly in Donald Trump's letter to the WHO.

Method of Data analysis

Ten clauses which act as samples were extracted from President Donald Trump's letter to the WHO. The letter was downloaded from the internet. Using the concepts of "participants", "processes" and "circumstances" under the three language metatfunctions as espoused by Halliday's SFT, the excerpts are analysed to reveal the meaning embedded in the utterances. The extracts are italicized and labeled as text 1, text 2, and text 3 and so on. Investigations in this study focus on the interrelationships of the participants, processes and the goals in clause structures as representations of communicative properties. The degree of transitivity of the structures affects the prominence of the agents, the processes, goals and participants as the cases may be. We shall see this shortly in the analysis.

Data Presentation

Preamble: His Excellency Dr. Tedros Adhanom Ghebreyesus, Director-General of the World Health Organization, Geneva, Switzerland

The letter opens with the vocatives as presented above, addressed to the D-G of the World Health Organisation.

Text 1: On April 14, 2020, I suspended the United States' contributions to the World Health Organization pending an investigation by my Administration of the organization's failed response to the COVID-19 outbreak

Clausal representation in each text:

Table 1: Clause representation of text 1

S/N	Circumstance	Participant	Process	Circumstance
T.1	On April 14, 2020	I (Donald Trump)	suspended	US contributions to the WHO …
Type	Temporal	Actor	Material process	Goal/Range: entity

Text 1 is a poignant outburst from the president of America, who declared on the 14th day of April, 2020 that he had suspended the financial contribution of the United States of America to the coffers of the World Health Organization; pending the investigation by Trump's administration of the failed response to the Covid-19 by the WHO. The transitivity structure of circumstance, participant, process and then circumstance featured in his letter. The structure in text 1 is a complete rendition of the transitivity process of clausal representation of the real world of a proactive measure taken by Donald Trump.

Text 2a: *This review has confirmed many of the serious concerns I raised last month and*

Text 2b: *identified others that the World Health Organization should have addressed, especially the World Health Organization's alarming lack of independence from the People's Republic of China. Based on this review, we now know the following*:

Table 2: Clause representation of text 2

S/N	Participant	Process	Circumstance	Circumstance
T.2a	This review	has confirmed	many of the serious concerns I raised	last month
Type	Goal/Theme	Material process	Value/identifier	Temporal

S/N	Process	Participant	Circumstance	Circumstance
T.2b	…identified	…others that the WHO should have addressed	…especially the WHO's alarming lack of independence	…from the People's Republic of China
Type	Relational process / having identity	Goal/subject	Value/Identifier	Spatial

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Text 2 uncloaks the concerns which the president peaked when he wrote to the D-G of the WHO. In text 2b, he identified other concerns such as lack of independence of the WHO from the People's Republic of China. The Process and the multiple Circumstances hit the nail on the head in that sample: "…confirmed the lack of independence from the People's Republic of China". The analysis shows that the Process is actually the representation of the verb-form which actually conveys the meaning in a sentence. The purpose of the statement is the act of identifying or confirming the inadequacy of the WHO. The Goal is represented in the clauses which express the dependence of WHO on China before it can take proactive actions which should have prevented the pandemic.

Text 3: *The World Health Organization consistently ignored credible reports of the virus spreading in Wuhan in early December 2019 or even earlier, including reports from the Lancet medical journal*

Table 3: Clause representation of text 3

S/N	Participant	Process	Circumstance	Circumstance
T.3	The World Health Organization	(consistently) ignored	credible reports of the virus spreading…	In Wuhan in early December, 2019
Type	Actor	Material process	Goal/theme	Spatio-temporal process

Sample 3 above, makes the Participant prominent in the action of ignoring credible reports of the coronavirus consistently. The Process transits smoothly into the Circumstance which manifests as a set Goal of the structure and another element of Circumstance which is a spatio-temporal marker beginning with a space, "in Wuhan" and a time, "in early December…" deixis. It is important to note that the functional Material Process is the type of action performed by the Participant unlike the Mental processes. We have deliberately put the adverbial "consistently" in parenthesis to indicate that it is an optional component of the structure, although it contributes greatly to the clausal representations in the structure for meaning making.

Text 4: *The World Health Organization failed to independently investigate credible reports that conflicted directly*   *with the Chinese government's official accounts, even those that came from sources within Wuhan itself.*

S/N	Participant	Process	Circumstance	Circumstance
T.4	The WHO	failed to independently investigate	credible reports that conflicted directly with the Chinese government's official accounts …	even those that came from sources within Wuhan itself…
Type	Actor	process Material	Goal	Goal

Table 4. Clause representation of text 4

The order of transitivity is maintained in text 4 above. The Participant is the WHO while the action is also the Material Process of a failure to act by investigating the reports that conflicted with those from China about the coronavirus spreading in Wuhan. Thus, the Goal in text 4 translates what was to be investigated by WHO but which the organization failed to do.

Text 5: *By no later than December 30, 2019, the World Health Organization office in Beijing knew that there was a "major public health" concern in Wuhan.*

S/N	Circumstance	Participant	Process	Circumstance
T.5	By no later than December 30, 2019	the WHO office in Beijing	Knew	that there was a major public health concern in Wuhan
Type	temporal marker	Actor	sensing/ mental process	Goal

Table 5 Clause representation of text 5

The fifth text is one with the Circumstance appearing earlier than the Participant, Process and the latter Circumstance. This is similar to the functional structure of ASPA instead of the SPCA structure in Systemic Grammar. The Circumstance in this case, is a temporal marker which is followed by the Actor and a Mental Process. The Circumstance which ends the statement is the Goal of the speaker for writing the letter. "That there was a major public health concern in Wuhan".

Text 6: *By the next day, Taiwanese authorities had communicated information to the World Health Organization indicating human-to-human transmission of a new virus.*

Table 6: Clause representation of text 6

S/N	Circumstance	Participant	Process	Circumstance
T.6	By the next day	**T**aiwanese authorities	had communicated	**In**formation to the WHO…
Type	Temporal	**Actor**	Material process	Goal

The sixth text is similar to the fifth by the structural arrangement. The order of PPCC is re-ordered as CPPC where the first C as above is the 'Circumstance,' the P is the Participant, the P as Process and the last C as Circumstance. The initial Circumstance in T6 is a temporal marker while the Participant is represented by the Taiwanese authorities as Actor while the action performed by these people is described as the Material Process with the specific Goal of informing the WHO.

Text 7: *Yet the World Health Organization chose not to share any of this critical information with the rest of the world, probably for political reasons.*

Table 7: Clause representation of text 7

S/N	Participant	Process	Circumstance	Circumstance
T.7	**…the** WHO	chose not to share	any of this critical information	With the rest of the world…
Type	Actor	**mental** process	**Goal**	**Re**lational/ manner

Text 7 is a conforming one to the PPCC. The Participant Actor is the WHO while the action in the clause is a Mental Process which transits to the Goal of "this critical information" and then projects onto the relational Circumstance of manner just like an adverbial.

Text 8: *The World Health Organization has repeatedly made claims about the coronavirus that were either grossly inaccurate or misleading.*

Table 8. Clause representation of text 8

S/N	Participant	Process	Circumstance	Circumstance
T.8	The WHO	has repeatedly made claims	about the coronavirus	that were either grossly inaccurate or misleading
Type	Actor	Material process	Goal	Goal

Text 8 also conforms to the PPCC order with the WHO as Participant, the Material Process as the claims repeatedly made by the WHO where the Goals are the Corona virus and the adequacy or inadequacy of the claims.

Text 9: *You did not mention that China had, by then, silenced or punished several doctors for speaking out about the virus and restricted Chinese institutions from publishing information about it.*

Table 9: Clause representation of text 9

S/N	Participant	Process	Circumstance	Circumstance
T.9	You	did not mention	that …China had by then silenced or punished several doctors	for speaking out about the virus and restricted Chinese institutions
Type	Actor	negative material process	Goal	Reason

Text 9 also is a conforming statement to the PPCC order. The Director-General of the World Health Organization is referred to as the "YOU" while the material process has a negative Material Process function of failure or negligence of duty on the part of the D-G. The Circumstance of the Goal and reason are the targets of the speaker. The projection of the structure evolving from the Participant is aimed at dwelling on the coronavirus, China and the refusal of the WHO to alert the world in time.

Text 10: *It is clear the repeated missteps by you and your organization in responding to the pandemic have been extremely costly for the world.*

Table 10: Clause representation of text 10

S/N	Participant	Process	Circumstance	Circumstance
T.10	It is clear...the repeated missteps by you and your organization…	have been extremely	Costly	For the world
Type	Carrier	Intensive	Attributive	Extent

The group representing the Participant clause is a Carrier. In other words, the inaction of the WHO is representative of the Process of sensing which transits to certain Attributive Circumstance and the Extent of the Circumstance which is world-based. The transitivity processes from Text 1-10 have revealed a number of ideas about the functionality of the clausal representations especially its contribution and determination of word choices and meaning making. The findings are discussed subsequently. However, the letter ends with a closing remark which states that "the only way forward for the World Health Organization is if it can actually demonstrate independence from China. "I cannot allow American taxpayer dollars to continue to finance an organization that, in its present state, is so clearly not serving America's interests."

Frequency of the Clausal Representations

The tables above have aided in showing the picture of the clauses as representations in the letter written by Donald Trump to the World Health Organisation. The implications of the occurrences will inform our conclusion in this study. The clause types examined include the varieties of participants namely: Actor, Agent and the goal as participant in some cases; varieties of processes in the categories of Material, Mental and Relational processes and varieties of processes under Circumstance include Goal, Spatio-temporal, Attributive and Extent of the processes. The Actor is the performer of the processes. The Agent is in the middle of the processes while the Goal is the nominal group or clause at the centre of the event. For the processes, the Material processes are the actual acts of *doing* or performing while the mental processes are the acts in *sensing* or feeling. The relational process has to do with the experiences of identity and the identified. The Goal in the circumstance comprises a group in the adjuncts or complements while the deixis of time and space are represented by the spatio-temporal clause representation. When a clause represents an achievement or attainment, it is attributive and the adjunct of Reason is represented by the term, Extent. The initial summative analysis appears as follows:

Table 11: Percentage Distribution of Clausal representations

Clause Type	The grammar of experience and types of process in Donald Trump's Letter to the World Health Organisation				Total (%)	
Participants	Actor	Agent	Goal			
	70%	NA	10%		80	**%**
Process	Relational	Material	Mental			
	10%	70%	20%		100	**%**
Circumstance	Goal	Spacio-temporal	Attributive	Extent		
	60%	20%	10%	10%	100	**%**

In the letter, we sampled ten salient independent clauses and examined them along the lines of the typology and the bifurcating categories. The categories which surfaced in Donald Trump's letter summed up to seventy percent (70%) from the entire samples. Thus, eighty percent (80%) of participating presence was recorded unlike the Processes where the Relational, Material and Mental processes outnumbered the Participants. Dittoing the processes is the Circumstance group of Goal, Space and Time as well as the Attributive and Eventful representations with higher percentages relative to the Participant clauses. This disparity is not without implications for the letter-writer's choices for meaning. The chart below further gives a pictorial representation of the calculated frequency of clauses in percentages.
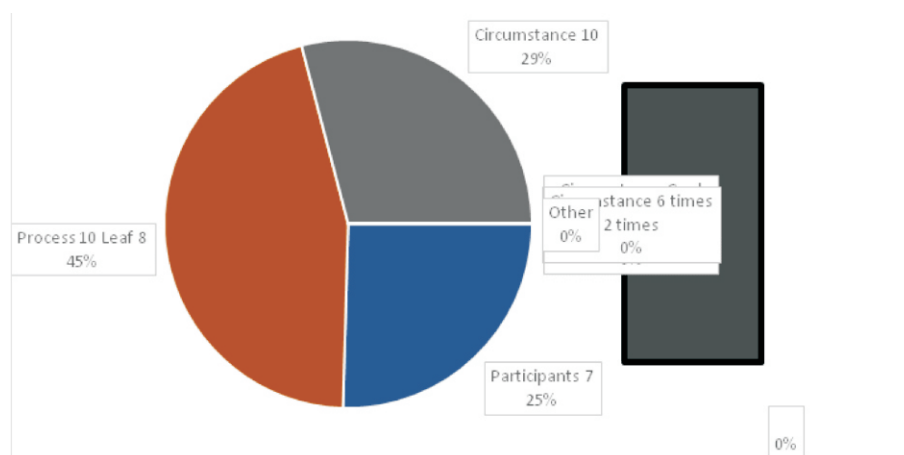
Figure 1: Chart of Clausal representations of the transitivity experiences

There are three clauses as representation in the chart above. As mentioned earlier in table 11, above, on a hundred percent scale, Processes appeared most time than Circumstance which appeared more time than Participants. The implication as stated earlier above is that "verb forms" in whatever kind of functionality is more important for meaning-making in a sentence. The clearer picture of these occurrences has been painted below in a separated pie chart.

Frequency in Degrees of Clause as Representation in Donald Trump's Letter to the WHO

0%

105, 30%   90, 25%

162, 45%

■ Participants   ■ Process   ■ Circumstance
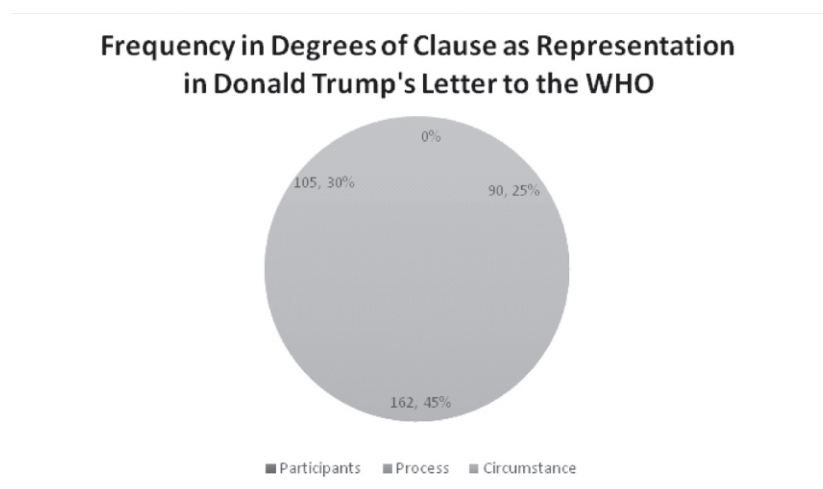
Figure 2: Pie chart of the Clausal representations of the transitivity analysis

The sizes of the pies in figure 2 have been coloured in blue, ash and orange. The Process and Circumstance are bigger in sizes than the participants. From the reading by the chart programme, participants have been relevant only by 25% making 90° in the pie chart, while the circumstances and the processes have proven to be more relevant by occurring 105° and 162° in 30% and 45% values respectively. What is important to us in this paper is that the verb forms dominate any discourse contexts for meaningful exchange between discourse participants. This is an indication that Donald Trump performed more action in using clauses to communicate his impression of the WHO to the Director-General and the world at large. The implications of these occurrences have been discussed under the discussion of findings and the concluding paragraphs of this article.

Findings and conclusion

The major findings from our discussions so far in this article are in three categories. First, is the category of choice, while the second is in the category of meaning. The third is the purposeful functional value of the transitivity processes. The choice indicated here has to do with conformity to the paradigm of the systemic structure same also with the meaningfulness of the systemicity of the clausal representations. The functions as well are spelt out on the basis of the nomenclatures which they share with the general gamut of Halliday's systemic grammar. Thus, Participants or Actors in the subject positions throughout the sampled texts played a similar role as the grammatical subjects of Halliday's grammar. Corroboratively, the Processes represent the actions performed or sensed by the Participants through which meaning is made. The present analyses of Donald Trump's observation of the Hallidayan clause structure in the Circumstance category goes to show that the concepts of process, participant and circumstance are semantic categories which explain in the most general way how phenomena of the real world are represented in linguistic structures.

The obvious transcendence of the processes and the circumstances in the statistics above in Figures 1 and 2 retain implications for structural linguistics. Likewise, are the Participants in the sampled texts. A critical look at the choices made by Donald Trump has revealed that in text 1, the Actor (Donald Trump) is a Logical subject and so, a Participant in the transition. In text 2, the subject (…This review…) is thematic and thus, a psychological subject. In text 3, the Actor (The WHO) is thematic but qualifies to be a Logical subject. In text 4, the subject (The WHO) is grammatical, while in text 5, the subject (The WHO) is grammatical. The sixth text has an Actor Participant (Taiwanese authorities) which is a Logical subject. Texts, 7, 8 and 9 refer to the WHO playing a role in the processes and representing Logical subjects. The tenth subject is a subject as exchange representing the WHO's missteps according to Donald Trump. In sum, there are six (6) Logical subjects, three (3) Grammatical subjects and one (1) Psychological subject.

On the whole, there is a sense in which the preponderance of the Logical subject as used by Donald Trump informs and justifies Halliday's claim of Clause as Representation. Whereas we have sought to investigate if the statements are structurally grammatical, psychological or logical in this study, there was no way to fault Halliday's position of the designation of the clauses as "message", "exchange" and "representation". More of the Logical subjects featured as representative clauses in the hope that the transitive nature of the subjects will contribute immensely to the meanings of each structure. What does the higher frequency of Processes and Circumstance portend in this study? It is an indication that the message is imbued in the rheme rather than in the theme. While the theme is the element which serves as the point of departure of the message and that with which the clause is concerned, the Rheme (a terminology of the Prague school) is the "remainder of the message where the theme is developed (cf, Halliday 37)". In a clearer term, the Goal in the Circumstance is usually time, place or person-specific. The deictic nature of these elements are evident in Donald Trump's focus on "Wuhan", "China", "public health concerns, and "rest of the world" in his letter while the processes of "communication" or non-communication of "credible reports" from the WHO made the transitivity process a worthy structural topic of investigation, using Donald Trump's letter to the World Health Organization.

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Appendix
DONALD TRUMP's LETTER TO WORLD HEALTH ORGANIZATION (WHO).

The White House
Washington
May 18, 2020

His Excellency Dr. Tedros Adhanom Ghebreyesus Director-General of the World Health Organization Geneva, Switzerland

Dear Dr Tedros:

On April 14, 2020, I suspended United States contributions to the World Health Organization pending an investigation by my Administration of the organization's failed response to the COVID-19 outbreak. This review has confirmed many of the serious concerns I raised last month and identified others that the World Health Organization should have addressed, especially the World Health Organization's alarming lack of independence from the People's Republic of China. Based on this review, we now know the following:

The World Health Organization consistently ignored credible reports of the virus spreading in Wuhan in early December 2019 or even earlier, including reports from the Lancet medical journal. The World Health Organization failed to independently investigate credible reports that conflicted directly with the Chinese government's official accounts, even those that came from sources within Wuhan itself.

By no later than December 30, 2019, the World Health Organization office in Beijing knew that there was a "major public health" concern in Wuhan. Between December 26 and December 30, China's media highlighted evidence of a new virus emerging from Wuhan, based on patient data sent to multiple Chinese genomics companies. Additionally, during this period, Dr. Zhang Jixian, a doctor from Hubei Provincial Hospital of Integrated Chinese and Western Medicine, told China's health authorities that a new coronavirus was causing a novel disease that was, at the time, afflicting approximately 180 patients.

By the next day, Taiwanese authorities had communicated information to the World Health Organization indicating human-to-human transmission of a new virus. Yet the World Health Organization chose not to share any of this critical information with the rest of the world, probably for political reasons.

The International Health Regulations require countries to report the risk of a health emergency within 24 hours. But China did not inform the World Health Organization of Wuhan's several cases of pneumonia, of unknown origin, until December 31, 2019, even though it likely had knowledge of these cases days or weeks earlier.

According to Dr. Zhang Yongzhen of the Shanghai Public Health Clinic Center, he told Chinese authorities on January 5, 2020, that he had sequenced the genome of the virus. There was no publication of this information until six days later, on January 11, 2020, when Dr. Zhang self-posted it online. The next day, Chinese authorities closed his lab for "rectification." As even the World Health Organization acknowledged, Dr. Zhang's posting was a great act of "transparency." But the World Health Organization has been conspicuously silent both with respect to the closure of Dr. Zhang's lab and his assertion that he had notified Chinese authorities of his breakthrough six days earlier.

The World Health Organization has repeatedly made claims about the coronavirus that were either grossly inaccurate or misleading.

On January 14, 2020, the World Health Organization gratuitously reaffirmed China's now-debunked claim that the coronavirus could not be transmitted between humans, stating: "Preliminary investigations conducted by the Chinese authorities have found no clear evidence of human-to-human transmission of the novel coronavirus (2019-nCov) identified in Wuhan, China." This assertion was in direct conflict with censored reports from Wuhan.

On January 21, 2020, President Xi Jinping of China reportedly pressured you not to declare the coronavirus outbreak an emergency. You gave in to this pressure the next day and told the world that the coronavirus did not pose a Public Health Emergency of International Concern. Just over one week later, on January 30, 2020, overwhelming evidence to the contrary forced you to reverse

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course.

On January 28, 2020, after meeting with President Xi in Beijing, you praised the Chinese government for its "transparency" with respect to the coronavirus, announcing that China had set a "new standard for outbreak control" and "bought the world time."

You did not mention that China had, by then, silenced or punished several doctors for speaking out about the virus and restricted Chinese institutions from publishing information about it.

Even after you belatedly declared the outbreak a Public Health Emergency of International Concern on January 30, 2020, you failed to press China for the timely admittance of a World Health Organization team of international medical experts.

As a result, this critical team did not arrive in China until two weeks later, on February 16, 2020. And even then, the team was not allowed to visit Wuhan until the final days of their visit. Remarkably, the World Health Organization was silent when China denied the two American members of the team access to Wuhan entirely.

You also strongly praised China's strict domestic travel restrictions, but were inexplicably against my closing of the United States border, or the ban, with respect to people coming from China. I put the ban in place regardless of your wishes. Your political gamesmanship on this issue was deadly, as other governments, relying on your comments, delayed imposing life-saving restrictions on travel to and from China.

Incredibly, on February 3, 2020, you reinforced your position, opining that because China was doing such a great job protecting the world from the virus, travel restrictions were "causing more harm than good." Yet by then the world knew that, before locking down Wuhan, Chinese authorities had allowed more than five million people to leave the city and that many of these people were bound for international destinations all over the world.

As of February 3, 2020, China was strongly pressuring countries to lift or forestall travel restrictions. This pressure campaign was bolstered by your incorrect statements on that day telling the world that the spread of the virus outside of China was "minimal and slow" and that "the chances of getting this going to anywhere outside China [were] very low."

On March 3, 2020, th3se World Health Organization cited official Chinese data to downplay the very serious risk of asymptomatic spread, telling the world that "COVID-19 does not transmit as efficiently as influenza" and that unlike influenza this disease was not primarily driven by "people who are infected but not yet sick." China's evidence, the World Health Organization told the world, "showed that only one percent of reported cases do not have symptoms, and most of those cases develop symptoms within two days."

Many experts, however, citing data from Japan, South Korea, and elsewhere, vigorously questioned these assertions. It is now clear that China's assertions, repeated to the world by the World Health Organization, were wildly inaccurate.

By the time you finally declared the virus a pandemic on March 11, 2020, it had killed more than 4,000 people and infected more than 100,000 people in at least 114 countries around the world.

On April 11, 2020, several African Ambassadors wrote to the Chinese Foreign Ministry about the discriminatory treatment of Africans related to the pandemic in Guangzhou and other cities in China. You were aware that Chinese authorities were carrying out a campaign of forced quarantines, evictions, and refusal of services against the nationals of these countries. You have not commented on China's racially discriminatory actions.

You have, however, baselessly labeled as racist Taiwan's well-founded complaints about your mishandling of this pandemic.

Throughout this crisis, the World Health Organization has been curiously insistent on praising China for its alleged "transparency." You have consistently joined in these tributes, notwithstanding that China has been anything but transparent. In early January, for example, China ordered samples of the virus to be destroyed, depriving the world of critical information.

Even now, China continues to undermine the International Health Regulations by refusing to share accurate and timely data, viral samples and isolates, and by withholding vital information about the virus and its origins. And, to this day, China continues to deny international access to their scientists and relevant facilities, all while casting blame widely and recklessly and censoring its own experts.

The World Health Organization has failed to publicly call on China to allow for an independent investigation into the origins of the virus, despite the recent endorsement for doing so by its own Emergency Committee. The World Health Organization's failure to do so has prompted World Health Organization member states to adopt the "COVID-19 Response" Resolution at this year's World Health Assembly, which echoes the call by the United States and so many others for an impartial, independent, and comprehensive review of how the World Health Organization handled the crisis. The resolution also calls for an investigation into the origins of the virus, which is necessary for the world to understand how best to counter the disease. Perhaps worse than all these failings is that we know that the World Health Organization could have done so much better.

Just a few years ago, under the direction of a different Director-General, the World Health Organization showed the world how much it has to offer. In 2003, in response to the outbreak of the Severe Acute Respiratory Syndrome (SARS) in China, Director-General Harlem Brundtland boldly declared the World Health Organization's first emergency travel advisory in 55 years, recommending against travel to and from the disease epicenter in southern China.

She also did not hesitate to criticize China for endangering global health by attempting to cover up the outbreak through its usual playbook of arresting whistleblowers and censoring media. Many lives could have been saved had you followed Dr. Brundtland's example.

It is clear the repeated missteps by you and your organization in responding to the pandemic have been extremely costly for the world. The only way forward for the World Health Organization is if it can actually demonstrate independence from China.

My Administration has already started discussions with you on how to reform the organization. But action is needed quickly. We do not have time to waste.

That is why it is my duty, as President of the United States, to inform you that, if the World Health Organization does not commit to major substantive improvements within the next 30 days, I will make my temporary freeze of United States funding to the World Health Organization permanent and reconsider our membership in the organization.

I cannot allow American taxpayer dollars to continue to finance an organization that, in its present state, is so clearly not serving America's interests.

Sincerely, Donald Trump

A Survey of Figurative Language use in Selected Nigerian Newspaper Cartoons in English

ORKWAR DENNIS TERKURA

ABSTRACT

Years of linguistic studies in different domains of human social life has revealed the complexities and subtleties which accompany the means or ways of expressing human experiences in different social situations which have been influenced and enhanced by different contextual variables. Scholars and writers have therefore displayed imaginative awareness of such contextual changes in their writings or expressions. These changes have also influenced linguistic choices, one of which is figurative – language use in relation to attitudinal or behavioural patterns of the society; parameters which influence and affect meanings. This study therefore centres on a survey of figurative – language use (figures of speech) in conveying literal and non- literal meanings driven by social situations. The study adopts Systemic Grammar and Systemic Functional Linguistic (SG+SFL), drawing from Muir (1972), Berry (1975); as well as Halliday (1985b, 1994) and Eggins (2004) respectively. Pragmatics is adopted as an approach to analyze meanings beyond 'what is said', by finding the non- literal from the logical structure of cartoons. Data were taken from books, *Journals, ICT, cartoon extracts in newspaper houses, vendors and libraries. Findings show that cartoons prolifically employ figurative-language* resources such as figures of speech to convey some intention and mood of the cartoonist or the paper; meant to influence direct or correct public opinion on current social issues/events in the news.

Keywords: survey, figurative language, cartoons, Nigerian newspapers.

Structured practitioners note

Communication by humans takes different modes of expression in different contexts of language use. These modes are also influenced different linguistic choices such as figurative language use to convey both literal and non-literal meanings.

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While studies abound that discuss and describe figurative language use, we are yet to understand how such language use features in Cartoons. This study thus investigates how figurative language use aided by social context construes meaning(s) in select Nigerian Newspapers. Results indicate that cartoons prolifically employ figurative-language to convey some intention and mood of cartoonists or that of the paper to influence direct or correct public opinion on current social issues/events in the news. Understand the nature and use of figurative language is important in understanding meaning.

INTRODUCTION

It has been observed that language use in figurative terms has been an area of interest in many linguistic studies and disciplines which deal with meaning and thinking, way back in the 1980's (Arvius, 10). Years of linguistic exploration at different levels seem to arrive at the fact that social life and experiences of humans have been expressed in different ways and forms. Writers, discourse participants or interlocutors try to display imaginative awareness and understanding of language-use based on figurative features, which not only describe vividly particular events or experiences in "lighter-mood" but also convey meanings of deeper colouration. Nigerian newspaper cartoons in English are observed to use figurative language based on figures of speech to convey "special" meanings within particular social situations and events in the news.

This study therefore surveys the logical relation between pictures (images) and words (texts) in the logical structure of cartoon language in agreement with Halliday's (2004) logico-semantic relations between image and texts. The word-picture interaction and interrelations are actually used to facilitate the survey of the figures of speech, as well as the use of emphatic stress, which are employed as language devices to be able to work-out meanings which are 'clothed' 'masked' or 'hidden' in such language devices. All such figurative and Para-figurative devices, like metaphor,

personification, simile etc; and emphatic stress respectively are surveyed in relation to the cartoonist's mood and the 'reality" of the context-driven social situations and events expressed in cartoon word- picture narratives in this study.

Conceptual review

 Survey

This concept is meant to be a way of examining or ascertaining with reference to social-situations, the figurative language devices (resources) which cartoons employ in text-image interface to realize both literal and non-literal meanings. Such figurative language devices are identified in the observance of the use of figures of speech and emphatic stress; which is also a pragma-language feature.

Figurative Language

This term is taken to mean language that is not expressed in conventional,

normal aspect as to also derive meanings conventionally or normally. It is general knowledge that figurative language deviates from conventional modes of determining meaning while conveying complicated meanings. Figurative language is "colourful" and evocative so that the reader is engaged and provoked to interpret meaning from the mental picture of the creative tone and words. It is a language use where meaning is interpreted outside the logical structure of the words and pictures that give expression to particular ideas or experiences. Abrams (2005) says that figurative language is a departure from what users of a language apprehend (consciously understand or conceptualize) from normal social usage. In this study, the term 'figurative language' refers directly to figures of speech identified and used in cartoons; and defined in some quarters as a word or phrase that departs from literal language to express comparison, add emphasis or clarity or make the writing more interesting with the addition of colour and

freshness. This study explores this device to draw the reader towards discovering meanings from the non-literal than from the literal creative-forms of language. It is a device which is said to be useful in transforming ordinary descriptions into evocative events; enhancing the emotional significance of such descriptions; and in so doing helps people to understand underlying symbolisms used in the cause of language use. It is equally observed that figurative language describes rhetorical figures or metaphorical language and that whatever term it is used, they are called literary devices.

Personification

This is a figure of speech that uses "a thing, an animal or an abstract term as or made human" (Kennedy, p.501.)

Metaphor

This figure of speech uses "an imaginative generalization of a source meaning …… a fanciful generalization of the source senses which cannot be empirically or factually verified" (Arvius , p.3). A metaphor describes "a statement that one thing is something else which in literary sense, it is not" (Kennedy, p. 495). Ordinarily, metaphors compare two things without the words "like" or "as", the way a simile does.

Apostrophe

According to Kennedy (1987), Apostrophe, used as a figure of speech, is a way of addressing someone or something invisible or not ordinarily spoken to (p. 501)

Hyperbole

This figure of speech is used to "emphasize a point with a statement containing exaggeration; we speak then not based on literal truth but use… over statement" (Kennedy, p.502). It generates humour; excites and incites readers' sensibilities to what is intended (as in cartoons, for example).

Metonymy

This is a figurative device "where the name of a thing is substituted for that of another closely associated with it; the use of a single characteristic or name of an object to identify an entire object or related object" (Kennedy, p.502)

Euphemism

This is a device used where a word or phrase is used to replace another with one which is seen as less offensive, or vulgar or unpleasant. Abrams (2005) describes euphemism as a figurative language feature which uses a less offensive or an inoffensive expression to replace one that is blunt, disagreeable or embarrassing.

Emphatic Stress

This device is used where emphasis is placed on particular features of a character in the picture; or on particular words or group of words in the narrative. In cartoons, this is identified from the highlighted or capital letters used in some words or group of words; emphasizing the implication or intention.

Cartoons

Ajabu (2013) following Reddick (1985) sees a cartoon as a creative device aimed at communicating using pictures and words; a cartoon "depicts an illustration containing a commentary that usually relates to current events or personalities" (2). Ajabu further quotes Reddick (1985; 12) that a cartoon is a visual communication which emerged in the 20th century; and used as a powerful instrument to convey messages and ideas between individuals, and from medium to audience. However, the definition could be faulted in that a cartoon is not expressed through the "visual" form only but that the visual is most times accompanied by a message (or speech balloon). This is why the definition by William and Seymour (1963) captures what could be a more acceptable definition of cartoon as "a drawing that is comic or humorous even

satirical, employing distortion for emphasis and often accompanied by a caption or a legend (message)" (353).William and Seymour also believe that cartoons have emerged earlier than even the 16th century when in Germany cartoon became popular during the Reformation; the first time it was used as an active propaganda weapon with social implications. Cartoons extracted from Nigerian newspapers for this study seem to meet the criteria of being comic or humorous, and even satirical; "employing distortion for emphasis, and often accompanied by a caption or legend".

Cartoons are used in newsprint, Television and other electronic media as entertainment features and as information-providers so that readers (viewers) do not only get entertained or amused but have access to informed opinions, comments and reactions (if necessary). There are also many types of cartoons; editorial, political, syndicated, pocket, strip etc. However, the editorial and the syndicated cartoons are the ones targeted for this study.

Nigerian newspapers

Nigerian newspapers fall under the print-media. Although many Nigerian newspapers use cartoons to serve as editorial "comments" or "views" about particular current events, some however do not do so. Still, some newspapers value the use of syndicated and or strip cartoons which tell series of stories from the social situations in Nigeria; for example, the "Mr & Mrs" cartoon strip in the Vanguard newspaper. The newspapers from where the editorial or syndicated cartoons were sourced for this study are: The Nation, Daily Trust, National Mirror and New Telegraph.

Aim and Objectives

The aim of this study is to survey the figurative language use in selected Nigerian newspaper cartoons in English. The specific objectives are:

i.   to determine which aspects of figurative features are used in

cartoons.

ii.   to ascertain how figures of speech are used in the logical form of cartoons to convey logical meanings.

iii. to ascertain how figures of speech are used in the logical forms of cartoons to convey extra-logical meanings

iv.   to establish how emphatic-stress is applied to convey non – literal meanings, and direct attention of readers to particular intentions.

Empirical Review

Studies in the use of figurative language in cartoons have been focused on metaphor, which is one figurative-language feature (or figure of speech) among many others. For instance, Ezeifeka Roseann C. (2013) wrote on "Strategic Use of Metaphor in Nigerian Newspaper Reports: A Critical Perspective" which focused on the critical assessment of the use of metaphor as a strategic linguistic tool and a perceptual

cognitive phenomenon "for encoding social meanings and cultural presuppositions used in the media to sway public opinion, perception and consensus". The study employed different theories, such as Critical Discourse Analysis, Conceptual Metaphor Theory and Critical Metaphor Analysis. The study used data from conventional metaphors in the "Guardian" newspaper in its report on the Nigerian Union of Teachers' strike. The study is related to the present study in employing the device of metaphor to assess the meta-relations of words and pictures in newspapers, in encoding social meanings and cultural presuppositions. The difference is the present study's employing not just metaphor but other figurative-language features like personification, as well as other pragma-sensitive figurative language features like emphatic stress, to convey context-driven meanings in the meta-relations of the words and pictures. Roseann's study concluded that metaphors were deliberately chosen to strategically

highlight teachers and the strike in bad light before the public and the elite (government), but de-emphasised the crucial role of government in finding positive solutions as expected. Furthermore, the public and even the teachers affected failed to recognize the negative effects of the use of such metaphors in the newspapers and in such situations.

Ma Lin and Aihua Liu (2008) wrote on "Universal Approach to Metaphors", while Zhang Fachun (2009) wrote on "A Study of Metaphor and its Application in Language Learning Teaching". Lin and Liu's study focused on the use of metaphors in different social and cultural environments; using philosophers' views about metaphors; Davidson's and Native Simile theory on metaphor, as well as Searle's pragmatic theory. The study found that different people use and study metaphors from different perspectives; for instance, philosophers view metaphors as the property of poets while linguists view it as understanding social situations. The study concluded that metaphor-study is also meaning-study; focusing first on the literal and then the idiomatic. The summary was that if languages of the world are metaphorical, then metaphors reflect human nature.

Fachun's study centred on determining how the device of metaphor is applied in language learning and teaching; and found that metaphors are a guide to students to find the meaning-domains from a thing metaphorised; as metaphors enter into a mapping-relation with the things they describe. The two studies explored the device of metaphor in different ways and approaches, but these relate to the present study only from the point of using the device of metaphor as one of the figurative-language features in cartoons but not in realizing meanings beyond the logical word-picture structures of cartoons.

Mathews C. Alan's (2011) study, "Witticism of Transition: Humour and Rhetoric in Editorial Cartoons",

investigated editorial cartoons in .linguistic dimension of "humour" and "rhetoric", concluding that editorial cartoons elicit humour through rhetorical mechanism.   There also have been interests in cartoon research, documentation and preservation, as in Catalogue of Political and Personal Satires preserved in the Department of Prints and Drawings in the British Museum (William, Bridgewater and Seymour, K. 353). There is also a wide range of collections and exhibitions of cartoons for libraries, such as the Caroline and Erwin Swann Collection of Caricature and Cartoon; Life of the People; Realist Prints and Drawings from the Ben and Beatrice Goldstein Collection (ibid). All these are researches based on collections for preservation of cartoons in various archives.

Theoretical Framework

This study adopts Systemic-Grammar and the Systemic Functional Linguistics (SG+SFL) as theoretical

framework for this study. This study draws from Muir (1972) and Berry (1975); and proponents of SFL theory like Halliday (1985, 1994) and Eggins (2004). The SG +SFL theory is used as a basis for identifying and surveying the linguistic elements used (in the text) along with the non-linguistic elements (the images or pictures) to realize context-driven meanings from the logical structure of cartoons, based on text-image interrelation. Thus Mey's Pragmatics approach (2001) is adopted for the interpretation of context dependent implicit meanings.

Methodology

Four Nigerian newspapers were identified for the extraction of cartoon data and these are: the Nation, Daily Trust, the Mirror and the New Telegraph. While data selection was based on random-method, purposive sampling was adopted based on the basic aim and general objectives of this study. Secondary data were taken from books, journals and ICT sources. The study was limited in data-

gathering and the instruments employed based on the limited scope of the study. The study is meant to contribute to linguistic studies which target Pragma-linguistics and Pragmatics, as well as studies which focus on literature in English; specially centring on figurative language use.

Data Analysis

The analysis in this study centres on a survey of how figurative language, as in figures of speech, is employed for meaning-making in the context of cartoon text- image interface. The study also explores how the "Para-figurative language", like emphatic-stress, could be employed to convey context-dependent meanings, and direct attention of readers to the embedded intentions in the cartoons. This survey therefore relies on how linguistic items (the text) interrelate and interact with the visual (the pictures) to simultaneously convey both the ideational, inter-personal and textual meanings (as in SFL's meta-functions of language). The survey further uses the Pragmatic approach which takes into account meanings beyond the text-image structure of cartoons.

Word – Picture Hyperbole

Excerpt 5 (the Nation, 27 July, 2014 p. 14)

The cartoon has a picture of supposed army Generals in full military-General's gear. One of the two is walking with a military walking stick, but the other has the stick under his armpit, also in military fashion. The two are so fat that their necks are swallowed up in the fatty region between the shoulders where the neck separates them (shoulders). Two little rats sit watching as the giant military officers pass by. The rats could be .*a* metaphor for ordinary Nigerians. They read the news that emanated from a petition:

"'Nigerian Army Generals Pocket Peacekeepers' #43m".

This is a declarative sentence in the system of mood. The subject and theme of the clause is "Nigerian Army Generals" with an MH- nominal group structure identifying the 'Actors' in the narrative. The finite predicator "pocket" expresses the process behaviour of the army Generals while the complement is "peacekeeper's #43" also with an MH- nominal group structure identifying the 'Goal'. However, one of the rats expresses what seems as daring anyone calling the army Generals to question:

"And so what? Didn't some smart civilians pocket $20b oil cash? Who be monkey?"

The segmented structures carry the mood pattern of interrogatives; and the interrogative sentences are in three parts. The first part begins with an Adjunct conjunctive "And" to introduce an interrogative which carries what appears as cynical. The second interrogative question is introduced by a question-making Finite-negative "Didn't", followed by the elements "some smart civilians" which form the Subject and theme with an MH- nominal group structure. The item "pocket" is part of the finite element (didn't pocket); "$20b oil cash" is the complement. This interrogative sentence could be segmented into a declarative, followed by an interrogative: "Some smart civilians did pocket $20b oil cash, didn't they?" The third interrogative sentence is introduced by the element "Who" as subject in the WH- element (WHS); "be" is a predicator expressing a process material. The last two interrogative sentences emphasise the cynical-voice in the first interrogative sentence.

All these structures are organized to convey the action of "Nigerian army Generals" with regard to peacekeeper's money and the seeming similarity of

looting by some civilians who pocketed "$20b oil cash". The picture of the "Army Generals" is exaggerated to imply that they ("Army Generals") may not be exonerated from the particulars of the petition as their physical statures portray. "Who be monkey?'" is also a question built on exaggeration which could imply that no one has the audacity to question the "Army Generals" indicted in the petition

because no one questioned "some smart civilians" who pocketed "#20b oil cash" in the first place. Note that the hefty "Generals" themselves have not said anything, but their physical appearances and their statuses alone seem to implicate a silent intimidation against anyone who dare question them with regard to the alleged missing peace keepers' fund.

Word-picture metonymy
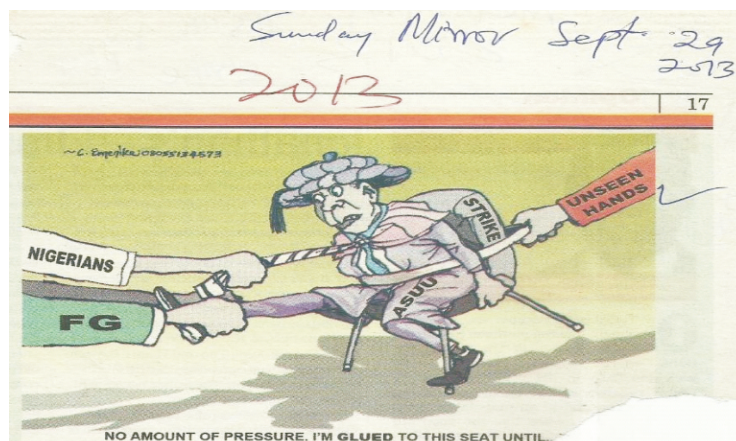
Excerpt 6(Sunday Mirror, 29 Sept. 2013, P. 17)

In this cartoon is a picture of a man dressed like a university don. He is in a chair which is pulled from behind and in front. In front, his leg is held by "FG" (Federal Government), while "Nigerians" are pulling hard on his neck-tie. Behind, there are "unseen hands" pulling him and

the seat he is on. The man in the seat is marked "ASUU" and the seat is "Strike". The lexical item "ASUU" identifies university lecturers generally, while the lexical item "Strike" identifies the frequent protests for better welfare of lecturers. From the man's facial

appearance, his eyes look fiery, his nose and mouth set in anger, which implicitly expresses determination and commitment to be unstoppable to sit on the "seat" (a word used for "Strike") until the FG and others pulling against him decide to meet his demands.

All the "hands" pulling the man and the "seat" together identify external pressures on the man to vacate the "seat". But the man vows: "I'm GLUED to this SEAT until……"

The singular personal pronoun "I" is used to indexically refer to the man on the "Seat", who symbolises ASUU; the Predicator "'m Glued" is intransitive but takes meaning from the context of unshakable stand on strike. The Adjunct circumstantial "to this seat" indicates the circumstance which provokes the material-process at the Predicator; while "until" is an Adjunct- conjunctive which enhances condition-setting.

Word- Picture Euphemism
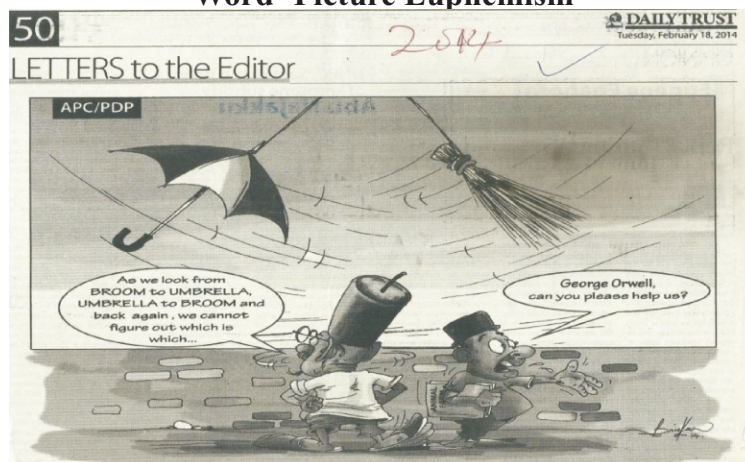
Excerpt 7 (Daily Trust, 18 Feb. 2014, P. 50)

The cartoon has two figures *watching* the swinging movement of two objects: a broom and an umbrella. The figures wear caps and stand backing each other to watch the umbrella -broom movement above them. At the corner of the cartoon is a small caption: "APC/PDP". The figure with the longest cap out of incomprehension for the pendulum-like to-and-fro swinging, confesses:

"As we look from Broom to Umbrella, Umbrella to broom and back again, we cannot figure out which is

which".

His companion, in similar incomprehension, invites George Orwell to come and unravel the obvious mystery; having a copy of his book, "Animal Farm" in his hand. From experience it is understood that the pictures of "Broom" and "Umbrella" are symbols of the dominant parties, PDP (People's Democratic Party) and APC (All Progressives Congress) respectively. The objects, "Umbrella" and "Broom" are used here to substitute for PDP and APC respectively so as to be less offensive in the intended narrative that no one seems to understand the politics of the "broom" and

the "umbrella". The implicit meaning is located in the context of the fact that one cannot really figure out "which is which" in political maneuvers and activities of the two parties. The fact is that both the "broom" and the "umbrella" are alike in relation to what each of them says or promises and does to the electorates; who are baffled and confused. Nothing is remarkably different from one or the other. By implication, the cartoon makes a call to reject each of the parties for lack of understanding "…. which is which"; further implying that the parties are not only groping in the dark but leading the whole nation into the "dark"!

Word-Picture Emphatic Stress
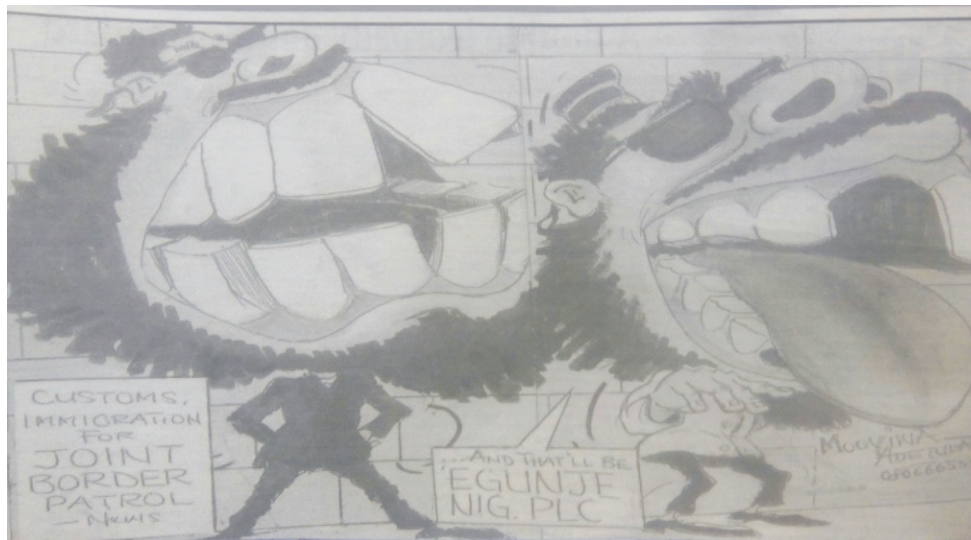
Excerpt 8 (The Nation, 8 Feb. 2014, p.7)

In this cartoon, there is a picture of two different but still similar individuals, who have masquerade heads but different dance steps. These emphatically imply that they are both consumptive and acquisitive-driven. The lexical items in focus are emphatically stressed with the use of capital letters.

The news that "Customs, Immigration for JOINT BORDER PATROL" has the reaction; "…. And that 'll be EGUNJE NIG PLC", which seems to form one compound sentence with the conjunctive "And". The elements, "Customs, Immigration" form the subject and theme of the clause; with an elliptical finite predicator "are", which expresses a process intensive. The elements "for joint Border Patrol" function as the Adjunct circumstantial. The second clause has the demonstrative pronoun "that" referring to the action taken by the subject in the first independent clause, and is the subject of the second clause. The verb-element "'ll be" is a modalised predicator, expressing certainty from a process intensive in transitivity; while the elements "Egunje Nig Plc" forms the complement. Both the words and the pictures in the cartoon carry emphatic stress aimed at directing the attention of the readers to the subject and theme of the sentence and what is implicated, which is that the two departments would become a bribery company if allowed to carry out joint border patrol. The monstrous figures in the cartoon implicate the laughable absurdity masked in the monstrosity in bribe-taking by the two Departments.

Emphatic stress is a common para-figurative feature used in cartoons. It could easily be identified by the use of capital or bold letters on particular words, or group of words as well as in the hyperbolic humorous pictures as in the example provided in the word, "EGUNJE" and the absurd pictures respectively. It is a meaning-making feature which is complementary to the feature of hyperbole or exaggeration in cartoon text-image structures; emphasising the implication.

Summary and Conclusion

From the data analyzed, cartoons employ figurative and para-figurative language, as figures of speech and emphatic stress in expressing social events or narratives in the news. The pictures (images) interact with the words (texts) to

create extra-linguistic meanings in relation to the different social situations from which the narratives are expressed. These meaning-making features were collectively used as "figurative-language" to give expression to the social events or experiences described in the text-image structures of cartoons in this study. The features are therefore used to "create" meanings which depart "from the literal language to express comparison", (as in personification, metaphor or simile), "add emphasis or clarity" (as in hyperbole and emphatic stress) or make the writing more interesting with the addition of colour or freshness" (as in metonymy, apostrophe and other figures of speech, (Abrams, 2005).

In conclusion, a survey of figurative language use in Nigerian newspapers in English has revealed that figures of speech and emphatic stress are the figurative language devices cartoons have been deployed significantly to enhance, affect and determine linguistic and extra-linguistic meanings. It is also a means of applying economy-of-words to descriptions or narrations of different social situations in relation to meanings interpreted in the contexts of use. The use

of figurative language is meant to help readers to understand, and direct their attention to "the underlying symbolism or a scene (the events in the different narratives), to fully recognise a literary theme" and the embedded intentions.

Figurative language use in cartoons takes readers into the cartoonist's creative-mind, and divulges extra-ordinary meaning from the "ordinary" text-image forms. It is also found that Nigerian newspaper cartoons in English may not be fully conscious of the literary devices they employ in the word-picture communication, as Kennedy observes; "We use metaphors and similes (or even euphemisms) without being fully conscious of them" (p.495). It is however apparent that figurative language devices have been prolifically used, consciously or unconsciously in Nigerian newspaper cartoons in English, as found in this study.

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Modality as Point of View: A Stylistic Analysis of Frequently used Modality Features in Darko's Faceless

ALHAJI MODU TIJJANI

ABSTRACT

This paper is a stylistic analysis of modality features as point of view, in depicting the characters of the select text through their actions, thoughts and utterances. The study has as its theoretical framework, a merger of Werth's Text World Theory and Simpson's model of point of view analysis in narratives. The study was a text-based research. Through purposive sampling and a comprehensive study of the novel, five extracts were selected for the analysis. The study revealed that the most frequently modals used in portraying the characters of the novel is the epistemic modality. The study further found that there is a shift in the types of modals used in the narrative shading the style of the novel from negative to positive, the use of epistemic and perception modals to buolomaic and deontic modal systems.

Keywords: Modality, Point of View, Text-World, Shading Style, Narrative

STRUCTURED PRACTITIONER NOTES

Modality is given different definitions in different contexts. In grammar, for example, it is a reference to modals, or auxiliary verbs in particular: 'shall', 'should', 'will', 'would', 'may', 'might' 'can',' could', 'must', and 'ought to'. Modal verbs are limited set of auxiliary verbs in a language which generally indicate "a subjective orientation towards events, processes or condition". The above inventory, by no means complete, is intended to illustrate how varied and sophisticated the modality system in English is.In stylistics and narrative semantics, modality is discussed as a result of increasing concern in discourse

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and interpersonal relations between implied author (or narrator) and a reader, through the broad, hugely developed issue of "point of view" in narrative. Discussion of modality from a stylistic perspective can, therefore, be handled from two main angles that are relevant to stylistic analysis and interpretation; namely (i) modality as modals and (ii) modality as point of view.

INTRODUCTION

This study examines modality as Point of View in Darko's *Faceless.* Modalit*y* is an aspect of composition common to narratives. Narratives have evolved over time and taken on varying studies with the aim of improving aesthetic and acceptability in literary works. Modality expresses the mode within which the propositional content of a sentence is presented (as certain, reliable or obligatory) and it functions to regulate interpersonal relations. The study of point of view in language aims at "exploring the ways in which things are made to look in language" and focuses "on language as representation, as a projection of positions and perspectives, as a way of communicating attitudes, beliefs and

assumptions" (Simpson, p. 2). Point of view is important in unifying constructive elements, because it directs readers' understanding of the story and determines writer relationships with readers as view are presented in the story for the appreciation of readers. "The choice of point of view depends on various factors such as intelligence and selectivity of the writer , the deeper world views of the writer the better he presents his position" (Simpson, p. 6). Point of view is the angle of considering things which show the opinion or feelings of the individual involved in a situation. Point of view is the mode of narration that an author employs to let the readers hear and see what takes place in a story. It is the attitudes, ideologies, perceptions and judgments that exist in narrative. (Simpson, p. 182). This study therefore examines how attitudes, ideologies, perceptions and judgments of authors are captured in literary works from a stylistics perspective.

STATEMENT OF THE PROBLEM

Darko's *Faceless* has been studied by different researchers such as Mawuli (2009), Ofuso (2013), Yeboah (2012) and

Victor (2015). However, from the available literature, the novel has not been sufficiently examined from the critical stylistic approach that focused on modality as point of view. For instance, Mawuli (2009) studied the novel from the feminism perspective as it portrays women as victims of rape, battery and betrayal. Similarly, Ofuso (2013) examined the novel from the challenges faced by women in a patriarchal society. Yeboah (2012) examined the novel from the sociolinguistics perspective and Victor (2015) examined the novel as the study of psychoanalysis. In all these studies, it is obvious that point of view as an important aspect of narrative process has not been adequately with regards to Darko's *Faceless*. This study therefore has investigated and studied point of view with particular attention to modality using Text- World Theory by Werth (1999) and Simpson's (1993) model of narrative analysis to identify how writer's ideologies, beliefs and perspectives are captured in a literary text which help disclose certain hidden stylistic features in understanding Darko's *Faceless*.

MODALITY AS POINT OF VIEW

Brooks and Warren (1979) point out that point of view signifies a person who bears some relation to the action, either as observer or participant, and whose intelligence serves the reader as a kind of guide to the action. Genette (1971) relates point of view to mood which is the regulation of narrative information. Narrative information is regulated through "distance" (a greater or lesser distance between the narrative and what it tells) and "perspective" (the knowledge of one or another participant in the story). Wales (1990) identifies point of view as the angle of vision or perception by which events of a novel are narrated and information presented. This view tends more towards the visual aspects of point of view and one relying on it can easily lose out the interpretative aspects of point of view. Still it brings out the fact that narratives are recounted from given perspectives. Facts of narrative are not just stated but they are presented from certain positions or angles of "seeing" them. These positions taken by narrative agent determine the attitude that prevails in the narrative. Robert (1995) uses the term "point of view" to refer to the position and

stance of the voice or speaker that authors adopt for their works. He states that the term supposes a living narrator or persona who tells stories, presents arguments or expresses attitude such as love, anger or excitement. This definition points out two important features of point of view: the narrator (who tells the story) and the stance (position) or attitude that such a narrator takes or is assigned in relation to the narrative events. It is this narrator's stance that brings out the attitude and perceptions in the narrative.

These two features that determine point of view: the narrator or narrative voice (agent or mediator) and how this narrator regulates, slants, perceives, relates to, or sees the narrative (information). Point of view, therefore, refers to the perceptions, attitudes and judgments that subsist in a narrative, position which are told from given positions or vantage points and perspective. The position involves the narrator's knowledge, emotions and values. The narrator is the one who takes the position and tells the narrative. It is equally the same narrator who makes sense of the knowledge, emotions and values by interpreting the same through the language that they are assigned.

Thus, from the above, modality and point of view have a close relationship. Modality is a broad expression of a speaker's attitude towards the situation or event described by a sentence or with regard to the proposition expressed by the sentence. It is an important linguistic tool for realising the interpersonal function and expressing social roles between the speaker/writer and the hearer/reader. Point of view on the other hand, indicates a speaker /writers particular style of conceptualising a worldview.

THEORETICAL FRAMEWORK

The theoretical framework for this study is Werth's (1999) Text World Theory and Simpson's (1993) Model of Point of View Analysis in Narrative.

The Text World Theory

Werth's (1999), Text World Theory is concerned with how language as well as the context in which it is produced /received leads the participants in the discourse to build mental representations for the situations being described. Text Worlds are rich mental representations that rely both on "world-building elements" (aspect of time, place and

characters) and "function-advancing propositions" (Werth, pp. 103-133) (processes and events that drive the narrative and modify the contents of the original world).The theory has been applied to prose fiction to explain how fictional worlds are created and how they are developed and changed as a text progresses. When Text World Theory is applied to prose fiction, it is centred on how the language of the narrative, combined with readers' own knowledge both about the world in general and the story world of the fiction in particular lead them to build mental representations.

Model of Point of View Analysis in Narrative

Simpson's model identifies four planes (or components) of point of view. These are: the ideological plane, the temporal plane, the spatial plane and the psychological plane. Point of view on the ideological plane refers to the way in which a text mediates a set of particular ideological beliefs either through the character, narrator or author. The ideas expressed by fictional characters function as vehicles for ideological point of view which are in line or at odds with, those of the real

author. Point of view on the temporal plane is about the time relationships are signalled in narrative. It subsumes a whole series of stylistic techniques of repetition, analepsis (anaphora) and prolepsis (cataphora). Another temporal technique is "duration", which relates to the temporal span of a story and accounts for our impression of the way certain events may be speeded up or slowed down. Basically, a temporal point of view covers any sort of manipulation of time sequence in narrative, explaining how certain events might be relayed as remote or distant, others as immediate or imminent. Point of view on the spatial plane, the third category, taken together with the fourth component, can be the core characteristics of the concept of point of view. Spatial (or physical) point of view is about the narrative camera "angle". It is a device which has grammatical linguistic markers of deixis and locative expressions. Point of view on the psychological plane is the fourth and perhaps the most influential component. It is those cases where the authorial point of view relies on an individual consciousness (or perception) to make reference to the reflector's sense, feelings and thoughts which suggest the

adoption of an internalised psychological point of view (Uspensky, 1973:81).

In relation to modality and the psychological point of view, Simpson (2004:124), suggests three types of shading in fiction:

The term 'shading' is used as an equivalent to 'mode' (i.e. a particular style).

1. Positive shading: a narrative modality where the narrator's obligations, desires and opinions of events are fore-grounded. The deontic modal system (related to permission and obligation) is prominent and the narrative is rich in generic sentences and verbal sentient (i.e. words denoting thoughts, feelings and perception). This kind of shading is the most common point of view modality, underscoring a great number of first and third person narratives.

2. Negative shading: a narrative modality where a "bewildered" narrator or character) relies on external signals to sustain a description. The epistemic modal system (dealing with knowledge) of modal markers signalling judgments of belief, certainty, or truth, is fore-grounded (Simpson, 2004). The narrator's uncertainty about events and other characters' motivation is expressed through human-based perception linguistic structures (e.g. as if; it looks like; it seemed; and it appeared to be). Negative shading characterises "existential" (or Gothic) styles of narrative.

3. Neutral shading: a style narrative modality that is "demodalised", or characterised by complete absence of narratorial modality. It is typed by categorical assertion (forms not including modal markers or expressions like "it was done"; "one does/does not"; and "did/did not") where the narrator withholds subjective evaluation and interpretation. This style of shading comprises a neutral physical description at the expense of psychological development. Neutrality of shading embodies the principle of "objective realism" in narrative, what Genette (1980), and Rimmon-Kenan (1983), call "external focalisation". It must be pointed out that a neutrally shaded modality is rare in written narratives. However, it is possible for a text to shift from one style of shading to another no matter how dominant a particular shading style is in a text (Simpson, 2004).

ANALYSIS OF MODALITY IN DARKO'S *FACELESS*

The modality markers used in the selected extracts of the novel are written in bold for identification and analysed below:

Extract One

This extract is drawn from the novel where Kabria's household is busy in its routine Monday morning chaos as the children are setting up to school while Kabria and her husband are preparing for the office work. This is presented through indirect speech representation. This has the stylistic effect of showing the authorial voice as interposed between the reader and what the character says.

Ottu, who s**hould have been** up and brushing his teeth, was still in his room, which adjoined Kabria's and Adade's. "Ottu" Kabria called. No response. But Kabria **could** bet her teeth that Ottu had heard her all right. Essie was polishing shoes on the porch. Kabria called her. But Kabria calling her right after calling Ottu, who did not respond made Essie suspect what was coming, that she was going to be sent to call Ottu. And Essie did not **want to** perform a task like that on Monday morning, knowing what **would** ensue; a squabble and many times, a battle of nerves (*Faceless*, 30).

Table 1: Types of Modality in Extract One

Types of Modality	Deontic	Buolomaic	Epistemic	Perception
Modal Adverbs				
Modal Auxiliaries	Should have been		Could Would	
Modal Lexical Verbs		Want to		
Adjective +Participles BE+Participle-to BE+Adjective-that				

Table 1 comprises four modalities within three modal systems of deontic, buolomaic and epistemic modality. The epistemic modality has two occurrences, while deontic and buolomaic modalities have one each in the extract. On reading the extract, Ottu and Essie are not willing to go to school as they deliberately decline to answer for their mother's call. But Kabria (their mother) is very sure that they heard her. The analysis uncovers that Ottu and Essie, however, have regretted their actions as their mother promises to reward anyone who is punctual and hard working

in school. The analysis further shows that each of the three characters' actions and utterances are expressed through the epistemic modal auxiliaries, *could* and *would,* which are the back shifted forms of *can* and *will* that show volition, which express possibility and deontic modal, *should have been,* which expresses necessity and buolomaic modality *want to,* which shows inference. The narrative shading style of the extract is negative because the occurrence of epistemic modality out-numbers the use of deontic and buolomaic modalities. The use of deontic and buolomaic modalities however give the narration a change in style which Simpson (2004) calls shift in shading style that is narration from negative to positive shading.

Extract Two

This extract is taken from the story where Kabria reports to office late as a result of heavy traffic and car's engine failure, while her boss, Dina and other workers are waiting for her for the day's activity to commence. This is presented in the form of direct speech representation which provides vividness and immediacy amongst the characters.

> They all began to laugh. Then Dina cut in and said, "I have a couple of meetings to attend this morning. We **might** be getting some support for the project on mentally ill pregnant woman. One of the TV stations is even warming up to the idea of a documentary film if we come up with good report". "Thank God!"Kabria exclaimed. "If only we **could** get hold of one such perverse man who sleeps with them", Aggie, the last of the foursome, lamented. "I think we **should** use the mentally ill pregnant woman near the vulcaniser at the lagoon as our case study", Kabria suggested. "I think so too", Vickie agreed. The vulcaniser**seemed** to know a lot (*Faceless*,39).

Table 2: Types of Modality in Extract Two

Type of modality	Deontic	Buolomaic	Epistemic	Perception
Modal Adverbs				
Modal Auxiliaries	Should		Might Could	
ModalLexical Verbs				Seemed
Adjective+Participle BE+Participle-*to* BE+Adjective-that				

Table shows four modalities within three modal systems with varying frequencies in the extract. The modal systems are the epistemic modality, deontic modality and perception modality. The epistemic modality has two while the deontic and the perception modalities have one each. The epistemic modality has the highest number of occurrence in the extract.

From the extract, Dina is seen as not certain of getting the needed support for the project on mentally ill pregnant women. This is expressed by the epistemic modal auxiliary *might* which expresses uncertainty. The analysis also shows that Kabria is not sure about getting someone who sleeps with mentally ill pregnant woman as a case study. This is expressed through the epistemic modal auxiliary *could* which shows possibility. The analysis further uncovers that there is the use of deontic modal auxiliary *should*

which connotes commitment and obligation that portrays Aggie as committed in identifying mentally ill pregnant woman near the vulcaniser for their case study. Vickie, however, is not certain whether the vulcaniser knows a lot about the target mentally ill pregnant woman. This is expressed through the perception modal lexical verb *seemed* which shows probability in the extract. The shading style of the extract is negative as the epistemic and perception modalities have occupied the extract. However, there is a shift in the shading style from negative to positive as deontic modality appears in the extract.

Extract Three

This extract is taken from the story where Kabria is portrayed as a mother, a wife, and a battered-car owner, who wonders how domestic schedules and office duties

preoccupy her in addition to her four children asking for realistic and unrealistic demands. This is presented through indirect thought representation by the author to register her omniscient supremacy over the characters of the novel to reveal how they think which enable the reader directly locate their inner consciousness.

> Essie was born at midnight. Kabria ignored the age-old superstition that alleged midnight borns grew up with their feet everywhere else but **firmly** on the ground. She **should** otherwise have performed a rite like touching Essie's tiny feet three times on hot sand, three days following her birth, to nullify the dreamer jinx. Nine years on, and she **could** not help but wonder at times if **may (be)**, just **may (be)**. She had not underestimated that notion (*Faceless*, 11).

Table 3: Types of Modality in Extract Three

Type of Modality	Deontic	Buolomaic	Epistemic	Perception
Modal Adverbs			May (be) May (be)	Firmly
Modal Auxiliaries	Should		Could	
Modal Lexical Verb				
Adjecctive+Participle BE+Participle-to BE+Adjective-that				

Table 3 consists of five modalities within three modal systems with varying frequencies. The modal systems that provide the modalities are the epistemic modality, the perception modality and the deontic modality. The epistemic modality has three; perception and deontic have one each which shows that the epistemic modality has the highest number of occurrence in the extract.

On reading the extract, Kabria is portrayed as someone who does not believe the superstitious belief that says midnights born babies' feet are everywhere but

firmly rooted on the ground which will make them to be stubborn. However, her daughter who was born at midnight always behaves in a deviant way. This has left Kabria in dilemma on whether to believe it or not. Kabria's dilemma is expressed through the deontic modal auxiliary *should* which shows possibility. The analysis further uncovers that Kabria is uncertain as her daughter's behaviour has not changed after nine years. This is expressed through the epistemic modal auxiliary *could* which expresses volition that shows Kabria's position and the modal adverb, *maybe,* which expresses doubt. The shading style of the extract is negative because the modals frequently used are the epistemic and perception modalities. However, there is a shift of shading style from negative to positive as the deontic modal *should* appears in the extract.

Extract Four

This extract is taken from the story where Odarley (Fofo's friend) comes to inform MaaTsuru (Fofo's mother) what happened to her friend in Sodom and Gomorrah, while MaaTsuru is leaning by her charred door sill, her blank eyes, staring into nothingness. This is presented through indirect thought representation to directly locate the reader in the consciousness of the character.

Just a few years back, and Fofo **could have been** one of the numerous screaming children, scrambling with the sheep and goats and chickens for space to play and exist in the common compound. Fofo **could have been** the girl in the tattered brown underpants with the diseased red hair and protruding stomach carried on legs that were as thin as two dried sticks or the other in the flour-sack underpants with a body ravaged by rashes and whose nose **seemed** to never stop running (*Faceless*,17).

Table 4: Types of Modality in Extract Four

Type of Modality	Deontic	Buolomaic	Epistemic	Perception
Modal Adverbs			Could have been Could have been	
Modal Auxiliaries				
Modal Lexical Verbs				Seemed
Adjective+Participles **BE+Participle-to** **BE+Adjective-that**				

Table 4 shows three modalities within two types of modality. These modal systems are epistemic modality and perception modality where epistemic modality has the higher number of occurrence in the extract. From the extract, MaaTsuru (Fofo's mother) lacks hope of reuniting with her daughter as she gazed into an empty space imagining how her daughter would behave if she were home. MaaTsuru's wishful thinking and regret is expressed through the epistemic modal auxiliary *could have been* and perception modal lexical verb *seemed* which expresses possibility. The modal shade marker of the extract is negative as the entire modalities in the extract are the epistemic and the perception modality.

Extract Five

This extract is taken from the novel where Kabria went for shopping at Agbogloshie market and was mugged while she was watching a dead person near one of the shops. Fortunately, her handbag was recovered. The boy who stole it was caught and beaten by the crowd. This is presented through indirect thought representation by the omniscient narrator to open up Kabria's fear to reveal how insecure she is.

> The crowd thickened. Excitement mounted. But in the midst of it, a ray of reasoning hit Kabria. If anything happened to the boy, it **would** be on her consciousness. Time was flying. He **could have been** her son. He was

Obea's age. He **should have been** in the classroom learning. He **should have been** sending his mother's pulse racing with an exercise book containing PPAG pamphlet under his pillow and complaining about his mother embarrassing him with her old car and not be out here pick pocketing. His survival **should have been** some adult's responsibility (*Faceless*, 45).

Table 5: Types of Modality in Extract Five

Type of Modality	Deontic	Buolomaic	Epistemic	Perception
Modal Adverbs				
Modal Auxiliaries	Should have been Should have been Should have been		Would Could have been	
Modal lexical Verbs				
Adjective+Participle BE+Participle-to BE+Adjective-that				

Table 5 shows five modalities with varying frequencies. The modal systems that provide the five modalities are deontic modality, with three occurrences and epistemic modality with two occurrences. On reading the extract, despite her distressful situation, Kabria sympathises with the boy of her son's age who is supposed to be in school, who should have been requesting for realistic and unrealistic things from his parents just like her children. But instead he is on the street, pick- pocketing. The modality markers that express Kabria's fear are the epistemic modal auxiliaries *would* and *could have been*. Kabria's psychological state and thought are depicted through these back shifted forms of the modals *will* and *can* which express volition that makes her intervene and rescue the boy. The modality that suggests that the boy should be in school or with his parents at home not on the street is the deontic modal auxiliary *should have been* which expresses possibility. The extract is positively shaded because the most frequent modalities in the extract are the deontic modalities. However, there are occurrences of the epistemic modality which shifts the shading from positive to negative.

CONCLUSION

The study examined a stylistic analysis of modality as a point of view Darko's*Faceless* to identify and explain the most frequently modal systems used in depicting the characters' actions, thoughts and utterances. Accordingly, buolomaic modality, which is a subcategory of deontic modality that expresses desire or wish of the speaker; deontic modality, which is related to permission and obligation; epistemic modality which deals with knowledge; and perception modality which is a supplement of epistemic modality were analysed in identifying the most frequent modal system used in the novel; and the narrative shading style of the novel was determined. The study revealed that the most frequently modality used in depicting the characters of the analysed extracts is the epistemic modality. The study further revealed that there is a shift in the modals used in portraying the characters of the analysed extracts from the use of epistemic and perception modalities to buolomaic and deontic modalities.

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SECTION TWO

PRAGMATIC

COMMUNICATION

IN CONTEXT

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The Pragmatics of Deixis in Kofi Awoonor's "this Earth, My Brother…"and "Comes The Voyager At Last'

KPAREVZUA PRISCILLA QUEEN

Abstract

Deixis as an aspect of pragmatic principles ensure the full understanding of speaker/writer's intended meaning, identity, situation, time and environment. There are myriads of studies on deixis in different contexts that have identified their types and usage in various contexts such as newspaper reports, classroom discourse and various literary and non-literary texts. This study takes the same principles and applies them on Kofi Awoonor's two literary texts: *This Earth, my Brother…* (TEMB) and *Comes the Voyage at Last*, (CTVAL) to determine through a content and qualitative investigation, how these pragmatic principles apply in the texts. Three hundred and nine (309) deictic markers featured in the texts, in their various forms; (194 in TEMB and 115 in CTVAL), which were subjected to a pragmatic analysis. The study identified that deixis account for reference items by means of expressions whose interpretation is relative to the extra linguistic context of the utterances, such as who are speaking, the time and place of speaking, the gesture of the speaker, or the current location in the discourse. Hence, when people make statements they are usually careful to let the listeners understand when they are speaking and where they are speaking to enable the listeners interpret their intentions correctly. It concludes that deictic expressions are very important elements in communication and demand proper understanding and management. An understanding of how the deictic principle in pragmatics functions and implicates is therefore sine-qua-non in encoding and decoding meaning in speech events both to the speaker/writer and the listener/hearer.

Keywords: *Deictic, referent, context, pragmatic principles, extra linguistic.*

Structured practitioners note

Deixis account for reference items in language, whose interpretation is relative to the extra linguistic context of the utterances, such as who is speaking, the time and place of speaking, the gesture of the speaker, or

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the current location in the discourse. Studies on deixis account for the concept and its application and significance in contexts such as newspaper reports, classroom discourse, and real-time conversational discourses without adequately accounting for how this concept applies in literary texts. Hence, this study investigated the use of deixis in Kofi Awoonor's two novels and found that they are essential elements in communication that function to implicate the encoding and decoding of meaning in every speech event in relation to the speaker/writer and the listener/hearer. Understanding this concept is therefore prerequisite to proper understanding of texts by learners and language users generally.

Introduction

Deixis are words, whose referents are not static, but change depending on the context. Deixis are part of pragmatics as they help in connecting and understanding certain words or sentences that change, depending on of the context. The change of context in sentence is often caused by the change of situation including person, time and place (Levinson p. 9). Pragmatics is that arm of linguistics that studies the relationship between language forms and language users in relation to what is meant by what is said. It is in this light that Levinson (3) views pragmatics as the study of the relationship between language and the context, which is a basis in understanding the meaning of language. Deixis as an aspect of pragmatic principles helps to explicate the way in which languages encode-feature of the context and thus concerns ways in which the interpretation of utterance depends on the analysis of that context of utterance. For example, in the utterance: "There should be a settlement close to this place. This fuel should get us there to get a refill." The deixis in the text: "there" refer to a place unknown to the speaker and listener but could be some distance away; the second use of 'there' further indicates that, the location or place intended by the speaker is away from the speaker's location. Meanwhile, the word "this" in the text refers to the fuel left in the vehicle they (speaker and listener) are using. The word "this" indicates to what is in the present within reach of the speaker. It is evident therefore that deixis are necessary pragmatic tools that enhance meaning-making and the understanding of texts in context and require systematic

investigation in given texts to determine their use and place in encoding and deciphering meaning.

Motivation for the Study

There are myriads of pragmatic studies and also investigations on Kofi Awoonor's literary works that have considered various aspects of pragmatic principles in varied texts and contexts that range between political discourses, media, and interactions like doctor-patient among other forms of discourses to determine contextual meaning. Works by Kofi Awoonor have also received robust engagement, especially his poetic works; but with little attention paid to his prose narratives. Studies such as Kparevzua (2000a, & 2000b) investigated Awoonor's prose narratives from a pragmatic perspective focused on lexico-semantic devices and politeness as a pragmatic principle. These have not adequately accounted for how deixis equally enhance meaning-making and understanding of text; hence, the need for this study to determine how deixis help in the encoding and the decoding of contextual meaning in Awoonor's prose narratives.

A Review of Conceptual and Empirical Literature

On deixis, Hatch (210) says it is derived from the Greek word "deicticos" meaning to show" or to indicates. Deictic – the noun of deixis is used to denote those elements in language that refer to situations, places, time or persons. In this regard, deitics are used to locate actions in a time frame relative to the present. Deictic terms show social relationship the social location of individuals in relation to others. They are also used to locate parts of text in relation to other parts. Deictic words give a reference point of the speaker or writer that is dependent and determined by the speaker or writer position in space and time. It also concerns the way in which utterances are interpreted depending on analyzing the context of an utterance.

On the kinds of deixis, Levinson (63) identified five major types of deictic markers, which are: person deixis, place deixis, time deixis, discourse deixis, and social deixis. Person deixis is a word that has functions as personal pronoun. Person deixis related with personal pronoun that concerns the encoding of the role of participant in speech events. Personal

pronouns are divided into three: first person, second person, and third persons. Place deixis, according to Levinson (62), concerns the encoding of spatial locations relative to the location of the participants in the speech. Place deixis can be seen from the use of demonstrative pronouns such as 'this' and 'that', and also can be seen from demonstrative adverbs of place such as; 'here' and 'there'. On time deixis, Levinson, (217) says it refers to the time relative to when an utterance was spoken. For example, the use of "now and then", "yesterday", "today" and "tomorrow". Discourse deixis on their part refers to certain part of texts that use expressions with utterances referring to some portion of the discourse that is contained in the utterance (Levinson p. 85). For instance, in the following interaction:

a) That's a rhinoceros

b) Spell *it* for me

The word 'it' in (b) is a referent to the word *rhinoceros* in (a). This is an example of reflexivity discourse deixis, where a word in the utterance refers to the utterance itself. While social deixis is used to code social distinctions that are relative to the participant role in social relationship between speaker and addressee or speaker

and some reference (Levinson, p. 63). For instance, the use of "Your Excellency, Honourable, Mr President" are absolute deitics that show social roles assigned to individual. This does not only reflect in titles but also in relationships as shown in stating relationships such as my husband, wife, cousin, teacher and the like.

Studies including Matras, Y. (1998); Elzara V. et.al (2017); **Setiakawanti1, R. N. & Susanti, E. (2018); and** Stapleton, (2018) have looked at deixis in different contexts. Matras (1998) looked at deictic oppositions in discourse situations in Romani; and argued that though studies of indexical devices differ in their analysis of 'textual' deixis, some advocate for an overlap of deictic and anaphoric functions, while others propose a consistent form-function correlation. The study affirmed that deixis is conventionalized in Romani, and has a complex four-term opposition system of demonstratives and place adverbs. Elzara V. et.al (2017) in their study investigated **deictic elements as a means of text cohesion and coherence in academic discourse and** presented some functions and

features of deictic elements in academic discourse that operate within fixed scheme of deictic coordinates, with three main elements: deictic center, deictic element, and antecedent/subsequent element. Their study showed that, all deictic elements in academic discourse are divided into two big groups: conventional deictic elements and endemic ones. The result of the research shows that conventional deictic elements in most cases provide text cohesion (within small text units and are considered important units for text building. **Setiakawanti1, R. N. & Susanti, E. (2018) did a pragmatic a**nalysis **on deixis in jakarta sports articles and found among others,** deixis in the articles to include: person: first person, third person; spatial deixis, and temporal deixis with a frequency count showing person deixis as predominant. Equally, Stapleton, (2018) looked at deixis in modern linguistics; affirming that deixis belong to the area of pragmatics because it directly involves the relationship between the structure of language and the context in which it is used, and commented on the different types and the uses of deictic expressions. These works give this study the basis to

take the same principles and interrogate Koffi Awoonor's novels, which are yet to receive robust pragmatic studies in relation to deixis.

Theoretical Framework and methodology

The theoretical framework for the study is anchored on Grundy (2008) principles of pragmatics as it describes anaphora, antecedent, common ground, context, deictic centre, deictic change, deixis, demonstrative, discourse deixis, embodiments, gestures, honorific, index, indexicality, membership, person deixis, place deixis, point of origin, reference, social deixis, and time deixis in interrogating the chosen texts in this study.

Data for this study are sourced from primary and secondary sources. The primary data were drawn from Kofi Awoonor's novels: *This Earth, My Brother... (TEMB)* and *Comes the Voyager at Last (CTVAL)*. Secondary data consist of extant literature to accommodate conceptual and theoretical review. A critical and close reading of the novels was done to identify and highlight deictic markers in the chosen texts and was

subjected to a pragmatic investigation using Grundy (2008) pragmatic principles through a qualitative approach. Overall, the study identified three hundred and nine (309) deictic markers in the texts, in their various forms; (194 in TEMB and 115 in CTVAL) before subjecting them to a pragmatic analysis to determine their potentials in encoding and decoding meaning.

Background Information on Kofi Awoonor

Kofi Awoonor is a Ghanaian poet and play-writer and novelist. He was born in Wheta, Ghana in 1935. He was raised in his maternal extended family and exposed to Ewe traditional culture more than to Christianity. He attended the University of Ghana and graduated in 1960 and took up teaching in the same University. His first poetic work, "Rediscovery and other Poems" was published in Nigeria in 1964. Apart from poetry, Awoonor has written plays and his first experimental novel is called *This Earth, My Brother…*. The novel mirrors Awoonor's own African upbringing and transplantation to the West. His second novel, *Comes the Voyager at Last* was published in 1992

while he was an Ambassador to the United Nations. He is considered one of Ghana's most important writers. Awoonor, unfortunately, was killed during the attack on the Westgate Shopping Mall on 21st September, 2013 in Nairobi-Kenya. He was one of the key participants at the four-day celebration of writing, thinking and storytelling.

Data Analysis

Deixis as already established refer to deictic or indexical expressions of language. They are words that specify identity, spatial or temporal location from the perspective of a speaker or hearer in the context in which an utterance is made. They include words like '*you'*, 'they', '*now'*, '*there', 'here', today and so on...* They are special kinds of grammatical properties instantiated in the familiar categories of person, tense and place that enhance the comprehension of meaning based on context. These indexical expressions are found to have featured in the researched texts. A content analysis of the texts reveal that, overall, the study identified three hundred and nine (309) deictic markers in the texts, in their various forms; (194 in TEMB and 115 in CTVAL) before

subjecting them to a pragmatic analysis to determine how they encoded and enhanced the decoding of meaning. Some of the use of such deictic expressions in the study texts includes the following examples:

Excerpt 1:

> Did anyone see <u>him</u> pass?
> Did you see him?
> Who? Lawyer.
> Which lawyer?
> Perhaps <u>he</u> didn't see <u>him</u>; didn't recognise <u>him</u>. <u>His</u> personality can't escape notice for it is assertive and brutally distant. The courts have just adjourned <u>their</u> morning session. A long line of lawyers, sweating freely in <u>their</u> black coats and <u>their</u> pin-stripe trousers, <u>some</u> struggling with <u>their</u> wigs and <u>their</u> black legal bags... Striding towards a gray Peugeot, and in the midst of a group of women and elders, was <u>Amamu</u>.
> **TEMB pg. 21**

This excerpt is taken from chapter two of the researched text, *'This Earth, My Brother...'* as what opens the chapter. It contains copious instances of indexical references. The underlined words in the excerpt particularly point to different indexical references as used in the text. It has been established that deixis comprise of person, tense and place, which aid the comprehension of meaning based on context. In the excerpt it could be observed that the question 'did anyone see him pass? Did you see him?' has two deictic references to person - 'him' in the questions. The referent however, is ambiguous in the context because even the addressee is not certain who the 'him' referred to. It is worthy of note that this question is asked in a court premises and even though the addressee and the addressor know or should know who the referent is there is no indication that there is only one person they both know and the referent could only be that one person. Even when the addressee seeks clarity by asking who the referent is, the addressor merely says the lawyer, and being in a court premises there were several lawyers around. It is, however, gathered subsequently that the 'him' or 'lawyer' in question is Amamu. This establishes the fact that the use of 'him' severally and the word 'lawyer' serves as exophoric references pointing to Amamu that subsequently becomes eminent. These reference items therefore, perform deictic

functions. There is also the consistent use of the possessive pronoun 'their' and the adjective 'some' used at several points to, or refer to the lawyers in the courtroom.

Excerpt 2:

> At the hospital, they carried him into one of the wards. A male nurse rushed in. Take him out, take him out at once. Why? Tailor asked. They took him out and put him on the veranda. Tailor went to the Chief Nurse and told what happened. Could the doctor come and see him? Dosctor! What! You don't mean we should phone doctor because Abotsi is ill? What! Please I beg you, please. He looked up briefly and rolled towards a telephone. He was fat and exuded extra food snatched from patients too ill to eat. Is that doctor? …Yes sir; no sir, I know him. No he is not exactly mad. No sir. Alright sir. Tomorrow then sir. A nurse came and stood near. She looked round at the people, at the patients, and turned away muttering something about people who smelled like he-goats being brought into hospital… Doctor can't come. Bring him tomorrow.

TEMB pg. 93

This excerpt relates an incidence that happened in a hospital when Abotsi took ill and his friend Tailor got him to a hospital. The excerpt has a myriad of deictic references which start with 'at the hospital...' this is pointing to a specific location, as against other locations such as the house, where they are coming from or on the road, while they were coming. While at the hospital it is gathered that 'they carried him...'; 'they' is making reference to 'Tailor', who brings Abotsi to the hospital and probably nurses and other hospital attendants, and not anyone else, like passersby. Also, while in the ward in the hospital, 'a male nurse...' as against a female nurse or a ward attendant is the one that approaches them. The reaction of the nurse on approaching them is 'take him out...,' 'out' signifying outside of the ward from inside of the ward. Once out of the ward, Abotsi is placed on the veranda in front of the ward and not behind. It is also observed that afterwards the nurse comes to them at the veranda where they are and not anywhere else. The nurse further tells them that the Doctor cannot come – meaning he cannot come to attend to them

in the hospital at that moment; and for them to come back tomorrow – meaning leave the hospital back to their home and return to the hospital tomorrow. Several deictic reference items pointing to person, place and things are signified in the text as seen from the words underlined in the excerpt.

Excerpt 3:

> Mel was a dreamer. He did not now care very much whether anyone called him names. There was something simple or almost holy about him. This I found later to be his enormous humanity in an inhuman world. I was still lying on my cot in the living room. It was sometime between five and six. I was keeping my eyes on the clock that had woken me up at five. I would have to catch a bus at 5.45 that would take me to New Hyde Park around six-thirty. My work at the factory started at 7pm. I was not fully awake. I hovered between sleep and waking. Suddenly I heard the door bell ring. I was in half a mind not to go to the door. The area had been besieged by an army of salesmen, persistent peddlers of goods of indeterminate quality.
> **CTVAL pg. 38**

Excerpt 3, conveys several person deictic references of reflective pronouns. The pronoun 'I' features eight times, 'my' occurs three times and 'me' twice in the excerpt; all directing attention to the one person – the speaker in the text. These are all deictic reference features that help tie up or give texture to any given text for cohesion. Person deixis using 'he', 'him' and 'his' occur variously with reference to Mel. We saw also place deixis in the use of "in the living room" where the speaker says he laid, as against his bedroom or outside his house in the excerpt. There are also profuse uses of time diexis in the excerpt: "It was sometime between five and six. I was keeping my eyes on the clock that woke me up at five. I would have to catch a bus at 5.45 that would take me to New Hyde Park around six-thirty. My work at the factory started at 7pm." There are lots of references made to times of the day; from between five and six when the speaker awakes to 7pm when he is to be at work. All these references to time perform deictic functions in the text.

Excerpt 4:

One morning after breakfast, one of the prison officers came to call <u>me</u> away to an office. There <u>I</u> was told by a fat hairy man sitting behind a huge desk that <u>I</u> was free to go, that the case against <u>me</u> had been dropped. Six months of jail for a crime <u>I</u> never committed, and suddenly I was free to go. <u>I</u> sat completely unnerved and weary, more in pity for <u>those</u> who had inflicted <u>this</u> upon <u>me</u> than for <u>myself</u>. <u>I</u> had for <u>these</u> months searched <u>my</u> life, <u>my</u> childhood and growth in Virginia, <u>my</u> family, <u>my</u> father who by <u>his</u> death had released <u>me</u> from the crippling inhibitions of youth and <u>that</u> monstrous innocence <u>that</u> held <u>my</u> people in chains.
CTVAL pg.47

In this instance, the excerpt further reflects other forms of deictic features as found in this researched text. The excerpt states: The excerpt talks of an experience of the speaker while in jail, when on a fateful day he is called to an office where he is told that the charges against him are dropped and as a result he is free to go. The excerpt

opens with "One morning after breakfast", which makes reference to the time of the day indicating a deitic time reference. Further on, we observe another time reference when the speaker refers to the length of time he spent in detention, when he says "Six months of jail for a crime I never committed," In also talking about how he fared while in detention he refers to time thus, "I had for these months searched my life..." This is equally a deitic reference to time. We again observe the deictic reference to person in the excerpt, first, we learn when the speaker was called upon while yet in detention that "one of the prison officers came to call me away to an office." Here reference is made to the person that comes to make the call; and when he arrive the office, reference is again made to the person that addressed him "There I was told by a fat hairy man sitting behind a huge desk that I was free to go..." These person references made in the excerpt reflect deictic functions as used in the researched texts. Other deitic references observed in the excerpt are seen when the prison officer comes to call the speaker; it is noteworthy that the call is made in his jail-cell and not anywhere else; and the call is to him to follow the

officer to an office, within the premises of the prison and not outside of it. While in the said office he is told he is free to go, meaning released from prison and could proceed out of the walls of the prison. All the references made to where he was, where he was called to go to, and from whence he could go from there, are all deictic reference items made in the researched text.

Conclusion

Pragmatics indeed studies aspects of meaning that depend on context to determine how meaning is communicated by a speaker (or writer) and interpreted by a listener (or reader). In this study therefore, we find that, the knowledge of pragmatics which accounts for the place of deixis helps us to identify and explain reference items by means of expressions whose interpretation is relative to the extra linguistic context of the utterances, such as who is speaking, the time and place of speaking, the gesture of the speaker, or the current location in the discourse. An understanding of how the deictic principle in pragmatics functions and implicates is therefore sine-qua-non in encoding and decoding meaning in speech events both

to the speaker/writer and the listener/hearer. The i**mplication is that t**o fully understand the speaker/writer's intended meaning, his identity, situation, time and environment should be known to the reader/hearer. Hence, when people make statements they are usually careful to let the listeners understand when they are speaking and where they are speaking to enable the listeners interpret their intentions correctly. If they do not manage words that indicate time, for instance effectively, they may end up confusing the listeners. We can then conclude that deictic expressions are very important elements in communication and demand proper understanding and management. Therefore, speakers/writers should strive to understand and use deictic markers properly so as to assign and understand the role(s) assigned to participant in communicative events.

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Pragmatic Implications of Impaired Cognitive Processes of Schizophrenics

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Abstract

Recent developments reveal a rising interest in medical humanities; this is due to the fact that interdisciplinary collaboration from multiple fields is required to advance scientific and clinical understanding of medical conditions in general and specifically, atypical language in mental health disorders, such as Schizophrenia. The broad aim of the study is to examine the pragmatic implications of the impaired cognitive processes of one category of the mentally ill called Schizophrenia, a psychotic disorder. Current understanding is limited by lack of data as well as lack of interdisciplinary collaboration. Data was collected qualitatively from a patient suffering from schizophrenia and a random purposive sampling of utterances from the stretches of discourse recorded was done before the analysis was carried out. Relevance theory and speech acts theory are used as a framework for the study while Edward Jane's principle of computational tractability is the model of analysis. The study found among other things that the impaired cognitive frames of the mentally challenged, particularly the schizophrenics, gives rise to problems of meaning attribution that poses dire consequences for pragmatic theoreticians and practitioners. For instance, when a subject in this study insist that she is able to see and hear things from God physically and is seen talking back at him when others around her are unable to, it becomes difficult to establish meaning in relation to her utterances. The study concluded by calling for a reassessment of certain pragmatic notions such as what constitutes context, to include the uniqueness of the language of the mentally challenged.

Keywords: Pragmatics, Cognitive Frames, Schizophrenia and Relevance theory

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Structured practitioners note

Interdisciplinary collaboration between linguistics and other fields is increasingly on the increase to advance human knowledge. This study explores the collaboration between linguistics and medicine to determine the scientific and clinical understanding of medical conditions in general and specifically, atypical language in mental health disorders, such as Schizophrenia. The study found that though impaired cognitive frames of the mentally challenged poses dire consequences for pragmatic theorizing, a reassessment of certain pragmatic notions such as what constitutes context, which includes the uniqueness of the language of the mentally challenged as done this study is vital.

Introduction

Language is what gives essence to man's overall being. It is to a large extent, a uniquely human feature that defines the human communicative existence. (Fromkin, Rodman and Hyams 3). Humans use language to live and to do things. Man's communication through language is therefore closely tied to his life. Following this centrality of language, there is an urgent need to explore the use of language not from the domain of the mentally well as has more often been done but from the domain of the mentally ill.

Fine posits that

> There is a widespread understanding among psychiatric clinicians that language is integral to the diagnosis and treatment of many psychiatric disorders. Yet clinicians may lack a language to talk about language, which limits them to the application of linguistic intuitions in their assessment of mental illness. (89)

Today, it is widely recognised that the study of communicative disorders can tell us a great deal about the nature of communication itself. The study considers cognitive pragmatics and mental health from the perspective of language use.

It is indubitably clear that intention is at the heart of every definition of pragmatics as a sub-discipline of linguistics (Levinson 48). One rallying point on the definitions of pragmatics is that it is about intention attribution. Of course, the nature and place of intention has remained a matter of controversy (Haugh 1). This is further compounded when the speaker's intention involves the mentally ill. However, it is clear that if a hearer attributes approximately the same

intentions to a speaker, then communication can be said to be successful, nevertheless such interpretation of speaker intention may not hold true for the mentally ill. Bara is of the view that:

> communication is essentially a cooperative activity between two or more people in which the meanings of each transaction are constructed by all those actors together engaged in the shared task of reciprocally attending to the other communicants' words. The aims of the actors engaged in an interaction may differ, but to be able to say that communication has taken place successfully, all the participants must share a set of mental states (1).

This study affirms Mouton's assertion that 'the aims of the actors engaged in an interaction may differ, but to be able to say that communication has taken place successfully, all the participants must share a set of mental states' (14). The various mental states are broadly, emotional and cognitive. This work is set against the background that though mentally ill persons may share a set of

mental states that are emotional in nature, cognitively, there are divergences in their utterance formation.

The work adopts the approach to cognitive linguistics that is not only in terms of linguistic competence but centres on the experiential nature of linguistic competence. By this approach, knowledge about linguistic structures is explained with recourse to our knowledge about the world, since in the beliefs of Fillmore, Lakoff, Langacker and Talmy in key publications in the 1980s; language both reflects and contributes to shaping the world. Firth maintains that 'meaning is central in linguistic explanation, and that language expresses central functions in a variety of situational contexts' (622). The study thus looks at meaning as it relates to the unique situation of mental health with relation to theory of relevance and speech acts.

Statement of the problem

While the subject of mental disability has been widely researched, little formal attention has been paid to the meaning and force of the language of the mentally ill. Often, the linguistic behaviours of the mentally ill are merely interpreted as

symptoms of their condition. This means that since "having intentions and intending are . . . a property of speakers and listeners that may be carried out or indicated by action" (Carlson 92), the speech and actions of the mentally ill are very often misinterpreted and therefore misunderstood.

The mentally ill, having been diagnosed with particular mental health disease(s), may suffer a great deal of communication disorders, especially since their mental faculties are affected. As a result, challenges of mental illness as evident in the patients' communication, poses a big problem to pragmatic competence and meaning attribution. Attributing the right intentions to the utterances of the mentally challenged becomes a herculean task as such, this study has set out to examine ways in which the unique conditions of the mentally ill can be put into cognizance in formulating sustainable pragmatic theories that are all-inclusive.

This notion of meaning attribution through context is greatly challenged when it is about the conversation of the mentally ill as they often tend to replace or recreate reality which differs from that shared by others in their environment even when they share the physical context with their interlocutors. They see things and hear sounds that others around them cannot share. This situation makes the speech and actions of the mentally ill, very often misinterpreted and misunderstood hence, a problem for linguists. Cameron attributes this to changes in neuro-chemicals in the brain which leads to psycho-pathological symptoms in various domains of thought, perception, cognition, emotion, motor activities among others (89). This situation greatly challenges the place of context in attributing meaning regarding the mentally ill. The study thus, finds it highly problematic, the inability to attribute intentions to the utterances of the mentally challenged based on the beliefs held by pragmaticists that communication is about 'intention attribution' and 'context'. It observes how the choices involved in language production and comprehension (cognition) by the mentally ill may be influenced by their mental health status and cognitive abilities from the time they are diagnosed to when they possibly recover.

Knowledge Gap

Despite the fact that the subject of mental disability has been widely researched, not much has been done in terms of scholarship regarding the pragmatic force of language of the mentally ill. Rather, their linguistic behaviours are merely interpreted as symptoms of their condition. This to a large extent, gives room for misinterpretation or wrongful intention attribution of the talk exchanges of people with mental illness and since "having intentions and intending are . . . a property of speakers and listeners that may be carried out or indicated by action" (Carlson 92), the speech and actions of the mentally ill are very often misinterpreted and therefore misunderstood. This study is justified as it helps interlocutors to devise ways in which they can share in the context of the mentally ill, understanding their impaired cognitive frames and reasoning capabilities.

It is clear that researchers in the area of pragmatics and cognition have examined the language of the mentally challenged but only from the perspectives of hereditary mental disorders such as mental retardation and learning disabilities. The approach to this, has more often than not,

been centred on children with the aim of providing interventions for retarded children suffering from certain mental ailments. This research is significant as it approaches the study of the language of the mentally challenged from the perspective of acquired mental disorders at adulthood and monitors the patient through treatment. This is in order to ascertain the effects of the mental condition on cognitive processes, utterance formation and the challenges of meaning attribution. In doing so, the study also questions current views regarding the pragmatic concepts of intention and reference, which have not taken the unique challenges of the mentally ill into consideration. This last paragraph lacks cohesion… find a way to recast it to suit your discussion of underlying the preceding explanations

Schizophrenia

The concept of the disorder Schizophrenia has evolved since ideas about the disorder crystallized towards the end of the 19th century. Eugene Blueler coined the term 'schizophrenia' which means splitting of the mind. Here, he places more emphasis on thought disorder and negative

symptoms than positive symptoms. From 1970 to the present; the main international classification systems, ICD-10 and DSM-IV, have further clarified the diagnostic criteria. The main distinction between the two is that the later specifies a six-month duration of symptoms and places emphasis on social or occupational dysfunction (105).

In Davidson's definition, schizophrenia as a psychosis is characterised by delusions, hallucinations and lack of insight. Acute schizophrenia may present with disturbed behaviour marked delusions, hallucinations and disordered thinking or with insidious social withdrawal and other so-called negative symptoms and less obvious delusions and hallucinations (247) He adds that schizophrenia usually presents with an acute episode and progresses to a chronic state. Acute schizophrenia should be suspected in any individual with bizarre behaviour accompanied by delusions and hallucinations. Patients who present both the symptoms of bipolar disorder and schizophrenia may be given a diagnosis of schizoaffective disorder.

Schizophrenia, a severe psychological disorder, is characterised by highly disordered thought processes. Heinrich, as cited in Santrock, identifies that 'individuals with schizophrenia may show odd communication, inappropriate emotion, abnormal behaviour and social withdrawal' (548). This mental disorder involves the split of an individual's personality from reality, not the co-existence of several personalities within one individual. Santrock buttresses this by tracing the word schizophrenia to a Latin root, schizo meaning 'split' and 'phrenia' meaning mind signifying that the individual's mind is split from reality and that personality disintegrates (548). Nevertheless, schizophrenia is not the same as multiple personality which is sometimes called split personality.

Most of the patients in mental homes suffer from schizophrenia and drug therapy is primarily responsible for fewer individuals with schizophrenia being hospitalised. According to Vandenboss in Santrock schizophrenia produces a set of bizarre symptoms and wreaks havoc on the individual's personality. He is of the opinion that 'at the core of these symptoms are highly disordered thought processes for example, delusions and false beliefs which are utterly implausible' (248).

Theoretical Framework
Relevance theory

Sperber and Wilson propounded the Relevance theory in 1986. They claim that the maxim of relevance is at the centre of every communication. They write that Grice's model of understanding what someone means by an utterance is a matter of inferring the speaker's communicative intention –the hearer uses all kinds of information available to get what the speaker intends to convey (167).

Relevance theory emphasises that the rules of language leave all sorts of issues open. Some words have too many meanings: (ambiguity). While others such as 'he' and 'that' are said to have too little meaning. Decoding alone will not won't determine which meaning the speaker is using, or which object he intends to refer to with a pronoun. So even before we get to what is said, communication involves intentions on the part of the speaker that go beyond what he "codes-up" into language, and inferences on the part of the hearer that go beyond decoding. And of course, when we consider what is conveyed beyond saying, the coding model is even less adequate. In all of these ways in which knowledge of convention fall short,

relevance fills the gap.

Thus, instead of Grice's cooperative principle and conversational maxims, relevance theory postulates principles of relevance, which stem from the applicability of the general phenomenon of relevance to linguistic situations in the context of a representational theory of mind. Information is thus relevant to you if it interacts in a certain way with your existing assumptions about the world. Ryoko Sasamoto in Sperber and Wilson hold that,

> Relevance is defined in terms of processing effort and contextual effects 1. Other things being equal, the greater the contextual effort the greater the relevance 2. Other things being equal, the smaller the processing effort, the greater the relevance (29).

Insights from Relevance Theory- Grice's cooperative principle and conversational maxims are found to be suitable as they are a framework for elucidating communication impairment, and in particular focuses on ways in which the principle and maxims appear not to be adhered to for various reasons. The

mentally ill find cognition, language comprehension and language production very problematic and this poses a huge problem for Relevance Theorists and Pragmaticists at large.

The use of Relevance Theory by clinicians has so far been fairly limited, though scholars' account of pragmatic impairment in terms of cognitive processing, as proposed in RT, is of more explanatory value than description of behavioural symptoms alone. RT has proved to be particularly illuminating in the analysis of individuals with autism and general language disorders, and it is argued that RT itself is supported by studies of pragmatic impairment. Grice's cooperative principle and conversational maxims shall be used to analyse the utterances recorded and transcribed in order to identify the language impairments and cognitive difficulties faced by the patients. Other extra-linguistic and paralinguistic features shall also be put into consideration in analysing the data.

Data Presentation and Discussion

Utterances from the Schizophrenic

Me: What attachment do you have with those ones in PH that you are not willing to discard?

Ike: It is not like these ones, its not like these ones

Me: How different are they?

Ike: I'm using it for something that's why

Me: We're interested in knowing that thing

Ike: It's not something that I will talk about because it's not the reason why I'm here. The reason why I'm here is because of the precious stones I'm picking and secondly the name which I'm bearing which they say that it is not a name.

Me: What name is that? Tell us about it

Ike: It is Jesus Christ Joseph

Me: Why do you bear that name?

Ike: It was the name given to me by God but they don't want me to use that name that is why they called me Ikechukwu

Me: When did you discover that name? At what point in your life?

Ike: Since I was childhood

Me: Since your childhood

Ike: Yes

Me: You heard a voice or someone told you or by what means did you know?

Ike: Since, I was childhood, so that is why I was brought here but they don't like the name so, since then I have decided that the name is not my name again and I'm now telling them that I'm no longer smoking Indian hemp again because they don't want me to have access to my own money again. Since then they are still claiming that I am still smoking Indian hemp again while

I am not smoking, key don't even want me to use money for anything. That is why since then I've been on admission and I am not even smoking Indian hemp before I was brought here. They tell people that I still smoke Indian hemp while what I took that day was cigarette not Indian hemp.

Prof: Who told people that you still smoke Indian hemp?

Ike: My father here now? He tells people that I still smoke I hemp

Ike: It has been long since I smoked Indian hemp

Prof: How many months now

Ike: Over a month now

Prof: Over a month?

Ike: Yes

Prof: Ok

Baba: We have spent a month and three days now and he is saying over a month

Me: So since you've been in this hospital then?

Ike: Since I was in the house, I mean since I was in the house I've not been smoking Indian hemp

Me: Now, you have established that you do not smoke Indian hemp again but for the precious stones, you will not discard the one in PH but you have also not told us why

Prof: Why?

Ike: They are not such as the one I can discard

Prof: What is special about them? If the same process is used to verify why won't you discard them?

Ike: That ones are not precious stones, they are different. They are the ones I'm using to do something

Prof: To do what now?

Ike: I cannot throw it away

Prof: So to do what?

Ike: That one I cannot tell anyone why I will not throw it

Prof: Why, why?

Ike: It is not even in PH again

Prof: So why are you not talking about it?

Ike: No, … because it is not why I'm here. I'm here because of those stones I picked here and also the name I'm bearing

Prof: It is not the picking of the stones alone but the process of you picking the stones and thinking that they are precious stone

Ike: That one is not the one that brought me here

Ike: I will not say it because I know what I'm using if for. That one should be a matter process.

Prof: What do you mean

Ike: It is like you are now bringing past tense to present tense

Prof: Yes, because we are where we are because it started somewhere and where we are still determine where we will be in the next few years. I'm sure you are aware of it.

Ike: Yes …erm…erm

Prof: I'm still concerned with the issue of the name Jesus Joseph why did you stop bearing it?

Ike: I have stopped bearing it

Prof: It is because your parents have insisted? Or what people are saying?

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Me: Tell us about that, how did you come about it?

Ike: It was given to me by God

Me: How? He spoke to you or you dreamt or how?

Ike: By the voice

Me: Was anybody able to hear that voice or it was only you.

Ike: Only me

Baba: Who did you inform when you heard the voice?

Me: Did you inform anyone

Ike: No, it is a name that people will not agree for

Bana: (Intercepts) no, did you inform any of us?

Ike: No, because you people are not happy for me using the name, is it today? Even the king is Beyelsa does not know?

Me: Who?

Ike: Even people in Bayelsa know

Me: But you didn't want to tell people that are your immediate family?

Ike: Even people in Bayelsa know

Me: But you didn't want to tell people that are your immediate family?

Ike: No need to tell them, people that are against me? Will they agree to it?

Me: Why do you believe that they are against you? You keep saying so

Ike: They are against me abeg

Prof: So, is your father against you

Ike: Yes

Prof: And your mother?

Ike: Before nko? If they are not against me why will they stop me from withdrawing my own money, they don't want me to have access to my own money

Prof: Who stopped you from collecting the money? The bank people or your mother?

Ike: All of them now? They are all involved. They stopped them from giving me

Prof: How much do you have there and how much were you requesting to have? Because if I have 100 thousand and I want 150 thousand they will not give me

Ike: I cannot tell you how much I have but I wanted to take 6000

Prof: You think your mother and father are part of the plan not to pay you?

Ike: Yes: are they not the ones that went to the bank and told them not to give me?

Prof: Bank will not honour that since you opened the account yourself. You can sue them if they try it. They don't have such control.

Me: Why did you drop the name Jesus Joseph after receiving a clear instruction by God?

Ike: Because I'm tired of staying in this psychiatric ward. Without dropping it they will not allow me leave, they will still say I have mental illness. No need to say it again I'll drop it. It is God that is in heaven that will still verify if really that name belongs to me, it will be known by the whole world

Prof: How are you so sure that it is God? Even the Bible says 'test every spirit'

Ike: When God speaks to you, he speaks in a polite way, not in a harsh manner

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Prof: But when he rebuked the Israelites, was he polite?

Discussion of Findings

The discourse above is an excerpt from a co-participant interview carried out by the researchers, a supervising professor and a schizophrenic patient (Ike). Fond of gathering ordinary stones that he believes to be precious stones of market value and talking back to himself; Ike was diagnosed with schizophrenia and hospitalized for medication and monitoring.

According to the communicative principle, intention, cooperation and relevance are all responsible for communication in a concrete context but following the impaired cognitive processes of the schizophrenics, intention attribution becomes highly elusive. Ike's generally perceived intention is to pick precious stones and market them which is ordinarily not a bad idea but all that is involved in picking the stones (unguided and without prior knowledge of what constitutes precious stones) overrides that general belief and gives the impression that his cognitive frames are faulty. In other words, it becomes abnormal for Ike to do so.

Hanks wrote on the relation between language and context, which has been the foci of research over the years. Context simply refers to common ground that is the sum of the information that people assume that they share. It is agreeable then that individuals in discourse must share assumptions about their mental states to be able to communicate. This pragmatic fact is contradicted when it has to do with the schizophrenics. Ike makes reference to a certain name (Joseph Jesus) and a certain being (God) who allegedly gave him the name. This given name is not known to his immediate family and even the situation surrounding the name given is unknown to anyone. Ike says '

> It's not something that I will talk about because it's not the reason why I'm here. The reason why I'm here is because of the precious stones I'm picking and secondly the name which I'm bearing which they say that it is not a name.

When asked about the name and how he came about it, this discourse ensued

Me: Tell us how you came about it
Ike: It was given to me by God
Me: How? He spoke to you or you dreamt or how?

Ike: By the voice

Me: Was anybody able to hear that voice or it was only you?

Ike: Only me

Baba: Who did you inform when you heard the voice?

Me: Did you inform anyone

Ike: No, it is a name that people will not agree for

Baba: (Intercepts) no, did you inform any of us?

Ike: No, because you people are not happy for me using the name, it is today? Even the king is Beyelsa does not know?

The manner in which the acclaimed name was given is in contradiction with the African context for naming, it appears mysterious and unbelievable. This to a large extent reveals distortion in the thought processes that now poses dire consequences for what we hitherto believe about concepts of context, intention and communicative principle in pragmatic studies. Ike's Intentions are in sync with gricean perspective on intention attribution which is of the view that intention is that which is domicile in the mind of the speaker. He strongly believes within him that his biological family is against him as seen in;

me: So, is your father against you

Ike: Yes

Prof: And your mother?

Ike: Before nko? If they are not against me why will they stop me from withdrawing my own money, they don't want me to have access to my own money

Prof: Who stopped you from collecting the money? The bank people or your mother?

Ike: All of them now? They are all involved. They stopped them from giving me

This notion of the gricean perspective has been challenged severally because in communication, all other concomitants, socio-cultural milieu among others must all be put into consideration else, only that which is in the speaker's mind will be insufficient in attributing the correct intention. For instance, if Ike's family hated him that much, they would not bring him to a psychiatric facility to seek medical attention. As such, Ike's intrinsic intention is not commiserate with the derived intention perceived by interlocutors.

Relevance theory shares Grice's intuition that utterances raise expectations of relevance and in an attempt to impose meaning on Ike's utterances, it is evident

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that the utterances generated by the schizophrenic can be said to be irrelevant as far as mentally stable individuals are concerned but because it is having to come from an impaired mental faculty, the issue of relevance is downplayed. Maxims of the cooperative principle are violated severally by the patient.

From the foregoing discussion, it is clear that as a result of the distortion of the thought processes of the mentally ill in general and the schizophrenic in particular the notion of intention attribution held by the various schools of pragmatics are challenged. The concept of context is also challenged because what constitutes the context of the schizophrenic only exists in his preconceived worldview which is completely different from the physical world in which he exists. This poses a huge problem and has great implications for pragmatics. In a study on the place of intention in pragmatics, Dalyop called for a reassessment of some of these pragmatic concepts to make them more inclusive of the unique mental situation of the schizophrenics.

Conclusion

This study concludes that as against perceiving the concept of intention from an isolated point of view, it is important to re-think the implications of certain pragmatic concepts such as intention and context as it pertains to the unique mental condition of the mentally ill. The study promotes a multi-faceted and an interdependent approach to intention attribution to minimise the risk of misunderstanding in discourse. It also moves away from merely reworking issues in language from the domain of the mentally well to the mentally unwell and treats their linguistic choices not as mere symptoms of their conditions but as bases for pragmatic analysis to foster knowledge. This is because in the words of Mey, only an integrated model that unifies the linguistic, cognitive and social aspects of communication has considerable hope to be able to account for what is universal and what is culture specific in human verbal communication.

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A Pragmatic Interpretation of Meanings of Some Selected Nigerian Facebook Social Media Jargons

PAMELA PAM & UVIETOBORE UNUAJOHWOFIA

Abstract

Registers and jargons are common communicative features of every linguistic community. The internet as a community is saturated with a heavy presence of its own unique registers and jargon. Previous studies on computer mediated discourse have looked at humour and jokes, banter, trolling and flaming, deception etc. in this medium but have not adequately accounted for meaning making through the use of jargons. This study investigates the meanings derived from the use of jargons in a Facebook group- Rant HQ, adopting a pragmatic approach of the role of context in meaning interpretation, in examining the samples of data purposefully selected. Findings reveal that jargons used on this Facebook group (Rant HQ) are commonly shared amongst users, most were derived or coined from some popular happening that made news on social media or popular songs trending. Context is very useful for the understanding of meanings and functions of social media jargon as communicative tools. Internet discourse can be said to aid the fast spread of jargons and registers.

Keywords: Computer mediated discourse; Internet Community; Jargon; Pragmatics; Register

Structured Practitioner Notes

Jargons and registers are a common feature in a speech community. It is normal to come across some unique expressions and coinages that are peculiar among a group of language users. In the

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are birthed by special events, occurrences and sometimes songs that become popular on the cyberspace at a particular period of time. Internet jargons are short-lived as they move with trend; new slangs are always facing out 'old' ones. Context of usage helps with the interpretation of the meanings of internet jargons. What should you (the reader) do differently as a result of my research? Be conscious of jargons in internet discourses; and Use the context of use of those jargons to interpret the meanings of jargons on internet discourse.

Introduction

Communication has been an integral part of human existence; right from creation, man was made a communal being. Communication has been facilitated through the medium of language majorly and over time, the mode of communication between people keeps evolving; Communication does not occur in vacuum- situations and contexts play a major role or have a huge effect on communication. Recently, the advancement of technology and the internet has brought a whole new wave of technologically advanced form of

communication, where people from all around the globe are brought together. Rotimi (2013: 58) points out that, "the role of computer and computer-based technologies has been highly significant in modern communication. In the contemporary world, the internet, satellite, cell phones, fax machines are very strong defining factors of life. Space and time are gradually being abolished…"
The internet, via the instrumentality of social networking sites (SNS) like Facebook, LinkedIn, Instagram, Tumblr etc. have created platforms for people to communicate with their friends and loved ones; these sites have provided a means of communicating with people all over the world. According to techopedia, a social networking site is an online platform that allows users to create a public profile and interact with other users on the website. Social networking sites usually have a new user input, a list of people with whom they share a connection and then allow the people on the list to confirm or deny the connection.
Social networking sites provide a good source of educational material and aiding research, helping businesses to put out products and services out for easy access,

helping artists to showcase their talents to the world, and also connecting employers to prospective employees in search of jobs.

Yus (111-112) highlights some definitions of social networking sites as follows: "Web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system." (Boyd & Ellison 2007) "Web-based services that allow users to interact, share information, coordinate actions and, in general, keep in touch..." (Orihuela, 58) and "On-line environments in which people create a self-descriptive profile and then make links to other people they know on the site, creating a network of personal connections. Participants in social network sites are usually identified by their real names and often include photographs; their network of connections is displayed as an integral piece of their self-presentation. (Donath & Boyd, 72)

Social media is defined by the oxford online dictionary as: (noun): websites and applications that enable users to create and share content to participate in social networking. Apps like Facebook, WhatsApp, WeChat, Tumblr, Instagram, and Twitter etc. Mariza Gorgalou in an article also defines social media as, "internet based sites and services which promote social interactions between participants through the exchange and sharing of user produced content." (67)

The Facebook app which is the primary source data for this study was designed by Mark Zuckerberg, EduradoSaverne, Dustin Moskritz and Chris Hughes in 2006. It is an American company offering online social networking services. It became the largest social network in the world with more than one billion users in 2012. The features of the app include: creation of profile by users, uploading pictures, joining a pre-existing group and starting new groups. The users' timeline spaces allow them share content with other users who can post messages.

Yomi Kazeem (2020) in an article noted that: "More people use Facebook (FB) in Nigeria than anywhere else in Africa." With 22million users in 2018, Nigeria has the highest internet active users in Africa, being the most populous and Facebook is a

popular choice for Nigerians, with 7.2 million daily users, accessing the platform via mobile phones.

Internet discourse and interactions birth a lot of expressions which have peculiar meanings in their context of usage. The meanings of these expressions seem to rely heavily on the context in which they are used- they elicit peculiar meanings when used in the context of online communication. Some of these expressions are not clearly understood when used offline.

The aim of this study is to examine the meanings of jargons on Facebook social media discourse. The specific objectives of the study are:

    I.   To identify jargons used in selected Facebook chats from Rant HQ group.

    II. To establish whether the jargons are mutually understood by the participants involved in the communication exchange.

    III. To examine the origins of the selected jargons and how this helps in meaning interpretation when used in discourse on the Facebook group chat.

    IV. To investigate the role of context in the interpretation of meanings of jargons used in some discussions on Rant HQ group on Facebook.

Scope and limitation of study

This study covers the meanings derived from some jargons used on a Facebook social media group, Rant HQ which was created by Susan Ade Coker, a Nigerian based in the UK, to create an avenue for emotional and mental support for fellow Nigerians to 'rant and rave' freely based on their collective national experience .

The Internet Community and Jargons/ Slangs

" Just as people with common interest, locations, lifestyles or background form communities, people congregate in cyberspace to interact on a range of topics through electronic mails, WhatsApp, Facebook, Twitter, Instagram, discussion boards, chat group and text messages." Rotimi, (7-8). The internet has opened a whole new frontier that has brought every person in the world together in one place. The internet is a world within itself; it is a virtual community of hundreds of millions of citizens from every corner of the

planet... No longer do personal differences separate the seven billion citizens of the world's 244 nations; we are now one people united together. (www.intergov.org quoted by Thurlow et al 108). The internet brings different people together; they share experiences, ideas, thoughts, opinions, concerns, friendship, personal achievements and so much more. Over time, after some period of prolonged interactions amongst participants, social bonding is created and people engaged in interactions on the internet begin to share some characteristics in common, like language and expressions which have shared meanings that are mutually acceptable and intelligible within the group of participants. This easily births jargons/ slangs.

Jargons are well understood from the angle of registers. According to Yule, register is a speech style that is tied to social identity and the use of jargon is one of the defining features of a register. He defines register as a conventional way of using language that is appropriate in a specific context, which may be identified as situational, occupational or topical, while a jargon is a feature of a register in

use; in social terms, jargons helps to create and maintain connections among those who see themselves as "insiders" in some way and to exclude "outsiders" (59).

From this definition, we can infer that registers are more formal than jargons and have a definite essence of appropriate environment of usage. Jargon is a feature of a register used amongst people who consider themselves as belonging to a group, as a means of identification and inclusion, and also as a means to exclude non- members of that group. Slang on the other hand is described as colloquial speech; words and phrases that are used instead of more everyday terms among young speakers and other groups with specialized interests. Slang is subject to fashion, especially among adolescents. It can also be used by those inside a group as a maker of identity and inclusion. From this description, jargon and slang, seem to share some features of use: identity and inclusion.

Jessica, in article, express that the word "jargon" has up to five meanings or more… it can mean gibberish, vague language or specific dialects of a language or several languages, or the most common meaning, which is language and

vocabulary that is peculiar r to certain people in a trade, profession or other group. They explain that the word jargon originates from a 14th Century word for "twittering of birds" with the root word 'garg' or 'gargle'(for people who do not belong to a group and do not understand what they are saying when using jargon, it sounds like twittering of birds). They also note that many jargons pass into standard language just like slang; jargon passes through and spreads from a narrow group until it is used and understood by a large segment of the population and it is usually not always possible to distinguish between what is a jargon and what is slang. (Jessica et al., 2013)

Vedran (2012) also makes a distinction between slang and jargon in the internet situation by stating that while slang in a language usually means the use of informal words, and expressions, not considered to be standardized, in everyday social interaction and jargon attributed to specific group activity, group or event- in internet language, these two terms are used as synonyms. In definition, internet slangs represent a whole variety of different styles which are used amongst various internet communities on the internet.

Pragmatics, Context and Systemic Functional Linguistics Theory

"Pragmatics studies the use of language in human communication as determined by the conditions of society" Mey (6). According to Mey, since human communication in society happens chiefly by means of language; the users of language communicate and use language on society's premises. He further explains that context is very useful in pragmatics as it helps in figuring out ambiguities, whether in spoken or written language. He described context as a dynamic concept as opposed to a static one, which can be understood as the continually changing surroundings, in the widest sense, that enable the participants in the communication process to interact, and in which the linguistic expressions of their interaction become intelligible.

As language users, we always operate in contexts; he identified 'registers' as a context- related feature of pragmatics- the means by which we understand the linguistic resources that speakers have at their disposal to mark their attitude

towards the interlocutors, and this is the formal vs the informal register, (Mey, 41). From Jacob Mey's definition pragmatics is the study of human communication, which is wrapped around the context of language use.

Systemic functional linguistics was developed by M.A.K (Michael Alexander Kirkwood) Halliday. "Systemic functional linguistics is the study of the relationship between language and its functions in social settings. Nordquist points out four main claims of systemic functional linguistics, quoting Eggins as saying: "common to all systemic linguists is an interest in language as social semiotic (Halliday 1978) - how people use language with each other in accomplishing everyday social life. This interest leads systemic linguists to advance four main theoretical claims about language, they are: that language use is functional, semantic, contextual and semiotic." He also outlines three kinds of social- functional 'needs'. According to Halliday "language functions can be ideational - our ability to consume our experience in terms of what is going on around us and inside us; Interpersonal - interacting with the social world by

negotiating social roles and attitudes; and textual - the ability to create messages with which we can package meaning" (p. 62).

Wael (2016) quotes Halliday as stating that his aim (SFL) is to make a coherent tradition of language, which is 'applicable', in the sense that it can be beneficial to large numbers of people who are somehow engaging with language in the course of their work. SFL is also applicable in different fields such as healthcare, computational linguistics, translation, multimodal studies, education etc. (Mathiessan 2010). Additionally, it is renowned especially for the work on genre, cohesion, discourse analysis, register, appraisal etc. Since jargon is a feature of register in use, the SFL theory is adopted for this study of social media jargon dwelling specifically on the contextual function of language.

Methodology

Data for this study was purposefully selected from Facebook posts. The study focused on Facebook posts, from Rant HQ group. 14 jargons were selected and analyzed.

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Data presentation and analysis

1.   Wife Material/ Husband Material

Figure 1a Wife Material

Figure 1b Husband Material

The Urban dictionary defines wife material as: "a girl you would consider perfect enough to marry someday." This jargon is used frequently on social media especially to refer to the qualities sought for in a person that might qualify or disqualify them, him or her from being suitable for marriage. In figure 1a and 1b above, the posters point out some issues based on common ideologies about what qualifies a person as suitable for marriage or not. The ideology sees a female suitable for wife material, as one who can play the role of a maid- cleaning, cooking and catering for the need of a household. Humorously sometimes, the wife material or the husband material is measured in yards. e. g husband material 100yards, 1000 yards, 50 yards or even 0yards as the case may be; the higher the number of yards, the more 'qualified' the person is for marriage. Some of the qualities include hard work, generosity, kindness, sometimes wealth and affluence and other times, the ability to cook, clean a house and perform house chores. This is one of the many jargons used on Facebook that has an entry in the urban dictionary.

The questions asked from this are: does the lack of those qualities that certify a man or woman husband or wife material make them unsuitable for marriage totally? Does a woman's inability to cook a meal for instance make her unsuitable for marriage? What if a man is domesticated and yet lacks a decent source of income, will he still be considered a "husband material?" This jargon raises a lot of debate, and leaves a blurry line of what qualities should be considered suitable or not for the choice of a life partner.

2. Side chic(ks)
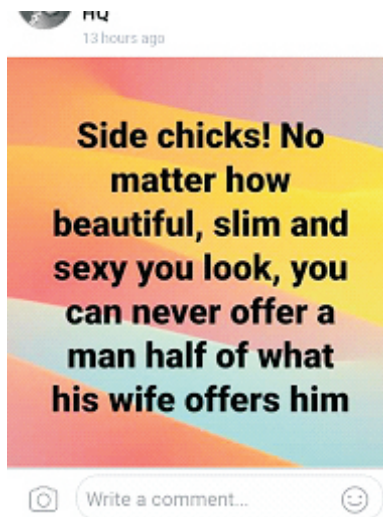
Figure 2 Side Chic(ks)

The jargon in figure 2 above: side chic(k), used in the context of discourse, does not mean 'a chic(k) that is by the side', it is a term used to describe the other woman in a man's life, also known as 'the mistress, a female that is neither a man's wife or girlfriend, who has a relationship with the male while he is in another relationship' Urban dictionary (2020).

In the above Nigerian context, the side chic (k) is a lady who is not a man's wife but who is in a relationship with him. The post clearly sounds like a stay off warning to the side chics(ks), the ideology possibly

steaming from a place where the legally married wife is seen to possess everything the man will ever need hence, no need keeping a relationship outside marriage.

This is another frequently used Nigerian social media jargon that can be found in the Urban Dictionary.

3. Audio (Money, love, friendship, sickness, rape etc.)

Figure 3a   Audio

Figure 3b

The jargon in figure 3a and 3b audio is used as an adjective to describe a lot of other things like money, love, tears, rape, etc. the jargon used in the context above, gives a meaning of 'fake, not genuine honest or authentic.' This jargon was adopted from a song sung by a popular Nigerian artist Rude Boy titled 'audio money.' He sang about the fake life people live on social media to give a false impression of wealth, when their realities are far from it. In Figure 3a, the poster used audio to describe abroad money-money people living in diaspora flash at people at home in Nigeria to give an impression of wealth. The focus of this jargon seems to be on lifestyles of falsehood which are mostly perpetuated on social media. People tend to be more concerned about the glam and the glitz on social media, and the comments and the likes they get from their followers- this tends to put a lot of young people under pressure, to want to be like what they see on social media. Social media lifestyles are gradually becoming models and influencers for people offline.

4. Slay Queen, Mbok, Biko

Figure 4a Slay Queen, Mbok

Figure 4b Biko

Figure 4a and 4b have three jargons. a) Slay Queen: this slang has been around the internet for quite some time. Used in the context of figure 4a, it gives a meaning of an attitude or characteristics of some ladies on Facebook; these ladies are flamboyant in lifestyle and dressing on social media, they are young ladies who are seen as living flashy lives way beyond their means. They put up an expression of who they are not in reality. The poster tries to describe that in reality some of them might be poor- sleeping on the bare floor in their living rooms. b) Mbok and biko: these words are special because they fall under the category of frequently used jargons on social media discourse, but they are words in Ibibio/Efikand Igbo languages which mean please. The words are used in the above contexts with the same meaning. The meanings of the words are clearly understood by the participants

5. Village People
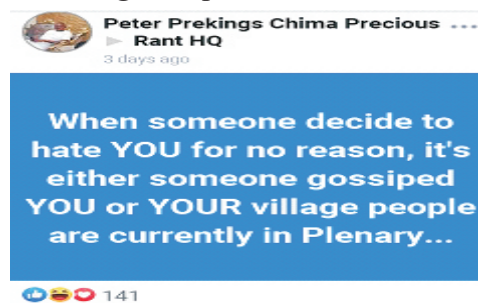
Figure 5 Village People

The jargon in figure 5 was used in a way that suggests that there are unforeseen forces that are responsible for some awkward happening or ill-fate in life; in the above context, it is the act of being hated for no justifiable cause. The jargon, village people is used to describe unforeseen forces that are bent on ruining a person's good luck. The ideology of this jargon stems from the fact that there are not many well-wishers in the village and as such a lot of information should be kept away from them thus labelling them as evil; there's a belief that there are a lot of witches and wizards in the village whose evil intention is to hinder the success of other people. But contrarily, bad people can be anywhere in the city and not only in the village.

6. Boom, Pim

Figure 6a Boom

Figure 6b Pim

The jargons "boom and pim" in figure 6a and 6b are onomatopoeic in nature. They are used in the above contexts as impact sounds. Boom is used in figure 6a gives a meaning of suddenness, a springing forth of unexpected turn of events from pleasant to unpleasant; the man who was happy to be called a lion suddenly starts a quarrel when he is also referred to as an animal. The ideology of a man loving praise is expressed in his joy when called a lion- a metaphor for strength and courage but the word animal, seems like an insult. 'Pim' in figure 6b is used by the poster who puts out

his view about the role of a wife and does not want their view to be challenged. It is used to mean "do not argue with me." This jargon is hinged on the African belief that parents and older people have the final say in areas of rebuking wrong because they know better and it is rude to argue otherwise with them.

7.   Las las, Inside life

Figure 7: las las / Inside life

The jargon las las in figure 7, is used to mean eventually, or at the end of the day, or after all is being said and done. The jargon has the feature of repetition which is peculiar to Nigerian expressions like follow follow, chop chop, waka waka, talk talk, begibegi, etc.

Inside life is used at the end of the post and it expresses amazement at a situation which is very ironic- a friendship lost because of power and position.

9.   Marlian

Figure 9 Marlian

Figure 9 Marlian

"A Marlian is a follower of the controversial Nigerian singer, Naira Marley." Such a person must be someone who does not conform to normal norms and ways of doing things. They are considered as rude and rebellious sometimes to constituted authority.

Findings, Summary and Conclusion

Facebook jargons are able to give the right amount of information in the given context; they are relevant in their context of usage; they are perspicuous (do not create any form of ambiguity). Their meanings are mutually intelligible to those who use them. Most of these jargons studied capture cultural experiences and ideologies which are peculiar to Nigerians. All of the jargons analyzed rely heavily on their context of usage for meaning interpretation. Outside of the social media context, their meanings may be shrouded in ambiguities and vagueness to people who do not interact frequently on the social media platforms where they are constantly used; although social media has encouraged the spread of these expressions to offline communications.

The Nigerian social media platform is a relaxed environment, where people from different backgrounds interact frequently with each other. In the course of these interactions, they share trending stories, songs, news, events, national issues and sometimes personal experiences. When there are new coinages of words (jargons) birthed in the course of these interactions, the context and situation of the coinage easily provide the meanings of these expressions. Participants quickly adapt to the new jargons and use them in discourse. The fascinating thing about these jargons is that they are trendy and short-lived. Meaning that they quickly fade away with time as they are overtaken by more recent occurrences that give rise to new jargons and the cycle goes on. Some are however lucky to get documented in the urban dictionary as is the case with some of the jargons reviewed, which means that they will be preserved for a much longer time. Social media can be described as a nursery where jargons are birthed, and could serve as corpus for new words and coinages; it also helps in the spread of the jargons out to offline discourses and interactions.

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Humour, Vulgarity and Meaning in Tiv Proverbs

SYLVESTER T. O.

Abstract

Registers and jargons are common communicative features of every linguistic community. The internet as a community is saturated with a heavy presence of its own unique registers and jargon. Previous studies on computer mediated discourse have looked at humour and jokes, banter, trolling and flaming, deception etc. in this medium but have not adequately accounted for meaning making through the use of jargons. This study investigates the meanings derived from the use of jargons in a Facebook group- Rant HQ, adopting a pragmatic approach of the role of context in meaning interpretation, in examining the samples of data purposefully selected. Findings reveal that jargons used on this

Structured Practitioners note

So much study has been done on proverbs, mostly in the form of collections, translation and interpretations of such proverbs particularly as they relate to themes and content across different languages in Nigeria and beyond. The question that requires clarification is the level of vulgarity and humour that characterizes proverbs and their usage. This study thus investigates humour and vulgarity in Tiv proverbs in order to determine the peculiarity of the choice of words (particularly vulgar words) that are used in achieving humour in Tiv Proverbs. Using the General Theory of Verbal Humour (GTVH), the study carries out a descriptive analysis of 20 Tiv proverbs. The study summed that Tiv humorous proverbs need lexical modifications for better appeal and moulding of younger minds in the face of the growing need to observe decorum and decency in public discourses.

Introduction

Proverbs are very essential to African languages and communication. Using the Igbo sociocultural context as an example, Achebe validates the quintessential value of proverbs to African languages and communication when he declares that

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"among the Ibo, the art of conversation is regarded very highly, and proverbs are the palm oil with which words are eaten" (6). By this analogy, Achebe appreciates the ease and effectiveness achieved by any form of communication that involves the use of proverbs. Amongst the Yorubas, another African culture in which proverbs are highly regarded, a proverb is seen as "the horse which is used in tracing lost words" (Finnegan 393). The metaphor of "a horse" is highly germane here because "as a horse is a reliable means of transportation - for conveyance to battle fields and long distances - so is a proverb a suitable and effective means of verbal communication" (Osoba 46). Abdukarim and Abdullahi, in their study of themes in Hausa proverbs, argue that "proverbs maintain conformity to cultural values and accepted pattern of behaviour" (27). Given that the relevance of proverbs to these three major ethnic groups in Nigeria and Africa is indisputable, generalizations can be made for the other African languages, in which the evidence of the importance of proverbs is not lacking.

Amongst the Tiv people, proverbs have always been highly regarded, from years of yore up to the present. The use of proverbs permeates the different facets and aspects of the life of the Tiv people, and proverbs are the most commonly used of all the oral forms of the Tiv people. Bergsma captures this succinctly when he postulates that "of all the verbal art forms employed by the Tiv, such as singing, story-telling, and proverbs, the last are the most consistently used in everyday situations" (1). It is on this note that Tiv literary scholars, communication scholars, anthropologists, translators, linguists, amongst others, have since delved into the study of Tiv proverbs, each category of scholars scooping what aspect is of especial interest to them. The results of the study into the Tiv proverbs have brought to the fore many interesting features and functions of Tiv proverbs, which are valuable to the Tiv people and studies on African proverbs generally. To say, however, that Tiv proverbs have been exhaustively researched, especially from the linguistic perspective, would be erroneous. One of the components of Tiv proverbs is humour, and even though scholars have recognised this reality, sufficient scholarly searchlight has not beamed on this grey area. Tiv humorous

proverbs, expectedly, abound in a surfeit of interesting and peculiar lexical items which deserve to be interrogated lexically and semantically.

Statement of the Problem

Tiv proverbs have been studied from many perspectives. In Literature, researches into Tiv proverbs have revealed that the proverbs have a sexist undertone or portray women in a negative light, are didactic and instructive, are used in communicating the values of the Tiv people, for social control, among others. Linguists have also studied the linguistic features of Tiv proverbs to some degree. One of the very interesting types of Tiv proverbs which has been grossly under researched is Tiv humorous proverbs. Tiv humorous proverbs are not just a mundane reality, but a class of proverbs with peculiar linguistic features and interesting semantic implications. The peculiarity of the lexical features of Tiv proverbs is especially embedded in vulgarity, and it is this reality and the semantic deductions of these vulgar cum humorous proverbs that the researcher researches into.

Objectives of the Study

The aim of this paper is to interrogate the overwhelming presence of vulgarity in Tiv humorous proverbs. The other key objectives of the study include:

(i)   To investigate the lexical items that give rise to humour in Tiv proverbs.

(ii)   To ascertain the semantic significance of Tiv humorous proverbs.

(iii)   To determine whether vulgarity in humorous proverbs is deliberate or accidental.

Methodology

The 20 Tiv vulgar proverbs used for this study were selected from available books on Tiv proverbs. The books are *Tiv Anzaakaa: A Collection with English Translations* by Ak?su Adeiyongo and *Mpase u Anzaakaa a Tiv* by B.D Iortyom. The proverbs are analysed in line with the General Theory of Verbal Humour (GTVH) under vulgar and humorous proverbs, drawing out their semantic implications. Each proverb is presented in Tiv and translated word-for-word into English, in order for the imagery in the target language to be retained in the source language, then the explanation of humour,

vulgarity, and meaning is handled in each of the proverbs. The secondary data used for the study were got especially from the Internet and used for literature review and theoretical framework.

Review of Related Literature

Literatures related to the key concepts in this study are defined and reviewed. The concepts are proverbs, Tiv proverbs, humour in proverbs and vulgarity.

Proverbs

Paremiologists and scholars have attempted to define proverbs in many different ways, as they mostly agree that proverbs are not very easy to define. In fact, two very renowned paremiologists, Archer Taylor (the father of paremiology) and Ruth Finnegan (a renowned scholar of African oral forms) both agree that an attempt at defining proverbs "was a futile exercise" (J. S. Madumulla 257). Definitions and descriptions of proverbs have, however, been attempted, and in spite of the array of disparate definitions attempted by different scholars, there are some striking similitudes in the definitions that point to what proverbs do really mean. And one thing which is sure is that each scholar defines proverbs to suit his or her

research and intent.

Donatus Nwoga defines a **prover**b as "a terse statement which figuratively gives expression to the point of traditional wisdom relevant to a given situation" (16). To Nwoga, a proverb is short or brief, figurative, traditional, wise, and contextual. Abrahams defines proverbs as "a short and witty traditional expression that arises as part of everyday discourse as well as in the more highly structured situations of education and judicial proceedings" (17). Abrahams as well agrees that a proverb is short and wise, and he adds that it is used both for purposes of everyday communication and for formal communication. From these definitions, it is gathered that proverbs are short, figurative, and easy to memorise sayings which belong to a community, sometimes having resemblances with others', and used for different effective communication purposes.

Tiv Proverbs

Just like most African societies, the Tiv language abounds in proverbs, which are very important to the Tiv people, and which they put to many uses. Adeiyongo posits that much has been

researched about Tiv proverbs (qtd. in Udu 102). Patrick Udende et al. consider Tiv proverbs to be the wisdom lore of the race, and that they communicate ethical values of society enjoining people to apply them to daily social relations (151). To Udende et al., therefore, Tiv proverbs are an accumulation of the wisdom of the Tiv people with which the Tiv people relate smoothly. Irene Salami contributes that for the Tiv, proverbs are the spring from which conversation sprouts (26). To Salami, Tiv proverbs are associated with deep conversations. On his part, Bergsma believes that Tiv proverbs generally constitute an effective means of social control and approbation. There are, therefore, specific proverbs variously employed by the Tiv to validate, justify, and moderate people's activities and behaviour as well as the application of social pressure on members of the society (cited in Enang109). Dankaro and Agoom submit that amongst the Tiv people, "other reasons advanced for the use of proverbs were as opening glee during story telling performances in order to create a rapport between the audience and the actors" (109). In their study, Dankaro and Agoom highlight the different aspects of **Tiv oral**

poetry and the benefits that accrue to children who are exposed to very rich oral language backgrounds in their mother tongue and in learning a second language. They highlight some proverbs which they believe were used in the past to evict situational response and for dialectal arguments (ibid). Amase and Kaan, in their study of Tiv Satire as a Tool for Social Control, emphasise the importance of proverbs to the Tiv people, thus:

…Hardly does an adult speak in Tiv land, and indeed Africa without using one proverb or the other. They are words of wisdom and also a sign of adulthood for the user. …Tiv elders feel that certain issues or discussions are too important and serious to be discussed in simple or plain language. Proverbs are also used by adults to limit the understanding of some important issues to the intended audience. (5)

Amase and Kaan's study focuses on the use of Tiv proverbs in Faga Adinge's songs, especially as he uses them to express his predicament in the hands of his wife (ibid.), and, by extension, to condemn marital conflicts. Apart from her argument that Tiv proverbs educate the Tiv people the need to be humble in order

to learn even from children (174), Kyoon-Achaan also subscribes to the belief that Tiv proverbs are used in conflict resolution when she says that "proverbs can be used in conflict communication to convey meanings, lessons or warnings that can scarce be interpreted but that engage conflict parties at a deeply emotional and cultural level…" (188). Kyoon-Achaan's interest in Tiv proverbs just like the other Tiv and Inuit oral forms she studies in her thesis is their efficacy in resolving conflicts among the Tiv people especially of the old. Adeiyongo believes that Tiv proverbs serve in the areas of law, ethics, philosophy, and religion to educate the young, and instructions given in form of proverbs are meant to correct a child so that he would not repeat such a thing the next time as the proverb would have a lasting effect on him (qtd. in Enang 108). Wade in "Gender Categorization in Tiv Theatrical Arts Forms" argues that most Tiv proverbs lack truth and relevance in the present day because their validations no longer exist in the present generation (7). Wade's argument against the relevance of Tiv proverbs today is in defence of his feminist stance that Tiv proverbs are unfair to women. From the foregone, it becomes impossible to not agree with Adeiyongo that Tiv proverbs have been very much researched. One thing, however, becomes much more lucid, which is the fact that humorous Tiv proverbs have not received any serious scholarly attention, to the best of my knowledge.

Humour in Proverbs

Alison Ross defines humour as "something that makes a person laugh or smile" (1). Marta Dynel identifies two types of humour – verbal humour and non-verbal humour. The argument for verbal humour is that "verbal humour, which is of interest to linguists… stands vis-à-vis non-verbal humour emergent from, for instance, pictures or body language. Verbal humour is understood as that produced by means of language or text" (Raskin; Norrick; Attardo qtd. in Dynel 1). Dynel further identifies many types of verbal jokes, conversational humour, lexemes and phrasemes, witticisms, retorts, teasing, banter, putdowns, self-denigrating humour, and anecdotes. The type of verbal humour which this study is interested in is witticism. Norric defines witticism as "a clever and humorous

textual unit interwoven into a conversational exchange, not necessarily of humorous nature" (qtd. in Dylen 5). Dylen goes on to admit that "witticisms are similar to non-humourous sayings or proverbs in the sense that they are communicative entities comprehensible even in isolation, but they are usually produced relevantly to [recurrent] conversational contexts" (ibid.).

Outi Lauhakangas, in a bid to differentiate between two types of verbal proverbs, insists that "One should differentiate kinds of humour that people apply in proverbial speech or in written circumstances. There are two kinds of social interaction in proverb use [and of course a mixture of them too]: we laugh at somebody by means of a proverb or we aim at laughing with others without any target person and try to increase coherence of a group by use of a proverb" (96). To Lauhakangas, therefore, humourous proverbs usually make jest of someone or make light of a situation.

On the uses of humourous proverbs, Lauhakangas, states that humourous proverbs are used "to turn a situation or condition into a joke represents a solution in baffling or bothersome situations. Both humorous talk and proverbs serve to play the same kind of role in social situations; they function by decreasing tension - at least for a moment" (97). In addition to the use of humorous proverbs in turning bothersome situations into jokes, Lauhakangas also highlights their other uses such as excusing with proverbs and entertaining use of proverbs, citing examples with Finnish proverbs. It is, however, on the use of proverbs in turning bothersome situations into jokes that she focuses.

Olugboyega Alaba carried out a semantic study of humorous Yoruba proverbs. Unlike Lauhakangas who focuses on the ability of humorous proverbs to turn bothersome situations into jokes, Alaba posits that "humorous proverbs are also verbal jokes containing much humour. Thus, one utterance can simultaneously amuse and instruct" (27). To Alaba, humorous proverbs serve the dual-purpose of amusement and instruction, and not just the former. Youssoupha Mané accounts briefly for the presence of vulgarity in African humorous proverbs in the study, "Visiting Humorous Proverbs in African Literary Fiction".

Mané, who analyses African proverbs in some African works of literature, touches upon two humorous vulgar proverbs, which make him submit that "emitting coarse and hilarious proverbs is somewhat an effective and efficient means for the wretched, and the lower class to take the great weight off their minds of domination and suffering, so they can survive" (116). Mane's brief analysis of vulgar proverbs is based on their use in literature, and his position is that such proverbs are used by the wretched as a momentary escape from misery. Mané's study validates my argument for the presence of vulgarity in Tiv humorous proverbs.

Vulgarity

Vulgarity, according to Lyung, "is a social construct determined by the views of polite society concerning what can and cannot be said [especially in public]" (qtd. in Ieva Biliunaite 6). This implies that vulgar words or taboo words are words that are labeled coarse and inappropriate to use publicly by a speech community. Dooga argues that amongst the Tiv people, while *ityô* is a socially acceptable word for anus and can be used publicly, *tswar* is labeled vulgar and is mostly used with the

intention to insult (3). Generally, however, among the Tiv people, the use of words like penis, anus, vagina, and other words that give the imagery of sex is considered crude, vulgar, and obscene, and people who use such words openly and very often are associated with low or zero moral standards or are considered to use language poorly. In line with this position, Gao posits that the public mention of bodily excretions, sex anatomy or sexual matters, swear words (like *fuck*) all amount to the use of vulgar language (2312-2313). The Tiv people, thus, in order to avoid the vulgar usage of language, rather than say *de mda da nyande* (let me go and urinate), will say *de mda pande,* which means 'let me go and reduce (the content of my bladder)'; or rather than say *de mda nyia ambi* (let me go and defecate) will say *de mza shat oho*, which, today, means, 'let me make use of the restroom'. This therefore agrees with Gao's postion that "in any language, there are things which must be avoided of mentioning [sic]… the first of these that occur to people are words dealing with excretions…. "Defecate" and "urinate" seem to be the words used in the hospitals; thus some euphemisms find themselves in

replacing them" (2312). Isabel Cachola et al. believe that "Given the fact that most thoughts can be rephrased to not include vulgarity, the use of vulgar words indicates a purposeful attempt of performing a specific function" (2927). It is essential, therefore, to analyse the use of vulgar words and expressions in Tiv humorous proverbs, since vulgarity is more than a coincidence.

Theoretical Framework

This study adopts the General Theory of Verbal Humour (GTVH). The theory was developed by Attardo and Raskin in 1991 as an expansion of the Semantic-Script Theory of Humour (SSTH). An interesting aspect of the GTVH theory is that it builds upon two weaknesses of the SSTH by distinguishing between referential and verbal humour and by accounting for the fact that some jokes are perceived as being mores similar to one another (Attardo & Raskin 5). GTVH also accounts for the narrative strategy of humour or how humour is organized, and the linguistic choices with which the components of humour are organized (ibid). This research, therefore, adopts this theory because just like the Semantic-Script Theory, it accounts for the meaning of verbal humour, and it goes on to account for the peculiarities of linguistic choices involved in achieving humour in proverbs.

Analysing Humour, Vulgarity, and Meaning in Tiv Proverbs

1.   *Bagu gema tuhwa wan na er 'inyôndu'.*

The monkey turned around and accused or cussed its young one of having a big rump. A monkey has a very conspicuous rump, which looks funny. Amongst the Tiv people, the rump (*inyôndu)* is an insulting and vulgar word, especially because it is close to the buttocks. When one is insulted in Tiv, thus: *inyôndu you!* (your rump!), it usually evokes laughter because of the funny imagery of the monkey's rump given by the word, *inyôndu*. The Tiv people use this proverb especially when someone who is guilty of or known for something (bad) badmouths someone else who is associated with such or a different (bad) thing. For example, if one who has stolen before or steals calls someone else a thief, the Tiv people will say "the monkey turned around and accused its young one of having a big rump". The humour in this proverb is achieved by the single lexical item, *inyôndu* (rump), which is also a

vulgar or obscene word.

2.   *Kyekye yevese ka mtaver u nyôndugh.*

It is the strength of the rump that determines the speed of a bicycle.

This proverb is used by the Tiv people to express their belief that success is a product of hard work. The word 'rump' is used again in this context, of course, in order to achieve humour. The fact that the proverb is meaningful and funny does not erase the reality of its vulgarity, given the superimposing presence of the word, 'rump', which is both the meaning-bearing word (a connotation of hard work because it is hard), the humorous word, and at the same time the vulgar word.

3.   *Nor fa mgbanger u ityô na je alu menan akeve ye.*

The elephant swallows coconuts because it is very confident of the large size of its anus.

The image of ejecting coconuts from the anus is what makes this proverb humorous; maybe because, given the sizes of coconuts, it seems almost impossible for even an elephant to eject them through its anus. Both the meaning and the humour of the proverb lie especially in the vulgar presentation of 'the large size of the anus'

(*mgbanger u ityô na*). Semantically, this proverb implies that one must be certain of his capacity before he or she embarks on any task. It is, therefore, a proverb of caution amongst the Tiv people.

4.   *Ka agba ape u nyia ambi a purpur yô, wea ma gber u mkure kpa u nyia purpur.*

If your faeces is meant to be white, no matter the amount of palm oil you consume, it will still be white.

Among the Tiv people, to say openly that someone is defecating *(via ngu nyian ambi)* amounts to impropriety in the selection of linguistic choices. Children who make such utterances are corrected immediately and they do not grow up making such a 'mistake'. The Tiv people present the act of defecating in a euphemistic way, thus: *via ngu za sha toho* (the person is making use of the toilet). They do so because the words *nyian ambi* (defecating) is, to them, extremely suggestive of the anus and the disgusting process of faecal discharge. The semantics of the proverb here is that if one is fated to experience something unpleasant, nothing can be done to avert such fate. Although this sounds pessimistic, it is rather the stark truth because, for example, one who

is to pass from a terminal illness still passes no matter how hard he or she fights death. Although this proverb addresses a sad truth, which should rather evoke sombreness, its coarse or vulgar selection of words *nyia ambi a purpur* (*nyia* repeated twice), which means to defecate white faeces, makes light of the situation and rather evokes laughter.

5.   *Ijua ngi anôr nan kpa i hide i yav sha ake.*

No matter how long an erect penis remains standing, it still rests on the scrotum eventually.

This proverb is utterly vulgar. It does not employ an iota of subtlety in presenting the words, penis and scrotum. The meaning of the proverb is just as profound as its vulgarity. The proverb is instructive, and the erect penis connotes an angry man, while the scrotum connotes the man's clan, family, or home. The proverb declares that no matter how angry one is with his clan, home, or family, he or she must remember that there is no place like home, and so must not allow the anger tarry. The humour achieved in the proverb lies in its rustic presentation of the lexemes for an erect penis and the underlying scrotum.

6.   *Or u nan yav a ityô i agher yô, nana nder a wegh ku human.*

One who sleeps with an itchy anus will wake up with a smelly hand.

Here again, it is the Tiv expression for itchy anus, *ityo i agher*, that elicits humour in the proverb. This proverb warns against evil. It is as good as saying that the evil men do lives after them. The proverb is used to discourage evil and enmity and to encourage peace and harmony. The vulgarity of this proverb is very conspicuous. It presents too explicitly the hilarious image of scratching one's anus – not even one's buttocks. Although the proverb is humorous, its humour does not water down its import – both are complementary; the image of an itchy buttocks and the sense of discomfort it creates in the listener amplifies the message of the proverb which is to warn against the danger of plotting or harbouring evil against one another.

7.   *Ka wea eren berenda u mkee, u de zan ave shin ityô.*

One who sells pepper should not put his or her hand in his or her anus.

Tiv humour proverbs are very much concerned with the vulgar presentation of anus, and this proverb too validates my

argument. The humour elicited by this proverb is presented by the image of the purgatorial experience of one whose anus has come in contact with pepper. The image will surely get everyone laughing, and witnessing someone go through this painful experience will be hilarious as well. Its vulga**rity lies in the use of ityô (anus).** The semantic implication of the proverb is that one must master the ropes of his or he**r** trade or cause in order to ave**rt** costly mistakes.

8.   *Lanegh kpe jua hemba akombo.*
Ignorance renders the penis impotent much more than witchcraft.

The Tiv people, like most African societies, believe in and practice witchcraft. Most times the loss of potency in a man is associated with witchcraft. The meaning of this proverb is that ignorance renders one incompetent much more than witchcraft does. Amongst the Tiv people, the proverb is used to eschew ignorance and espouse the rugged quest for knowledge. The humour of the proverb resides in the image of the lexical items *kpe ijua,* which means to render the penis impotent. Although it is usually no one's fault that he is impotent, knowing that someone is impotent, especially when it is

talked about publicly, usually elicits laughter amongst the Tiv people. The proverb is vulgar in its use of penis (*ijua*).

9.   ***Ikyul ka e****r ka er i tem ya i dondu aa tswar ve i kpa i hom ye.*
The vagina says that it is because it is situated close to the anus that it has a foul smell.

This proverb was used in the past among the Tiv people in judicial matters to plead 'not guilty', especially when one was not responsible for a crime he or she was accused of, but was being accused because of his or her relationship with the culprit. This usage would still apply even to the present day Tiv people if not for its vulgarity. The meaning of the proverb is that one who has a relation or friend who is a criminal is usually suspected to be a criminal as well even though that was and is mostly not the case. The vulgarity of the proverb lies in the open use and combination of the taboo words, vagina (*ikyul*) and anus (*tswar*). Laughter is also elicited by the proverb because of the use of these two words, especially when the reality of the physiological juxtaposition of the vagina and the anus find rare expression in words. To some great extent, humour can be said to be, sometimes, a

product of saying or hearing what is not commonly said or heard.

10.   *U ôô iyol vea or ga u fa we nan tsulugh tswar ga*.

You will not know that one has lean buttocks except you have bathed with him or her.

The English equivalent of this proverb is 'familiarity breeds contempt'. It simply means that extensive knowledge of or close association with someone or something leads to a loss of respect for them or for it. Among the Tiv people, this proverb is used to caution young ones who tend to disrespect the older people that they associate with, and it is also used to regret one's decision to associate with a younger person when such a younger person disrespects him or her. This proverb is mostly used when one is expressing anger or disappointment, and the listener is usually forced to laughter in spite of the seriousness of the context of conversation as soon as the image of *tswar tsulugh* (lean or shrunken buttocks) hits him or her. Again, it is the open use of *tswar*, the Tiv (vulgar) word for both buttocks and anus that qualifies the proverb as a vulgar proverb, and this time it is even made worse by the description

given – shrunken buttocks (*tswar tsulugh*).

11.   *U zua ikyul ulu keren ikyuma ye*.

It is because you have got a vagina that you are looking for pubic hair.

The English equivalent of this proverb is 'do not look a gift horse in the mouth'. The proverb is used among the Tiv people to mean that one must not be ungrateful when one receives a gift. It is the surface meaning or interpretation of the words of the proverb that is humorous. It describes the funny situation where a man who has been offered sex [the Tiv people talk about sex as though it is an article given a man by a lady – *na ikyul* (offer vagina)] by a young lady is looking for the lady's pubic hair to confirm her maturity before he can have sex with her. Although the proverb is very vulgar, it is unarguably humorous and instructive. It is usually used to condemn discontentment.

12.   *Aniwa ka er, "kareghaa yô gudaun tswar ndiar"*.

A dog said that it will rather leak its anus than stay without food completely.

The English equivalent of this proverb is 'half a loaf is better than none'. One then wonders what business the Tiv version of this neatly knit English proverb has to do

with the vulgar words, *tswar ndiar* - leaking the anus. One can argue therefore that there is almost an unseverable tie between Tiv humourous proverbs and vulgarity. The proverb is nonetheless very meaningful. It encourages contentment amongst the Tiv people and charges the people to make do with whatever they have no matter how little, in times of lack.

13.   *Aluer anhyev va ake yô, a seer a seer ankpatema nyam.*

If the mouse develops scrotal hernia, it only means more meat for the cat.

It is not news that cats eat mice, and truly, if the mouse grows fatter, the cat will have cause to rejoice because the fatter the mouse, the more the cat's food. The humour in the proverb is contained in *ake a van* (scrotal hernia or swollen scrotum). Developing scrotal hernia was common amongst men in Tiv land in the past partially because of the absence of sufficient medical facilities to treat hernia and, later on, because many Tiv men were shy and ashamed of revealing their swollen scrotums for surgical operations (Thomas Orndir). The image of swollen scrotum in a mouse is therefore psychologically referent to swollen

scrotum in a man, and this is what especially induces laughter when the proverb is used. The vulgarity of the proverb is in its use of swollen scrotum (*va ake*). The proverb is subject to different interpretations. One of its meanings is schadenfreudian. It implies that the misfortune of one's adversary is a source of joy or blessing to one.

14.   *Ambi ka aa lu a va ga yô tswar u neer iyar.*

When the time is not ripe for one to defecate yet, the buttocks parades itself.

This proverb is a proverb of mockery. Its meaning is that a criminal walks about or carries him or herself about as though he or she is righteous until he or she is caught or found out. The meaning of the proverb is obviously not funny, but the lexical items which it comprises are. One cannot help but laugh out loud when one sees the truth in the fact that the way the buttocks carries itself about in style, one would forget for a minute that it is the same buttocks that conceals the anus which is used for defecating. The humour and the meaning, therefore, lie in the entire proverb and not just a single lexical item, especially the part that has to do with the buttocks parading itself; and the vulgarity of the

proverb lies especially in the words *ambi* (faeces) and *tswar* (buttocks or anus).

15.   *Ka wea kpe ijuwa kasev mba kera yeren we a ikyul ga.*

Women do not hide their vaginas from a man who is impotent.

This proverb is used to state a universal fact. Its meaning is almost direct. It simply says that one does not keep secrets where one knows that one cannot suffer any harm. The humour in the proverb is in the use of the vulgar words, *ijuwa* (penis) and ikyul (vagina). One imagines if this is the only possible way of stating this fact in Tiv. The suspicion is that one of the commonest ways the Tiv people believe humour is achieved is through the use of vulgar language. Truly, only a few persons who, perhaps, are highly moral conscious or are agelasts will not laugh when this proverb is used in a conversation or speech.

16.   *Or ka nana nyimau ihinga nana cia hough ga, we di kpa u nyima nana tswar u cia ambi ga.*

For someone who bites your nose in spite of mucus, you must also bite his anus in spite of faeces.

This proverb is a proverb that seems to encourage vengeance. It alludes to the biblical laws of Moses which encouraged the Jews to take revenge on those who wronged them. It is one of those proverbs that must have come into existence before the Tiv people accepted Christianity or in disregard of Christian teachings. Again, *tswar* (anus) is the vulgar word used in this proverb. The humour, however, lies in the whole proverb. Biting one's nose in spite of mucus is as funny as biting one's anus in spite of faeces. These two are very much unlikely to happen, especially the latter, but there mere imagination, no doubt, elicits laughter. No wonder psychologists account for the psychological factors that produce humour.

17.   *U keren nyaregh shin ityô u ngu tipaô*

Why is your source of income your back side, are you a tipper truck?

This proverb is used to condemn harlotry amongst Tiv women. The word *ityô* as used in the proverb means 'vagina'. The Tiv people use *ityô* (the word which means anus or buttocks) as a mild or indirect way of referring to the vagina. The tippe**r truck is useful mainly because of its back part – the part with which it generates income for the owner or**

driver. It is the comparison made between a woman's buttocks (situated at the back as well and assumed to enclose the vagina – what is used in p**rostituting**) and the tipper truck that elicits humou**r in the proverb.** The vulgarity of the proverb, once again, lies in the word *ityô* (anus). Its meaning, the**refore, is that women must desist from harlotry and seek more honourable ways of livelihood.**

18.   *Ave tema gbirin aa tswar.*

Idle hands will scratch the buttocks.

The English equivalent of this proverb is 'an idle mind is the devil's workshop'. This proverb, just like the one contained in Proverbs 16:27-29, condemns idleness. The Tiv version, however, as is its wont, makes use of the vulgar word *tswar*. To a large extent, Tiv humorous proverbs cannot do without *tswar* (anus or buttocks). Just as we find in most of the other proverbs, the use of the vulgar lexical item, *tswar*, is what creates humour in this proverb, especially when the image of scratching the buttocks is presented vividly. The proverb simply means that one who is idle (the hands used as a synecdoche for a person) will indulge in a dishonourable venture (represented by 'scratching the anus') like stealing.

19.   *Ka wea dugh igyôônôgyô u kur ityô ga.*

When you summersault, you do not t**ry to protect your** buttocks.

The English equivalent of this proverb is 'anything worth doing is worth doing well'. The Tiv people are simply saying in this proverb that if you pay attention too much to what is happening to your buttocks, to know whether it is being exposed or not, you will not summersault well enough. By extension, the semantic implication of the proverb is that one must disregard the cons of any gainful venture if one must be very successful at it. The proverb is no doubt, very instructive. The humour in the proverb lies in the fact that there is the possibility that one who summersaults might actually end up with torn trousers, thus exposing his or her buttocks. Vulgarity in the proverb is again contained in the word *tswar* (buttocks).

20.   *Nomsoor ka ake ga; ka ishima.*

Manliness is not about having a scrotum; it is about courage.

The semantic implication of this proverb is that it is not everyone who calls himself a man simply because he has a scrotum that is actually a man, for what determines

manliness is courage much more than possessing a scrotum. In this sense, therefore, even a woman who is very courageous can be called a man. An erstwhile Governor and Senator of Benue State, Dr Gabriel Suswam had made use of this proverb during one of his electioneering campaigns at Aliade in Benue State. He said "*nomsoor ka ake ga; ka ishima"* and added that *nomsoo*r me ilu ake y?, kpev kpa ma alu or (if manliness were about possessing a scrotum, the billy goat too would have been a man). The outcome was a thunderous roar of laughter and applause in acknowledgment of the speaker's wit. The proverb is vulgar in that it makes use of the taboo word *ake*, and it is in the same word that the humour of the proverb lies. The proverb is used to encourage bravery in men and to condemn cowardice.

Research Findings

This research which focuses on the analysis of humour, vulgarity and meaning in Tiv proverbs finds that:

i. Tiv proverbs can be humorous, vulgar, and meaningful all at the same time. This is seen in the proverbs analysed above, and these three features are achieved or produced by the same lexical features.

ii. Humour in Tiv proverbs is many times a product of vulgarity. It is many times the public and overt use of words stereotyped as taboo words amongst the Tiv people that elicit humour in Tiv proverbs. The taboo words are usually words that have to do with private parts of the body, like *twar* (anus or buttocks), *ijua* (penis), and *ikyul* (vagina). All the 20 humorous proverbs analysed employ the use of vulgar words or vulgarity.

iii. Most Tiv humorous proverbs have very vital semantic implications. From the analysis done above, we find that the proverbs are instructive, are used to make jest of especially wicked and cunning people, and are used to condemn evil. Some are, however, just used to emphasise universal facts; an example is proverb 15 above.

iv. **The study finds that Tiv humorous proverbs are deliberately vulgar the same way they are deliberately humorous.**

The creators of the proverbs consciously selected the vulgar linguistic choices because they were well aware that the open use of vulgar words – words not often heard in the public – will elicit laughter.

Conclusion

Tiv humorous proverbs may not be useful for instruction purposes in settings like the church, school and public gathe**rings** where morality and decent language is observed and emphasized. The future of Tiv humorous proverbs may be bleak after all given the growing need to be courteous and observe decorum in public discourses. Young ones may not be exposed to many Tiv humorous proverbs because they contain obscene words which are ordinarily not meant for their ears. It is, therefore, an irony that although the Tiv society espouses morality, attempts to teach the young ones same, expects the young ones to learn from the elderly, yet still retains some vulgar proverbs for the elderly, which, naturally, the young ones will, somehow, still learn from the elderly. The study suggests that Tiv humorous proverbs may have to undergo some linguistic modifications, where the vulgar or obscene words may have to be replaced with decent ones, if the proverbs must continue to enjoy popularity, common usage, and relevance in the present age. For example, the proverb *nomsoor ka ake ga*; *ka shima* (manliness is not determined by the scrotum but by courage) can be modified to become *nomsoor ka ice i shin gbem ga; ka shima* (manliness is not determined by possessing goatee but by courage). The humour and meaning will not be lost but the vulgarity will go, and it is possible to do this to most of the Tiv vulgar proverbs. By so doing, Tiv humorous proverbs will be **relevant in the present age and its learning will be encouraged for both for the young and the old.**

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A Speech Acts Analysis of Metaphor in Selected Nigerian Newspapers' Campaign Texts

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Abstract
The paper discusses the application of Speech Acts in metaphor for electioneering campaign in selected newspapers' campaign texts. Metaphors could be used by politicians as a pragmatic tool for political manipulations. This is because of its seemingly self-contradicting or obvious false expression at the literal content level, but with contextual implications. Data were collated from campaign texts within the three years leading up to the 2015 General Elections in Nigeria – 2013-2015. The paper analysed the locutionary acts, the illocutionary acts, and the anticipatory perlocutionary acts of each metaphor based on Austin Speech Acts Theory to see if the metaphors were used for political manipulation. The analysis revealed that politicians consciously used Speech Acts in metaphor with illocutionary act forces of blackmail, indictment, threat, attack, abuses, etc. to discredit the opponents, but used Speech Acts in metaphors with illocutionary act forces of praises, integrity, virtues, self-promotion, etc. to promote their party to gain political advantage over the opponents. Therefore, the paper concludes that politicians used Speech Acts in metaphor in the selected newspapers' campaign texts as formidable pragmatic tool/strategy for electioneering campaign to influence the target electorate to vote for them.

Key words: Speech Acts, Campaign, Metaphor and Texts

Structured Practitioner Notes
Austin Theory of speech Acts postulates that utterance operates at the level of constative and performative meanings. This paper explains the constative level of meaning as the surface (secondary) meaning of the utterance and performative meaning as the deep (primary) level of meaning. Therefore, the secondary meaning of an utterance implies sentence as an information unit, while the primary meaning of an utterance is the expression of the speaker's intention. This paper discourses how the speaker intention in the metaphor is demonstrated as tool for electioneering campaign in the

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newspapers' campaign texts. The secondary meaning of an utterance is expressed at the literal level as statement but the primary meaning (intention) is implied at the deep or indirect implication of the utterance. Therefore, readers of this paper should note that Speech Acts is the essence of all human communication. In all forms of discourse such as: Campaign Speeches, Conferences, Court judgment, Music/Songs advertisements, Language of War, Love text messages, etc. the actual meaning or intention of the speaker/writer is implied at the primary meaning of the utterance as against the literal expression. It is where the actual/intended meaning of every utterance could be implied from. This paper should be an eyes opener to speakers/writers and the readers/listeners that beyond the literal level of every utterance, the primary/actual meaning is always located in the indirect implication of the utterance within its context. Therefore, in all communicative events Speech Acts is involved.

Introduction

The aim of this paper is to discuss the Speech Acts performed in metaphor used for electioneering campaign in the selected Newspapers' Campaign Texts. Therefore, the focus of the paper is on the analysis of Speech Acts which include: locutionary act, illocutionary act, anticipatory perlocutionary act as well as illocutionary act force of the Speech Acts in selected metaphors. The study is hinged

on the assumption that language is used virtually in most human activities to do work, and in politics to be precise, language is also used to do things, (Austin 107).

Consequently, this paper assumes that the Speech Acts performed through the use of metaphors in the selected campaign texts are presented by the politicians to enlighten the minds, please the imaginations, influence, coerce, cajole or constrain the target electorate to perform certain mental and/or physical actions in favour of the politicians. The paper examines the Speech Acts performed in the metaphors to see if this is the case with regards to the political campaign texts in the context of 2015 general elections in Nigeria. The paper acknowledges most linguistics scholars observations that language is fundamentally a way of behaving and it could be used to affect other people's behaviours. (Coulthard, (1), Aina (120), Daramola, (4) and Egbokhare, (25).

Clarification of terms (key words)
Speech Acts: Speech Acts are acts performed in communication. It is

described as the minimal unit of linguistic communication. The words uttered at the literal level of communication have some deeper interpretation which implies indirect or intended action. The paper examines the indirect interpretation conveyed by the politicians in the metaphors used in the selected campaign texts.

Campaigns: Campaign is the means through which Politicians converse for votes. It is the process of soliciting for votes from the target electorate by candidate seeking for political offices. This paper seeks to show how metaphors are used for electioneering campaign in the selected texts.

Metaphor: Metaphor is a direct comparison of two unlike objects without the use of "like" or "as." The paper discusses how politicians use comparison in metaphor as a pragmatic tool for electioneering campaign in the selected campaign texts.

Text: Text refers to stretch of words, symbol or figure that conveys meaningful thought or idea within its context. This paper treats metaphors as meaningful thought in the context of the selected

campaign texts.

Literature Review
Related literatures are reviewed in this section to create a gap for the present paper. The review covers aspects of related areas such as: Speech Acts, Campaign, Metaphor, Text, etc.

Speech Acts
Speech Act is a technical term used in the study of Pragmatics. Levinson (5) describes it as, the study of the speaker's intended meaning and the situational context of the utterance. Austin (106), who is acclaimed to pioneer the systematic study of Speech Acts, proposes a theory of Speech Act which is premised on the notion of the possibility of a speaker to actually use word to do things. Akmajian, Demers. Farmer and Harnish (394) attest to this when they argue that, Speech Acts are acts performed in uttering expression, while Bach (76) says Speech Acts are acts of communication. These views on Speech Acts justify Mey (96) assertion that, "The unit of linguistic communication is not, as has generally been supposed, the symbol, word or sentence, . . . but rather the production of symbol, or word or sentence in the

performance of the Speech Act." This implies that the symbols, words and sentences used in communication are Speech Acts.

Oreoluwa and Ibileye (141), who cite Adrian (2001), also agree with the notion when they state that, the Speech Act is the basic or minimal unit of linguistic communication. This paper observes from the foregone explanations of Speech Acts that it has communicative functions/values. This observation is premised on the fact that every linguistic utterance aims at communicating message to the hearer who is expected to act upon it. Some acts are performed when a speaker uses language. Such acts as: promising, stating the fact, making a request, confirming or denying something, giving a piece of advice, etc. when a speaker utters words.

However, other acts are performed concurrently when a speaker uses utterance to practically accomplish certain actions. For example, a Priest who joins couple in a Holy wedlock/names a child, and a judge who sentences a convicted criminal to imprisonment simply by the pronouncement of the utterances perform actions by the utterance. These types of Speech Acts are performed by utterances granted that the speaker has the requisite authority (preparatory condition) to perform and does so at the appropriate time and place.

It is important to note that not all Speech Acts are performed in the same manner. Some are performed on the basis of pragmatic presupposition and implicature. Therefore, Speech Acts Pragmatics is closely related to presupposition and implicature, Levinson (5). It implies that both the contextual background and the common knowledge of utterances have some significant implications for their illocutionary acts as well as the accomplishing perlocutionary effects.

According to Levinson (236), Osisanwo (62), Mey (76), Akmajian et al (395), Solomon (40) and Oreoluwa and Ibileye (41) Speech Acts are implicitly categorised into: (a) Utterance act which involves the uttering of meaningful statement (b) Propositional act which implies the possible meaning of an utterance made (c) Illocutionary act which is the action performed by the virtue of

making a statement and (d) perlocutionary act which is the anticipatory effect of the utterance on the hearer.

Campaigns

Campaigns are political strategies used by politicians to express their views and desires to be voted into political offices. And, like other public enlightenment campaigns, political campaigns are usually presented to the electorate through rallies, conventions manifestos, inauguration, etc. to solicit for votes. Campaign is therefore a process of canvassing for votes. This lays credence to Abdullahi-Idiagbo (32) assertion that campaign is, ". . . a tool politicians use to express their views and feelings to the public with the sole aim of reshaping and redirecting the electorate's opinions to agree with theirs."

Therefore, the metaphors used in the newspapers' campaign texts selected for this paper appear to be used not for the mere purpose of passing information about the party policies, the candidates, the political ideology and agenda, rather; it is language used to incite, inspire or provoke emotional political sentiments with the intension to influence the electorate. To achieve this purpose, politicians used Speech Act in metaphor with several illocutionary acts forces such as indictment, false promises, blackmail, self-promotion, condemnation etc. to promote their party and also to discredit political opponents in order to gain political advantage.

Metaphor

Metaphor is basically conceived as direct comparison of two unlike terms. Lakoff and Johnson (78) claim that, "Metaphorical utterances are systematically related to each other by appealing to different aspects of source domain used to describe the same target domain." This implies that, one item (source domain) is used to compare with another item (target domain) such as, 'orange is sugar', for instance. Ndimele (95) observes that the comparison in metaphor is covertly expressed as against simile, where the comparison is overtly stated as illustrated here, "whereas in simile X is like Y, in metaphor, X is Y."

However, the perception of metaphor in pragmatic study differs greatly from its literary account. Levinson (148) and Akmajian, el tal. (204) who approached

the study of metaphor from linguistic perspective argue that metaphor implies a linguistic expression where one metaphorical expression or (focus) is embedded in another literal expression (or frame).

Stressing on the significant of metaphor to modern political rhetoric, Oluikpe (196) argues that, "metaphor should be understood in wider sense to include simile as well." According to him, what is important is the ability of metaphor to express intangible ideas or internal feelings by comparing them to a vivid sense experience in the extra-linguistic world. This ability of metaphor to relate abstract situation to an external world of human experiences lures politicians to its vehement use in campaigns. This paper seeks to explain how metaphors are deployed in the selected texts for electioneering campaigns.

Text: A text is a stretch of words that makes meaning. However, a text does not necessarily mean words or expression only, rather; it includes signs, symbols or figures that could convey meaning. Fukuade (24) defines text as any passage, spoken or written of whatever length that

forms a unified whole as opposed to a collection of unrelated sentences. The metaphors used in campaign texts in the newspapers are meaningful in the context, therefore they are texts.

Speech Acts Theory
Speech Acts Theory is a theory of communication in action. It is used in linguistic analysis to enable language users explore the possibility of using and interpreting language beyond its literal sound-meaning correspondences. Solomon (33) who cites Adrian describes the Speech Acts theory as an 'eye-opener' which illuminates pragmatics scholars to ". . . the enormous complexity of language structure and the richness of the use of language . . .). Speech Acts theory has great values for the language users in many ways. It enables the language users to measure what they say in order to ensure that the aim of the utterance is achieved by obtaining the anticipated effect from the target hearer. It is when this is accomplished that one can truly say that communication has taken place between the interlocutors.

The theory also explains how a speaker uses language to achieve his intended

effect and also how a hearer infers the speaker's intended meaning from the utterance. Bach (4) argues that the importance of Speech Act is to account for how a speaker is able to convey his intended message successfully despite the complex nature of language. The theory provides efficient and effective explanation of how a speaker hopes to achieve his aim in communication.

Furthermore, the theory helps language users to understand that linguistic code performs extra linguistic functions beyond its literal content because it is concerned with how a speaker uses words, phrases and sentences to convey information. Therefore, the theory of Speech Act ought to be understood as a generic term for any form of language use. Essentially, Speech Act theory is a theory of pragmatics as Katz puts it, "pragmatics theories explicate the reasoning of the speaker and the hearer Solomon (35).

Therefore, theory of Speech Act is relevant to this paper as its application is expected to illuminate the interpretations of the politicians' intention in the use of metaphors, the inferences of the hearers (the electorate) and the anticipatory reactions which are: locutionary act, illocutionary act and the perlocutionary act, as reflected in the data analysis.

Austin (1962) Speech Acts Theory

Austin proposes a theory of Speech Acts which is premised on the belief that language functions beyond the literal meaning of its words, phrases and sentences levels Sokari and Nkiruka (87). Austin argues that in uttering a word, phrase or sentence, the speaker is at the same time doing something with the utterances. The speaker may be making promises, giving an order, confirming or denying something, etc. Austin makes distinction between a speaker uttering a word (locutionary act), the intention for uttering the word (illocutionary act) and the impact of the utterance on the hearer (perlocutionary act).

Furthermore, Austin identifies and categorises a number of Speech Acts according to their illocutionary acts forces as:

1.   Verdictive: This represents the giving of a verdict, estimate, reckoning or an appraisal, giving and finding.

2.   Excersitives: The exercising of

powers, rights or influence, exemplified by voting, ordering, urging and advising, warning etc.

3.   Commissives: This is promising, or otherwise undertaking to commit the speaker to do something, but include also declaration or announcement of intentions, which are not promise, and also rather vague thing which we might call espousals as for example "siding with".

4.   Behavitives, which have to do with social behaviour and attitude, for example, apologising, congratulating, commending, condoling, cursing and challenging.

5.   Expositives, which make it clear how our utterance fit into the course of argument or conversational events – how one is employing words. In a way this might be classed as part of the language one is using about language. Example are; I reply' 'I argue', I concede; 'I illustrate; 'I assume' 'I postulate'.

The data analysis in this paper is based on Austin's types and classes of Speech Acts.

Research Methodology

The paper adopts simple random sampling (SRS) method for data collection. The metaphors were identify and collected within the period of the years leading up to 2015 General Election in Nigeria – 2013 – 2015. The metaphors were selected from the Newspapers' campaign texts reports from three newspapers: Daily Sun, Daily Trust and The Nation Newspapers. The selection was based on the metaphor presented by the members of Peoples Democratic Party (PDP) and members of All Progressives Congress (APC) because they were the leading contenders in the 2015 General Election. The choice of the three newspapers was informed by the widespread circulation throughout the major cities in Nigeria. Widespread coverage is important because the 2015 General Election was a national exercise; therefore analysis of any of its aspect should be accounted for at the national scale and not restricted to states or Geo-political zones.

Thirty (30) metaphors were gathered within the study period of 2013-2015. Ten

(10) metaphors were randomly selected from the thirty (30) metaphors for the paper. The selection was based strictly on the metaphors that exhibit a vivid reflection of campaign. In 2013, three (3) metaphors were selected, 2014, five (5) metaphors were selected and in 2015, two (2) metaphors were selected. This brings the total metaphors selected for data analysis to ten (10). The metaphors are labelled   texts 1—10 for easy identification and references. The papers were retrieved from The Federal Polytechnic, Nasarawa with the assistance of the Chief Librarian.

Theoretical Framework

This paper adopts Austin model of Speech Acts which proposes that in every utterance, the speaker is performing an act such as: Stating the obvious, making an appeal, promising, making a request, confirming or denying something, urging, giving an order, etc. (Osisanwo, 60). This implies that every word uttered at the constative level is performing an act at the performative (pragmatics) level.

According to Aworo-Okoroh (65) Austin's Speech Acts is divided into three different levels of interconnected types such as:

Locutionary act which simply means the physical utterance of word in written or spoken form, the illocutionary act that means what the speaker does with the word uttered, and the perlocutionary act which is the tangible effect of the utterance on the hearer/reader that usually results to the response from the hearer/reader. Within these Speech Acts Austin distinguishes the illocutionary act force, and illocutionary act (Kempson, 37).

Illocutionary act force refers to the status of the utterance as the speaker would want his hearer to understand the utterance. That is, the meaning the speaker would want his utterance to produce on the hearer. For instance, the speaker may want his hearer to construe his utterance as: a question, a command, a threat, a promise, praises, an indictment, blackmail, an abuse, a warning, an appreciation, an invitation, a commendation, etc. On the other hand, the perlocutionary act (effect) refers to the actual impact (influence) the speakers' utterance has upon the belief, attitude or behaviour of the hearer in relation to the context and demand of the utterance. It is the actual action performed by the hearer in response to the utterance made by the speaker.

Data Presentation and Analysis

In the Speech Acts analysis, each Speech Act in metaphor is categorised by its class and type according to Austin's theory of Speech Acts to make the data analysis simple, clear and empirical. The data is presented and analysed in tables arranged in columns as:

1. Column one is the serial number of the texts identified for Speech Acts analysis.

2. Column two contains the politician name and portfolio, the newspaper, date of publication and the specific page where the metaphor is quoted for details and easy references.

3. Column three contains the locutionary acts. That is, the metaphor presented in the newspapers campaign text.

4. Column four presents the actual Speech Acts performed in terms of its class and type.

5. Column five analyses the illocutionary act forces of the Speech Act performed in the metaphor (the status of the metaphor).

6. Column six discusses the anticipatory perlocutionary acts in

Speech Acts Analysis of Metaphors in the Campaign Texts

S/N	Source of Metaphor Locutionary Act	(Locutionary Acts) Metaphors Selected from Newspapers' Campaign Texts	Illocutionary Acts performed		Illocutionary Force	Anticipatory Perlocutionary Act
			Speech Acts Class	Speech Acts Type		
Text 1	Lai Mohammed (APC National Publicity Secretary) Daily Trust. Monday, May 6, 2013 (P 7)	The Jonathan administration is anchored on a transformation agenda. But the only transformation we can see is the one **from a democratically elected president to an emperor, a despot.** If the president is not prevailed upon to change course, Nigeria will be in for another season of anomie, reminiscent of the days of the maximum ruler who took that country to the brink before his sudden demise.	Directive (appealing) Assertive (stating)	Non-literal, indirect and xplicit speech acts. Literal, direct and explicit speech acts.	The politician's intention is that electorate should see PDP as a danger ahead. This is what is implied by describing Goodluck Jonathan as emperor, despot. The illocutionary force is an indictment. Thus vote a despot out of government. The politician is indirectly imploring the electorate to	Apprehension and despair against the PDP coming back to Aso Rock Villa. But Hope and excitement for APC victory in 2015.

Text 2	Former President Olusegun Obasanjo. The Nation Thursday December 12, 2013 (P1)	In an 18 page letter to the president, Obasanjo accuse Jonathan of taking actions that are against the country best interest: **"Nigeria is bleeding and the hemorrhage must be stopped"** Obasanjo write in a letter which the Nation learnt would have been more acidic...	Directive (urging) Assertive (Stating)	Non –literal, indirect and explicit speech acts. Literal, direct and explicit speech acts	The metaphor 'bleeding' implies suffering and danger as a result of action or inaction of President Jonathan. The politician's intention is for the electorate to vote PDP out to stop the hemorrhage. The illocutionary force is indictment. Thus, vote APC in 2015	Anger and hatred against president Goodluck Jonathan and PDP. Hope for APC's victory in 2015.
Text 3	Rochas Okorocha. Imo State Governor (APC) The Nation. Friday, March 7, 2014 (P7)	My heart bleeds for the inefficiency and corruption which pervade the current government (PDP). I am concerned and worried as a citizen from Igbo ethnic group, brought up in the North and empowered by the South - West. I am worried that PDP has given Nigeria a bad cheque which cannot be cashed in the bank of prosperity. I believe that in spite of all the present difficulties under the PDP government there is hope for the nation through APC government in 2015.	Directive (appealing) Assertive (starting)	Non-literal, indirect and explicit speech acts. Literal, direct and explicit speech acts	The metaphor, "my heart bleed implies bitterness against the PDP's inefficiency and corruption. The implicature is that PDP should be voted out in 2015 to pave way for an efficient APC government. The illocutionary force is indictment. The politician urging the electorate to vote PDP out, and APC in, comes 2015.	Despair, bitterness, and disenchantment against PDP Excitement and hope for APC victory in 2015 elections.
Text 4	Alhaji Bamanga Tukur (PDP Chairman) Daily Trust. Thursday, February 7, 2013 (P5)	In his reaction to the meeting of APC governors, PDP National Chairman, Alhaji Bamanga Tukur said his party will be spurred by the merger … PDP is the party in government now that is the majority. It does not mean that we want to be a party and there is no opposition, "In fact, opposition is to charge us to action" he said. If they have the strength why do they come together … if you go for a contest you have the striker you know Lionel Messi. PDP is Messi in the contest. Oppositions are not threat at us … it inspires PDP to action. In that contest, tell them chairman said PDP is the Messi.	Directive (Appealing) Assertive (Stating)	Non-literal, indirect and explicit speech acts. Literal, direct and explicit speech acts.	The politician describes PDP as a striker, Messi. The implicature is to threaten the opposition party (APC). The illocutionary force is threat. The speaker is reassuring the electorate of PDP's victory in 2015 general elections. This is also persuasion to vote PDP	Happiness and excitement for PDP victory Despair and apprehension of defeat for APC

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| Text 5 | Chief Olisa Metuh (PDP National Publicity Secretary. Daily Trust Monday January 26, 2015 (P6) | Olisa Metuh in a statement yesterday said "The PDP is the only truly Pan – African for which the unity, stability and prosperity of the nation remains paramount. Apart from the hallow chant of change and entertaining of their gathering with recycled insult against office holders, the APC and its candidate especially its presidential candidate, General Muhammadu Buhari have not been able to articulate or explain to Nigerians the strategies they intend to bring about their so – called change. | Directive (appealing)

Assertive (Stating) | Non-literal, indirect and explicit speech acts.

Literal, direct and explicit speech acts. | The politician sees APC campaign as hallow chants. This means empty political campaigns. The illocutionary force is denigration. This is an indirect appeal to the electorate to vote for PDP in 2015. It is also an accusation of APC campaigns as empty propaganda. | Happiness and excitement for PDP's victory

Fear of APC failure at the poll. |
| Text 6 | Chief Boni Haruna, Minister for Youths Development PDP. Daily Sun, Wednesday September 17, 2014 (P3). | He said. "There is peace in the country and there is no need to ask the person who is responsible for the peace to leave the scene. President Jonathan has done well and because of this, I and other ministers are saying **THERE IS NO VACANCY IN ASO ROCK IN 2015.** | Directive (appealing)

Assertive (Stating) | Non-literal, indirect and explicit speech acts.

Literal, direct and explicit speech acts. | The politician is directively urging the electorate to vote for Jonathan in 2015. The illocutionary force of the speech act is praises and appreciation for Jonathan's government in maintaining peace in the country. Is an appeal to the electorate to retain Jonathan is Aso Rock comes 2015. | Happiness and excitement for expected Jonathan's victory in 2015.

Anxiety and fear of APC's failure at the poll. |
| Text 7 | Ahmed Bola Tinubu (APC National Leader) The Nation, Tuesday August 12, 2014 (P4) | The militarization of Osun State with security men 48 hours before the election, shooting into the air is condemnable. The (PDP) wants to intimidate and scare the people from coming out to vote. But the people said no. they refused to be intimidated. "This is gun boat democracy, Jonathan style". | Directive (appealing)

Assertive (Stating) | Non-literal, indirect and explicit speech acts.

Literal, direct and explicit speech acts. | The politician is indirectly urging the electorate to vote Jonathan out. The illocutionary act force is an indictment on president Goodluck Jonathan accusation intended to cause a rejection of PDP and acceptance of APC | Happiness and excitement for expected victory of APC

But fear and anxiety for failure of Goodluck Jonathan |

Text 8	Lai Mohammed APC National Publicity Secretary. The Nation, Thursday, February 24, 2015 (P57)	. . . can assure you that APC has gone higher in the rating and the PDP has gone down. "Yes, the intentions were to derail us and ensure that they arrest our momentum, but unfortunately what they have done was to postpone their funeral. You cannot wake up a dead man".	Directive (appealing) Assertive (Stating)	Non-literal, indirect and explicit speech acts. Literal, direct and explicit speech acts.	The politician intends the electorate to see PDP as already a dead party that cannot be rescue by any possible means. He is indirectly appealing to the Nigerian electorate to forget Jonathan and PDP. They should vote for APC which is a living party. The force of blackmail and the contextual implication are pragmatic tools in campaign texts intended to cause rejection of PDP and acceptance of APC.	Excitement of expected victory of APC but despair and fear of rejection of PDP at the poll.
Text 9	Chief Olisa Metuh (PDP). The Nation Friday, March 7, 2014. (P4)	**The strange bed fellows have merged but the structures are refusing to integrate, hence, crisis and disagreements in its ranks.** The PDP further described as issue of lies, the claim by the APC that it was the first party to lunch a code of conduct.	Directive (appealing) Assertive (Stating)	Non-literal, indirect and explicit speech acts. Literal, direct and explicit speech acts.	The politician implies that the APC is not united to be able to win 2015 General Election. It is party of people with different political ideologies who cannot work together. It is indictment on the APC. The force of indictment and the contextual implication are pragmatic tools in campaign texts to cause acceptance of PDP and rejection of APC.	Excitement for expected PDP's victory. But fear of APC failure at the poll.
Text 10	Lai Mohammed (APC Publicity Secretary). Daily Trust Wednesday, December 24, 2014. (P 17).	The party expressed delight that Nigerians have taken it upon themselves to respond to the PDP and its barbarians, especially in the social media.	Directive (appealing) Assertive (Stating)	Non-literal, indirect and explicit speech acts. Literal, direct and explicit speech acts.	The metaphor barbarian which means wild animals is blackmail on the PDP. Both the illocutionary act force of blackmail and the contextual implication are used as pragmatic tools in campaign texts to cause rejection of PDP and acceptance of APC. This is a campaign.	Fear of PDP's failure at the poll. But excitement for expected APC's victory at the poll.

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Discussion on the Data

The metaphors are randomly selected for discussion on the data to further demonstrate the use of metaphors as strategy/tool for electioneering campaign in the texts. The anticipatory perlocutionary acts arrived at are in relation to intention of the speaker in the metaphors.

Text 1: The metaphors are "emperor" and "despot" which imply autocratic government. At the surface pragmatic level of meaning, the politician performs assertive, literal, direct and explicit Speech Acts as a statement to give general information. But at the performative level, the politician performs directive, non-literal, indirect and explicit Speech Acts to make an indirect appeal to the electorate to reject President Goodluck Ebele Jonathan and vote for Buhari in order to save the country from a despot, an emperor.

The metaphor has the illocutionary force of blackmail and indictment on President Goodluck Ebele Jonathan to discredit his political ambition in 2015. The illocutionary force of indictment has a serious damaging effect on his integrity as a presidential candidate of the PDP. This

metaphor is used as an indirect call to the electorate to reject Goodluck Ebele Jonathan and PDP, his party at the poll. This is the pragmatic interpretation of the Speech Acts in metaphor in this campaign text a campaign tool.

Text 2: The metaphor is bleeding which implies that Nigerians are suffering under the PDP Government headed by Goodluck Ebele Jonathan. The politician performed assertive, literal, direct and explicit Speech Acts at the constantive level in a statement to give general message. However, he performs directive, indirect, non-literal and explicit Speech Acts at the pragmatic level which indirectly employs the electorate to reject PDP at the poll and vote for APC. The illocutionary act forces of the metaphor are blackmail and indictment on the PDP Government. The force of indictment in the metaphor is intended to influence the electorate to reject PDP and vote for APC. That is the pragmatic implication of the metaphor used as electioneering campaign tool in this campaign text.

Text 4: The metaphor is Messi which implies that PDP is always a champion in Nigerian previous elections. Two set of

Speech Acts are performed simultaneously in the metaphor "Messi." The politician performs Assertive, literal, direct and explicit Speech Acts as a statement of fact. However, he performs directive, non-literal indirect and explicit Speech Acts which make an appeal to the electorate to vote for PDP which is usually the people choice and reject APC. This is the essence of campaign in the metaphor. The Speech Act in metaphor, Messi has the illocutionary act force of promoting the political integrity of PDP in order to influence the electorate to vote for it.

Text 5: The metaphor is "hallow chant" which implies empty campaign. Two set of Speech Acts are performs by the politician in this metaphor. At the surface level of the metaphor, he performs assertive, literal, direct and explicit Speech Acts as a statement. At the pragmatic level, he performs directive, non-literal, indirect and explicit Speech Acts to discredit the APC's campaign as of no substance. The Speech Acts in the metaphor 'empty chant' has the illocutionary force of blackmail to discredit the APC campaigns. This is the campaign strategy in the use of this metaphor in the campaign text by the PDP

member.

Text 6: The metaphor is No Vacancy which implies no chance for another person apart from President Goodluck Ebele Jonathan in the Aso Villa in 2015. The politician performs assertive, literal, direct and explicit Speech Acts as a statement. But, at the pragmatic level, he performs directive, non-literal, indirect and explicit Speech Acts to make appeal to the electorate to vote for Goodluck Ebele Jonathan. The metaphor has the illocutionary acts force of threat to scare away other contestants. This threat is to influence the electorate to vote for Goodluck Ebele Jonathan and reject the APC's candidate. This is the force of campaign in the metaphor.

Text 8: The metaphor is "dead man" which implies that the electorate has lost confidence in PDP. The politician performs assertive, literal, direct and explicit Speech Acts as a statement. But, at the pragmatic level, he performs directive, non-literal, indirect and explicit Speech Acts to blackmail the PDP. This is an indirect way of campaign to discredit the political integrity of the PDP. The force of the blackmail is intended to influence the

electorate to vote for APC which is the accepted party now. This is the implied campaign in the metaphor.

Text 10: "Barbarian" is the metaphor which implies violence politician. The politician performs assertive, literal, direct and explicit Speech Acts in assertive sentence to pass general information to the electorate. However, at the performative levels, the politician performs directive, non-literal, indirect and explicit Speech Acts to indirectly implore the electorate to vote for APC and reject PDP which is a party of barbarian. The illocutionary act force of barbarian is blackmail to discredit PDP's electoral values and give political advantage to APC. This Speech Acts in metaphor is for the purpose of electioneering campaigns in the selected metaphors.

Findings

The data analysis and discussion reveal the following findings. The politicians deploy Speech Acts in metaphors consciously to promote their party and candidates to gain political advantages on one hand, but to discredit the political opponents and their party to weigh down their electoral value and integrity.

Therefore, the Speech Acts in the selected metaphors are used by the politicians for campaign.

The selected metaphors exhibit illocutionary acts forces of blackmail, indictment, threats, etc. used by the politicians as tools for political attack on the opponents. The metaphors also exhibit illocutionary acts forces of praises, self-promotion, etc. used by the politicians to promote their party and candidates in the campaign texts. This reveals that metaphor is a formidable tool in the hands of politicians for electioneering campaigns.

The anticipatory perlocutionary arts are always excitement and hope for victory or fear and despair for possibility of losing at the poll as the case may be or vice visa.

Conclusion

This paper carried out a Speech Acts analysis of selected metaphors from newspapers' campaign texts. The data analysis reveals empirically that metaphors are used for electioneering campaign.

The analysis shows that Speech Acts performed through the use of metaphor is a peculiar and innovative style/form of

political campaign and this has opened a new vista in the pragmatic study of metaphor. Furthermore, the data analysis reveals that the illocutionary acts forces of Speech Acts such as: indictment, blackmail threat, false promises, self-promotion, lies, etc. implied from the metaphors are veritable pragmatic strategy/tool in the hands of politicians for political persuasion in campaign texts. Finally, the paper concludes that metaphor has significant pragmatic values for persuasive discourse, especially in campaigns.

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SECTION THREE

DISCOURSE IN

WRITTEN

AND SPOKEN

TEXTS

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A Multimodal Analysis of Whatsapp Stickers

ABAYOMI OLUWATOBILOBA & AYOTUNDE MAMUDU

ABSTRACT

Communication goes beyond verbal and incorporates non-verbal modes and often –as is the case with computer-mediated-communication– different modes have to be combined to make communication more interesting. Currently, communication on social media has taken a new turn and it becomes pertinent to study which modes are being combined to pass strong emotions as these messages have gone beyond the use of conventional written messages, to emojis, memes and GIFs. There is the current trend of using stickers, which can be a great tool for communication. However, there is little research on the use of stickers. This research has its primary data gathered from thirty people on two WhatsApp groups aged below 40 years and analysed texts using Kress and van Leeuwen's multimodality theory. Online questionnaires were sent out to members of the groups to assess their understanding of stickers with simple qualitative analysis for evaluation. Findings show that though stickers are largely used and apt in conveying users' ideologies in lively ways, a good number of people do not find it easy to access stickers that can easily convey their intention. In addition, stickers can be ambiguous (especially when they are not accompanied by text) as they sometimes generate multiple meanings. In conclusion, we may take it for granted that stickers may be easily intelligible but sometimes it is a daunting task for users to get the most appropriate stickers that will best communicate intention. Generally speaking, stickers, even when they are meant to have serious denotations, have comical undertones. This could be another viable area for linguistic analyses that may reveal fresh ideas about human communication.

Keywords: communication, computer-mediated-communication, modes, stickers, aptness

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Structured practitioners notes

Verbal and non-verbal modes are increasingly been co-opted into communicative processes to aid and enhance meaning encoding and decoding especially with regard to Computer-Mediated-Communications (CMCs). And understanding of how the verbal and the non-verbal modes interface in construing and comprehending meaning is desirous, hence this study investigates the socio-media platform 'Whatsapp' to determine how the use of emojis, memes, and GIFs are used in disseminating and receiving information. Findings indicate that stickers are largely used and apt in conveying users' ideologies in lively ways, as people find it easy to access stickers that can easily convey their emotions and intentions with comical undertones. The study argues that an understanding of the interface between the verbal and visual modes is sine-qua-non in communicating and understanding meaning.

1.0 INTRODUCTION

The twenty first century is increasingly witnessing communication beyond modes which are traditional. The century is characterized by what is termed by researchers like as 'computer-mediated-communication (CMC)' (230). As global communication is moving from the traditional modes of speaking and writing to the use of computers, so is the mode of communication changing, language like we know it is subject to change. Currently, modes such as graphics, captions, music and colours are being used as media of communication. Communication is becoming more inclined towards computer use and most communication needs are met through the use of e-mails, social media chats, graphics and other computer mediated communication modes as evidenced by Presidents of nations using their official Twitter, Facebook and Instagram handles in sending out official correspondence.

WhatsApp is a social media app used largely by young adults on mobile phones. It was founded in 2009 by Brian Acton (a former staff of Yahoo, a popular email platform) with Jan Koum. WhatsApp was bought over by Mark Zuckerberg's Facebook in 2014, the largest social media hub and has become a default app on every mobile phone with over 2 billion recorded users worldwide. This explains the use of a variety of modes other than text the conventional short messaging or SMS to communicate. Presently, communication on WhatsApp has evolved from using

memes and emojis for communication to the use of stickers which was launched in October 2018. According to Laddha et al., stickers are a graphic representation of text messages (1). The use of stickers enables the locutors to make their communication more dynamic and interesting as often, the respondent responds to one sticker by using another sticker. They however note that many times, getting a sticker that can most accurately represent what one has in mind can be difficult because it can be tedious to recall a suitable sticker and even if one does recall a sticker, browsing through the sticker palette can slow down the chat.

This paper aims to carry out a multimodal analysis of WhatsApp stickers by evaluating the effect of the use of stickers on WhatsApp users, examining the aptness of stickers used in communication and evaluating the relevance of stickers used in the discourse. Also, communication has gone beyond text and speech; if the other media or communication symbols are not clearly understood, they can easily lead to miscommunication issues. This potential miscommunication has prompted this research because studying how this other means of communication (stickers in this case) can be used for proper communication on social media and elsewhere will add to the body of knowledge on graphic communication on social media platforms. In addition, it can serve as a means of better understanding of the use of stickers, help users decide what stickers to use and when and also serve as a material for scholars who may want to do further research on this aspect as the growing numbers of its users can have an impact on the dynamic use of language albeit formal or informal.

A REVIEW OF CONCEPTS
2.1 MULTIMODAL DISCOURSE

Multimodal discourse is rooted in Gunther Kress and Theo van Leeuwen's work on social semiotics. The theory presupposes that there are different ways of communication other than verbal means. These other means include songs, facial expression, gestures, pictures, colours and a host of others. The main argument of multimodality theory is that, images are not just representational, rather, they are interactional. In other words, images do not just stand for something, they are meant to communicate and pass a message

5). The theory of multimodality according to Lim Fei posits that language employs semiotic resources to make both generic and specific meaning (17).   state that, communicators have meaning which they intend to express and as a result, they employ modes which are apt to describe what they feel. The choice of modes are not arbitrary, rather, they are motivated (8). In   other words, sign-making is an active process. Researchers further observe that, the motivation for the creation of the sign should be interpreted in relation to the sign maker and the context in which the sign is created and not in isolation from the production of "classification" and "analogies". Furthermore, the belief of these scholars, is that the sign does not pre-exist as a result of a conjunction of the signifier and the signified rather, in the process of sign making, the signifier (form or mode) and the signified (meaning) exist in an independent relationship until they are put together by the sign-maker to mean something. The sign-maker, irrespective of age, has the sole aim of creating a representation of an object or entity, whether physical or semiotic, in which his or her interest in the entity at the point of creating the representation, arises from a complex relationship with the entity which could be as a result of cultural, social, or psychological history. The choice of modes depends on what the sign-maker sees as being criteria to his or her representation. Hence, the sign-maker does not represent the whole object, rather, he or she represents what is important to intended meaning. Based on this premise, Kress and van Leeuwen posit that language in itself is not arbitrary; communicators use linguistic forms in a meditated manner. They further note that children in their early years, do not have cultural and social conventional resources at their disposal and as a result, they have less and at the same time, more constraints in the use of language.

Kress and van Leeuwen observe that images in whatever form they take operate in the realm of ideology and instantiation (8). In other words, images express the ideologies of their creators. For proper expression, Kress and van Leeuwen provide two principles:

- **Communication requires that participants make their messages maximally understandable in a particular**

context.

This principle holds that communicants are expected to relay their messages in such a way that other communicants can easily understand the participant's intention. However, they observe that, sometimes, people in power force those who are not in the same social status to put in greater effort in the interpretation of meaning. To this set of people, the notion of 'maximal understanding' is different in relation to those who try to make their representations require as little effort as is possible in its interpretation, and those whose representations are harder to interpret due to their lack of command of the representational system.

- **Representation requires that sign-makers choose forms for the expression of what they have in mind, forms which they see as most apt and plausible in the given context.**

This principle dictates that, sign-makers are expected to choose modes that best convey the message they intend to pass in a given context. The interest of sign-makers at the time of creating the sign should influence their choice of modes. The sign-maker has to ensure that the mode chosen is the most apt to convey the message intended.

In order to fully understand the ideology of the sign-maker, there is a need to read between the lines so as to grasp what fuelled the choice of modes used by the sign-maker in the representation of ideological standing. Based on this, these two scholars posit that all visual communication perform three functions: ideational (representing the world around and inside), interpersonal (facilitating social interactions) and textual (presenting a "coherent world of the text").

2.2 COMPUTER-MEDIATED COMMUNICATION (CMC)

This refers to communication that is done via the computer. This includes chats, e-mails, text-messaging (Short Message

Service) and the likes. Perry says CMC can be synchronous (chat is real-time and users get instant feedback) or asynchronous (feedback is delayed) 5). In many cases, CMC involves the use of text and there is little or no verbal communication to accompany them. Even in instances where verbal communication takes place, it is usually asynchronous as it is mostly done through voice recordings. However, in recent times, more room is given to verbal communication as users can do online video chats although this is less frequently used when compared to text communication. This explains why users have to improvise other means to represent things like facial expression through the use of emojis, GIF, memes and

stickers.

observes that CMC is a world of virtual reality which co-exists with our daily reality. CMC helps users to hide and at the same time seek independence while maintaining connection with the outside world which is much wider and broader than the individual's perception (132). Also, similar to face-to-face communication, CMC allows for the use of jargon and slang as in many cases, mutual understanding exists between the locutors.

3.0 METHODOLOGY

The data used for this paper is gathered from primary source. The data is gathered from chats on two WhatsApp groups (Benvian International High School Staff and Heirs of His Kingdom). Members of these two groups live in the North central, Eastern and Western parts of Nigeria. A total of thirty-one stickers were gathered out of which ten were randomly selected

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                    ┌─────────────────────────┐
                    │  MULTIMODALITY THEORY   │
                    └─────────────────────────┘
           ┌──────────────┐          ┌────────────────────┐
           │   APTNESS    │          │ UNDERSTANDABILITY  │
           └──────────────┘          └────────────────────┘
  ┌──────────────────────────────────┐  ┌──────────────────────┐
  │ HOW APT IS THE STICKER TO        │  │ CAN OTHER COMMUNICATORS │
  │ COMMUNICATION                    │  │ UNDERSTAND THE MESSAGE? │
  └──────────────────────────────────┘  └──────────────────────┘
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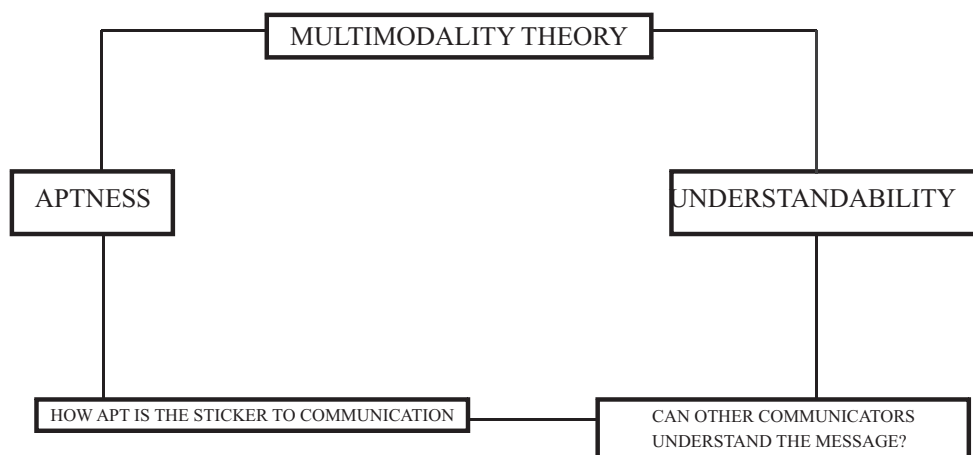
In addition, questionnaires have been distributed with simple qualitative analysis done on collation in order to assess how well communicators are able to understand the stickers used. A total of 30 respondents to the questionnaires were involved comprising 60% female and 40% male all within 20 and 40 years of age.

4.0 DATA PRE SENTATION AND ANALYSIS
4.1 QUALITATIVE ANALYSIS OF STICKERS
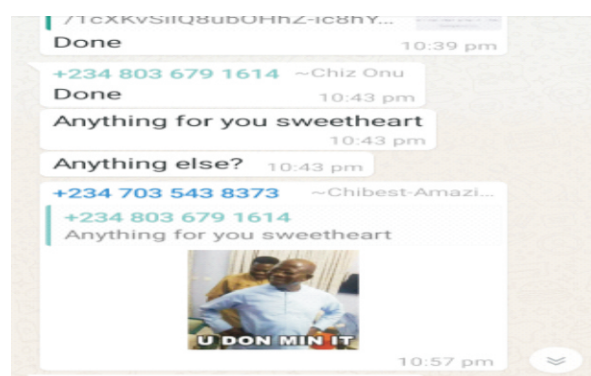
Fig 4.1.1

This sticker is used as a response of the first communicator's assertion that she would do anything for the person referred to. The user seems to be using the sticker to express surprise at the communicator's pledge to do anything for the other communicant who is not captured by the speaker. The sticker is readily understood by all probably because it is accompanied with text and is very apt in relaying the user's message. The sticker is also cropped from the image of a prominent politician in Nigeria, a man who for the struggles of the masses before attaining the position of a state governor. He later fell out with his party as their chairman and also failed to install his favourite as state governor. And so, it is rather sarcastic to put his sticker up.

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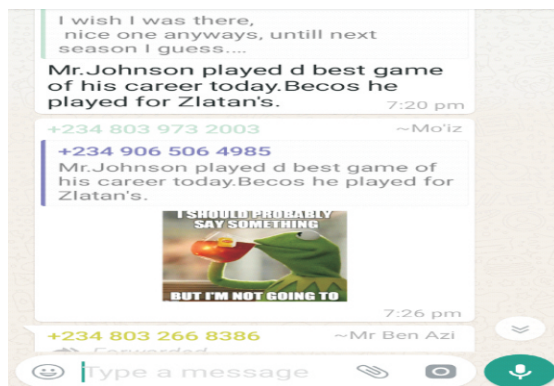
Fig 4.1.2

This sticker is a picture of a very popular children moppet character, Kermit the frog drinking a cup of tea and like the first sticker it is accompanied by text. Normally, it is impossible for a person who is in the process of sipping a cup of tea to talk at the same time, hence, it can be said that the sticker very aptly portrays the intention of the sticker and the fact that it is accompanied by text makes it more easily understandable as it eliminates ambiguity of meaning.

Fig 4.1.3

It is a little hard to decipher the meaning of this sticker as it has potential ambiguity due to the fact that it is not accompanied by text. It could mean that the user is amused and enjoying the plight of the first communicator and it could also mean that the user is trying to convey the fact that she is sipping her drink while watching events unfold. Though apt to convey intended meaning as one can see its relevance to the conversation, it is not as easy to understand as other stickers above.
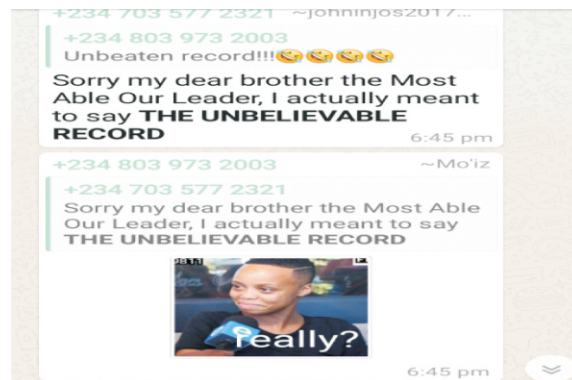
Fig 4.1.4

This sticker is most likely to convey the perception of the user towards the claim of the previous communicant. He seems to be finding the claim ridiculous and the facial expression of the lady in the picture combined with the text conveys this message very adequately to the other communicants.
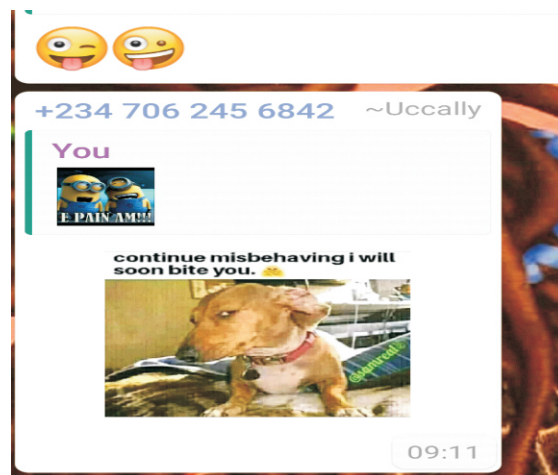
Fig 4.1.5

The sticker above is a response to the one highlighted in the picture. The previous communicator had sent a sticker of mockery to the communicator and he had sent this in response to that sticker. The sticker is a picture of a dog giving a warning look to whoever the sticker is directed at. The picture together with the text that accompanies it aptly depicts the warning the user intends to pass across to the other person.

Fig 4.1.6

There are two stickers in the conversation above. One of the communicators had said something earlier as can be deduced from the first sticker and the user of the first sticker was daring that communicator to repeat it. The picture of a man carrying a gun, as well as the accompanying text builds an atmosphere of threat around the sticker. However, the other communicator replies with a sticker which though has no text accompanying can be deduced to have an air of nonchalance as the expression on the man's face paints the picture of someone asking "what is wrong with this one?"
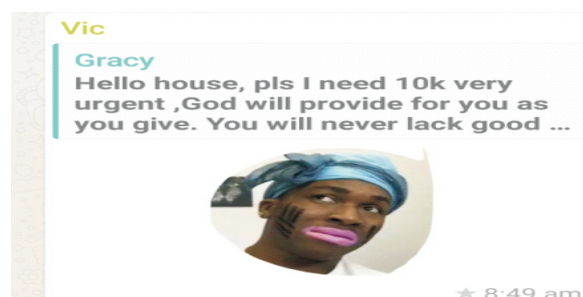
Fig4.1.7

The sticker is a response to a user's request for a sum of Ten Thousand Naira to buy Christmas lights. The plea was made in such a passionate way that one would easily want to help until the purpose is read at the end of the plea which explains the sticker which portrays the user's perception of the plea as ridiculous. The attire of the man in the sticker is very hilarious and the expression is very apt to represent the user's feelings. Despite the fact that no text accompanies the sticker, the meaning is not lost.

Fig 4.1.8

The sticker above is self-explanatory. It is obvious that the user has found whatever was said hilarious. The picture of a man in an unusual position (bent over backwards), and laughing so much that tears flow from his eyes combined with the text makes the sticker very apt for the feeling expressed by the user.
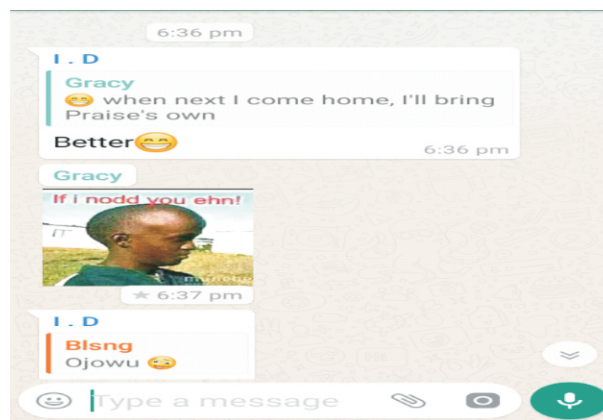
Fig 4.1.9

The picture in the sticker is quite hilarious. It comprises the picture of a man with a really big head and one begins to imagine what would happen if one had a head-on-collision with such a person. The effect is aptly conveyed by the picture and the text that accompanies it.

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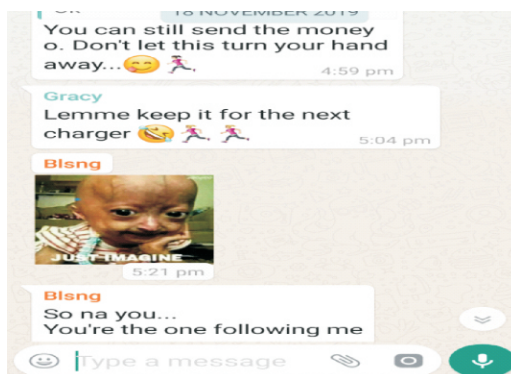
Fig 4.1.10

The above is a response to earlier conversation. The user's laptop charger had got burnt and she had appealed for help in getting a new one. The communicator whose chat appears immediately above the sticker had asked if she had been able to raise the money for the charger and the former responds in the affirmative but jokingly says she could still contribute to which the latter responds that she would keep the money for when next the charger gets burnt. This explains the use of the sticker. The user is amazed at the fact that the other person would even envisage that the charger will get burnt again which is what the sticker is used to express.

A good number of the stickers are very apt in conveying the message intended by the users and though some have the potential to be ambiguous, majority are easy to understand

4.2. QUANTITATIVE ANALYSIS OF USERS' UNDERSTANDING

Table 4.1

S/N	Question	Strongly Agreed	Agreed	Disagreed	Strongly Disagreed	Neutral
1.	I know what a sticker is on WhatsApp	46.7%	53.3%	0%	0%	0%
2.	I have used a sticker on WhatsApp before	53%	26.7%	7%	0%	13.3%
3.	Stickers aptly convey meaning	26.7%	73.3%	0%	0%	0%

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4.	The stickers used on my platform are always understandable	6.7%	80%	0%	0%	13.3%
5.	The stickers are always relevant to the subject of discussion	0%	73.3%	20%	0%	6.7%
6.	The use of stickers makes chats more lively and fun	46.7%	46.7%	6.7%	0%	0
7.	Stickers have to be explained to be understood	0%	6.7%	53.3%	20%	20%
8.	I can understand stickers whether or not there is text	13.3%	73.3%	6.7%	0%	6.7%
9.	Stickers are faster to use than text	20%	60%	0%	13.3%	6.7%
10.	I can easily get a sticker to pass across the message I intend	6.7%	53.3%	20%	13.3%	6.7%

The survey above shows that stickers are largely understandable by users. There was a total of thirty respondents from both WhatsApp pages of which the stickers used for this research were taken. All respondents have seen a sticker on WhatsApp and 79.7% have used it at one point or the other. 100% also agree that stickers are apt in conveying meaning with 26.7% strongly agreeing and 73.3% agreeing. 86.7% agree that stickers are easy to understand while the remaining 13.3% are neutral about its understanding. 73.3% agree that stickers are relevant while 20% think that stickers are not always relevant. This is an indicator that sometimes, the use of stickers can be out of place in a conversation and the participants in the conversation may not even understand its relevance to the flow of discourse. The response to question 8 shows that stickers are relatively easy to understand as the majority (73.3%) believe that with or without text, stickers

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would still be understandable. The effect of stickers as revealed by question 6 to which 93.4% agree is that it makes chats livelier and fun for the users.

Accessibility is however an issue as shown in this survey because even though 80% believe that stickers are faster to use than text, 13.3% do not think so and in the response to the last question, a whole 33.3% do not find it easy to get stickers that can easily convey the message they intend to pass across.

5.0 CONCLUSION AND RECOMMENDATION

The findings from this research have shown that stickers are apt in communicating the intention of its user most times but, there can be issues with assessing stickers that will be relevant and that will adequately capture the user's intention. Stickers have a hilarious undertone to them even with those that warn or threaten users; these threats are inherently subtle and mark off sarcasm rather than issue venomous threats.

It is suggested that creators of stickers can make them more easily accessible to their users by probably grouping them into categories, just as GIFs are done, instead of lumping them all together for the users to start scrolling through before getting one that best suits their need. In addition, to make stickers pedagogically relevant, creators of stickers can go beyond creating stickers for social interaction to creating them for educational purposes as they have the potential of being powerful visual teaching aids.

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A Conversation Analysis of Qur'an Chapter Verses 16-31

MOHAMMAD ABUBAKAR M.

Abstract

Qur'an being the last of the revealed books is a compendium which relates, inter alia, how the Messengers of the generations past struggled to deliver Allah's message to their people. The most prominent of these messengers whose story was narrated many times over is Moses (as). One impressive thing about the story of Moses in relation to Pharaoh is its being in dialogic form where both characters become actors in the co-construction of the message being passed. Among the many encounters related in the Qur'an, this study looks at the one presented in Q. 26:16-31. Basing the study on Conversation Analysis (Liddicoat2007), various translations of the verses in question were consulted. It is found that Moses-Pharaoh conversation abides by the practice of Turn-Taking. And while the message is being co-constructed, such CA principles as Adjacency Pairs, Insertion Sequence and Interruption are evident. Evidently, however, the tidy nature of the written dialogue has laundered the text clean of such practices like Overlaps, Repairs and False Starts, which are a common feature of verbal interaction. It is the view of these researchers that CA brings fruitful and refreshing insights to Qur'anic studies.

Keywords: conversation analysis, turn-taking, verbal interaction, Qur'anic studies

Structured practitioners notes

Conversations are daily routings of humans that may seem reflexive because of the seeming unplanned manner with which they mostly occur. Conversations range from mere banters to exchange of serious and life transforming issues. This study investigates an aspect of the Holy Book (Qur'an 26:16-31) to determine the co-construction of the message being passed in the conversation between Moses and Pharaoh. The practice of Turn-Taking, Adjacency Pairs, Insertion Sequence and Interruption are evidently combined to

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ensure a fruitful and refreshing insight in the ensuing discourse in the chapter.

Introduction

The Qur'an remains the last of the revealed books to be sent down to mankind through Allah's messenger. It has to be because it was sent through the seal of the prophets and the last of all the messengers of Allah, Muhammad SAWW. In a foreword to a translation published by *Al- Muntadaal- Islami*, Qur'an is described thus:

> It is the actual words of Allah not created, but revealed by Him through the angel Gabriel to a human messenger, Muhammad bin Abdullah (s), for the benefit of humanity. It is an eternal miracle given to the final prophet, Muhammad (s), as proof of his prophethood and a challenge to all succeeding generations. It is of unique and inimitable quality. Revealed fourteen centuries ago, it remains today completely intact and unaltered in its original Arabic form (i).

Commenting on the verse "exalted in dignity kept pure and holy" (Q. 80-14), an enlightening commentary into the light of the holy Qur'an asserts that the Qur'an is "is beyond the reach of the aberrant ones; they cannot distort it; it is pure and kept far from tainted hands. Finally, it is pure from any contradiction, discrepancy and doubt" (2003, p.162). In terms of composition, it is a quintessential book where almost all forms of composition are found, and so it is in presentation styles. It is about one of the styles that this chapter is based, namely, conversational style.

Studies on conversation are the concern of conversation analysis. Without necessarily going into its history, conversation analysis (CA) according to xx is one of the approaches to the study of spoken language. It differs from other approaches in respect to certain theoretical assumptions, methodological principles and analytic techniques. In CA, the listener and the speaker are given equal status as co-constructors of the emerging talk. In the case of this study, Moses and Pharaoh are treated equally as co-constructors of the dialogue under analysis. Through the medium of language people always engage in conversation be it between two people at meetings or at conferences. Exchanging

greetings with neighbours, engaging in a chit-chat, ordering a meal or responding to an interview are examples of talk, described by Schegloff as "the primordial site of sociality" (1986, p. 112).

Speakers design their contributions specifically for the recipients of the talk, and listeners in turn influence the speaker by the response they give. Each unit of talk builds upon the prior talk, and is understood by participants in light of their understanding of that prior talk.

The basic principles of CA, according to Seedhouse(2005, pp. 166-167) are as follows:

1) *There is order at all points in interaction*: Talk in interaction is systematicallyorganised, deeply ordered and methodic. According Liddicoat, "Transition from speaker to speaker occurs fluidly with few gaps and little overlap" (2007, p.51).

2) *Contributions to interaction are context-shaped and context-renewing*: Contributionsto interaction cannot be adequately understood except by reference to the sequentialenvironment in which they occur and in which the participants design them to occur.They

also form part of the sequential environment in which a next contribution willoccur.

3) *No order of detail can be dismissed a priori as disorderly, accidental or irrelevant (Heritage, 1984, p.*241): CA has a detailed transcription system, and a highly empiricalorientation.

4) *Analysis is bottom-up and data driven*: The data should not be approached with anyprior theoretical assumptions, regarding, for example, power, gender, or race; unlessthere is evidence in the details of the interaction that the interactants themselves areorienting to it.

Readers are told in the Qur'an that God ordered Moses to go Pharaoh and "talk" to him perchance he might be warned or be fearful of God (Q. 20:44). Not just this but also the methodology of the talk was given: that they should talk to him gently and softly, in spite of his being a tyrant, oppressor and blatantly blasphemous. It is therefore logical for Allah to allow readers to witness the verbal encounter between the powerful ruler, who at the zenith of his (mis)rule declared himself a supreme god, and the Messenger commissioned to guide the former to the right path. Qur'an

consequently gives us a text of the talk between the duo in Suratus-Shu'ara (Chapter 26) verses 16-31.

Conceptual Review

Turn-taking

During the historic encounter, as in every other normal human encounter, the interactants take turns to speak. Turn-taking is a fundamental principle and practice of conversation. This chapter adopts the term conversation as the data was not drawn from a spoken discourse but from a written one.Liddicoat (2007, p. 52) is of the opinion that speakers have intuitive knowledge of when to contribute to a conversational discourse. The turn-taking is based on the Transition Relevance Place (TRP). A TRP is a place in the turn where it becomes legitimately relevant for another party in the conversation to begin speaking. Let C be the current speaker and N the next speaker, we shall the following:

a) If C selects N in current turn, the C must stop speaking, and N must speak next, transition occurring at the first TRP after N selection.

b) If C does not select N, then any (other) party may self-select, the

first speaker gaining rights to the next turn.

c) If C has not selected N, and no other party self-selects, then C may (but need not) continue.

Conversation in the Noble Qur'an

One of the powerful means in which the Qur'an spreads its teachings is through 'conversation' or 'dialogue'. In many Surahs in the Qur'an, Allah SWT displays to us the conversations between Him and other categories of beings, for example:Between Him and the Angels (Surah Al-Baqarah 2:30-39), Between Ibrahim AS and his father (Surah Al-An'am 6:74, Surah Maryam 19:42-48), Between Musa As and Khidr (SuratulKahf 18:66-82), the two men of the garden (SuratulKahf 18:32-44),Between Noah and his people (Surah Hud 11:25-34), Between Musa AS and Fir'aun (Surah Ash-Shu'ara' 26:16-31), and between so many other beings in the Qur'an including the Almighty,Jinns, Angels and mankind (Session Eight: Dialogue in the Qur'an, 2008).

The beauty of these dialogues is that Allah SWT could have told us what happened, but rather, He chose to convey to us in the form of dialogue for better

capturing of the mind.to appeal to human beings' hearts and minds, the Holy Qur'an has used a number of approaches among which are dialogue and conversation. This has been in an effort to persuade man to espouse the truth and to touch on the innermost feelings of man (Dialogue in Qur'an and Sunnah, 2007).

The importance of conversation or dialogue style of storytelling in the Qur'an lies in its attempt to simplify and make understandable the concept all round, so that no aspect should remain ambiguous. This is because each party in the conversation tries their best to put across their message and point of view. It paints a live and dynamic picture of the scene, thus, the reader lives in the moment or the situation, trying to visualize the climate of the historical occurrences through the activities of the characters or heroes of the story as though he were living then. The reader thereby does not only experience the narrative and its connotations, but also, the dynamism and atmosphere that govern the entire story or scenario (Qur'an storytelling in Dialogue, 2010).It is obvious therefore, that recounting the facts of the story *per se* cannot serve full purpose. Therefore, the Noble Qur'an has

concentrated more on conversation in telling an account in order to portray a lively picture of the history of the message. It may be said further, that the Noble Qur'an has desired to raise the vital issues that relate to people's lives in order to give them that extra dimension in their minds (Qur'an storytelling in dialogue, 2010).

The Qur'anic style advocates different approaches to dialogue or conversation. Sometimes, a detailed account of the conversation is given, and other times just a summary is given.One of the subcategories of dialogue and conversation in the Qur'an is the idea of transitions and one of the amazing examples of both dialogue and transition in the Qur'an is in Surah Ash-Shu'ara' (26), containing the story of Musa AS and Fir'aun.Surah Ash-Shu'ara' consists of two hundred and twenty seven verses. It is considered a Makki Surah because of the subject matter of the Surah and what the traditions confirm, that it was revealed during the middle Makkan period.

According to Sayyid AbulA'la Al-Maududi, "The background of the Surah is that the disbelievers of Makkah were persistently refusing, on one pretext or the

other, to accept the message of Islam given to them by the Noble Prophet. Sometimes, they would say that he did not show them any sign to convince them of his Prophethood; other times, they would brand him as a poet or a sorcerer and mock his message; and sometimes, they would ridicule his mission, saying that his followers were either a few foolish youth, or the poor people and slaves- whereas they argued, if his mission has really some value for the people, the nobles and the elders would have accepted it first".

The coming verses (16-31) are part of the story of Prophet Musa AS which Allah wishes to console the Prophet SAW to let him know that the previous Prophets each had their own tests and trials similar to his.Abu Ammar Yasir Qadhi (1999) says that, "The miracles that were given to the Prophets were chosen so that they would have the greatest impact on that particular nation. Thus, since the people of the time of Moses greatly excelled in the 'art' of sorcery and magic, the miracles that were given to Musa were of a similar type, except much stronger and more powerful, for example, the staff, the shining hand, the splitting of the Nile and others" (p.267).

It is however very important to note, that in dialogue or conversation, there always remains the personality of the Messenger, who cannot do anything without God's will, exuding love and kindness towards his people, yet showing composure and control over the situation.

Methodology

This chapter studies the Qur'an from the perspective of conversation analysis (Liddicoat2007). While there are numerous dialogues in the Holy Book, these contributors have limited the scope of their study to Moses-Pharaoh conversation as presented in 15 verse of the Qur'an, specifically Surah al-Shu'ara Chapter 26, verses 16-31.

This chapter has drawn from at least three different translations of the Qur'an selecting from the various translational choices opened to the translators. The authors, for example, used their discretion when choosing between "astray", "ignorant" and "in error" for the Arabic *dwalin* (Q. 26:20) or from "The Lord of *aalamin*" and "The Lord of the worlds" (Q. 26:16). Consequently, the chapter is not faithful to only one translation. In terms of presentation, the writers have adopted the dialogic approach of speech

presentation, the kind used in all dramatic texts all over the world. Since the focus is conversation analysis, this method of presentation underscores the speakers and makes explicit the turns. While this approach opposes the way the conversation is presented in the original translations consulted, it however simplifies the presentation of the same.

Data Presentation

The dialogue that constitutes the data for this study is presented below. As stated, Q. 26:16-31 provides the conversation to be analysed.

Moses &Aaron: We are the messengers of the Lord of the worlds (v. 16).
Send with us the children of Israel (v. 17).
Pharaoh: Did we not raise you among us as a child, and you remained among us for years of your life (v.18)?
And [then] you did your deed which you did, and you were of the ungrateful(v. 19)
Moses: I did it then while I was of those ignorant (v. 20).
So I fled from you when I feared you. Then my lord granted me judgement and appointed me one of the messengers (v. 21).

And is this the favour of which you remind me – that you have enslaved the children of Israel (v. 20)?
Pharaoh: And what is the lord of the worlds (v. 23)?
Moses: The Lord of the heavens and the earth and that between them, if you should be convinced (v. 24).
Pharaoh: To those around him, "Do you not hear?" (v. 25)
Moses: Your Lord and the Lord of your forefathers (v. 26).
Pharaoh: Indeed, your 'messenger' who has been sent to you is mad (v. 27).
Moses: Lord of the east and the west and that between then them, if you were to reason (v. 28).
Pharaoh: Indeed, if you take anything beside me as god I will surely imprison you (v. 29).
Moses: Even if I come to you with something clear (v. 30)?
Pharaoh:Then bring it, if you should beof the truthful (v. 31).

Data Analysis and Discussion

Turn-Taking: In every conversational interaction, speakers are expected to be orderly by awaiting their appropriate time to speak or take the floor. Reversal of roles as speakers and listeners during a

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conversation is known as turn-taking. It is of stylistic significance that before Moses-Pharoah encounter, verses 10-15 present to readers God-Moses conversation which contains the assignment given to Moses to go and approach the Pharaoh. This conversation closes with Allah's directive to the two messengers to "go to Pharoah and say: 'We are the messengers of the Lord of the worlds. So allow the children of Israel to go with us.'" (Q26:14-15). This closing directive (turn) also serves as the opening of the conversation between Moses and Pharaoh. By eloquently avoiding repetition here, Allah implies that the messengers have delivered his words to the intended target (Pharaoh).

In all there are eleven turns, Pharaoh has six and Moses' turns are greater and lengthier. Pharaoh's turns would have been four. The following is an example to illustrate:

> **Pharaoh**: Did we not raise you among us as a child, and you remained among us for years of your life? (v.17) And [then] you did your deed which you did, and you were of the ungrateful. (v. 18)

Moses considers Pharaoh's turn as expressed in v. 18 to be a TRP, thus he self-selects, without waiting for *C*. On the contrary, Pharaoh's inquiry about the Lord of the worlds (v. 22) clearly indicates the TRP for it is a question that triggers a series of explanations from Moses. Needless to add, Pharoah'sspeech is full of allusions to the past. He alludes to three important phases of Moses' life: (1) when he was found in a casket floating on the Nile, (2) when he was raised in the comfort of Pharoah'spalace, and (3) when he inadvertently killed the Pharaoh's kinsman when he saw the latter in an act of aggression against an Israelite. These happenings are all related in the Glorious Qur'an, notably in SuratulQasas (Chapter 28). This underscores the fact that Moses' stories recurrence in the Qur'an are not mere repetitions, but are always told to highlight certain parts of his life and or ministry.

Adjacency Pairs: Adjacency pairs are simply "the expected next responses". For example, a question anticipates ananswer, a farewell anticipates a farewell, an invitation anticipates acceptance, etc. Therefore, adjacency pairs are the basic unit on which sequences in conversation are built. They have identifiable features such as consisting of two turns and being

said by different speakers. Other features are their placement next to each other; their being ordered and differentiated into pair types. For what human interaction is, there could be insertions between adjacency pairs. The insertions will be "insertion sequences" if they are ordered too. In other words, insertion sequences are pairs-within-pairs. We would further look at insertion sequences in the relevant section below.Based on this explanation, the following versesin our chosen discourse constitute an adjacency pair:

> **Pharaoh**: And what is the Lord of the worlds? (v. 23)
> **Moses**: The Lord of the heavens and the earth and that between them, if you should beconvinced (v. 24).

Pharaoh turn is a question, and Moses, in his turn, gives him the answer he requires. This block of dialogue is an adjacency pair.

> **Moses**: Even if I brought you something evident (v. 30)?
> **Pharaoh**: Then bring it, if you should be of the truthful (v. 31).

Again, the pair of turns above is an adjacency pair because Moses asks the pharaoh a question, basing it of course on the latter's previous statement. In turn

pharaoh replies the question without actually saying "yes". And even without being explicit, the pharaoh can still be understood to speak in concord with Moses. This understanding makes Moses demonstrates his proofs of messengership (throwing his staff and drawing out his glowing hand). While it is demonstrated in shu'ara, Allah only reports it in TaHa (Q. 20): "And we certainly show him our signs – but he denied and refused" (verse 56).

There are insertions by the Pharaoh during Moses's response to his question. This is best explained as a kind of interruption. Interruptionin conversation analysis means New speaker (N) speaks before the Current speaker (C) reaches the TRP. It is therefore quite usual in conversations. However, Moses, undeterred by these provocative interruptions, keeps on answering the Pharaoh to the end:

> **Pharaoh**: To those around him, "Do you not hear?" (v. 25)
> **Pharaoh**: Indeed, your 'messenger' who has been sent to you is mad. (v. 27)

At the end, the Pharaoh resorts to threat (verses 30-31). These two verses of the selected dialogue constitute an adjacency pair:

> **Pharaoh**: Indeed, if you take anything beside me as

god I will surely imprison you (v. 30).

Moses: Even if I come to you with something clear? (v. 31)

Insertion Sequence: These are sequences placed in-between adjacency pairs. Insertion sequences are themselves adjacency pairs, but they are named so due to the position they occupy between a First Pair Part (FPP) of an adjacency pair and the Second Pair Part (SPP). In the conversation under analysis, verses 17 to 21 which are exchanges between Pharaoh and Mosesare an insertion sequence as the sequence interrupts the First Pair Part, which is:

> **Allah**: And go both of you to Pharaoh and say: "We are the messengers of the Lord of the worlds" (v. 16).

And the Second Pair Part of the above is:

> **Pharaoh**: And what is the Lord of the worlds (v. 23)?

Inserted between the above FPP and SPP is the following block of turn:

> **Pharaoh**: Did we not raise you among us as a child, and you remained among us for years of your life (v.17)? And [then] you did your deed which you did, and you were of the ungrateful. (v. 18)
> **Moses**: I did it then when I

was of those astray (ignorant) (v. 20). So I fled from you when I feared you. Then my Lord granted me judgement and appointed me one of the messengers (v. 21). And is this a favour of which you remind me – that you have enslaved the children of Israel (v. 22)?

Form what we said about adjacency pairs, the above block of verses satisfy the requirements. What makes rebranding it possible is the fact that it is located between two parts of an adjacency pair, and so it is regarded as an insertion sequence.

Findings

The study has found that Qur'an is a mining site for conversation analysts in particular and for applied linguists generally to explore. By subjecting Q. 26:16-31 to conversation analysis, the study proves that the conversation Moses-Pharaoh conversation relates very well to the theory of CA developed by Liddicoat (2007). There are turns that show cooperation between the conversationists and which exhibit features of human verbal interaction: adjacency pairs, insertion sequences and interruptions. It is also found, albeit briefly, that the Moses-

Pharaoh's conversations that traverse the Qur'an are not mere repetitions but each is indeed emphasizing something different depending on the context it has occurred.

Conclusion

The 11 turns analysed in Pharaoh-Moses conversation presented in Qur'an chapter 26, verses 16-31 have proved that using the principles of CA, Qur'anic conversations can fruitfully be analysed. These verbal exchanges between the messengers of Allah and their target audience, the pharaoh, has demonstrated effective deployment of turn-taking, transition relevance place (TRP), and the selection principle for speakers that show amazing resemblance to what obtains in real life, face-to-face conversations. This is quite unlike what obtains in some textual conversations where insertion sequences are hardly present. This chapter has studied Q. 26:16-31 from the perspective of CA. To achieve the objective of the study, the researchers have analysed such CA principles as turn-taking, adjacency pairs and insertion sequence. To provide a background, notes on the Qur'an, conversation in the Qur'an and the general principles of CA are provided.

Recommendations

Based on what is done in this chapter, the linguistic study of the Qur'an is highly recommended. Not only conversation analysts but also discourse analysts, exegetes, translators, pragmaticists, prosodists, stylisticians, language and gender scholars, etc have in abundance the raw data that they can gainfully process for the advancement of knowledge in general and for the advancement of Qur'anic studies in particular. Consequently, the little done here can be advanced by scholars interested in applying CA to scriptures.

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Language Use and Ideology in the School Anthems of Selected Nigerian Colleges and Universities

DELE S. ADEYANJU, & ADE A. OYEDOKUN

ABSTRACT
Anthems are songs of praise or devotion, sung to nations and or institutions. Extant studies on anthems have examined anthems of nation states and the ideologies portrayed in them. Such studies have made little reference to institutional anthems and the ideologies that characterise them. This study, thus, examined school anthems in Nigeria with a bid to determine their major discourse features and the ideologies prevalent in them. The study adopted **van Dijk's (1995) socio cognitive approach of** Critical Discourse Analysis (CDA), **which is anchored within Halliday's Systemic** Functional Linguistics as theoretical frameworks. Data included 27 anthems of secondary and tertiary institutions across Nigeria, purposively sourced through institutional websites and brochures and subjected to Linguistic and Critical Discourse Analysis. Findings were at four levels; with recurring lexical items that feature luxuriantly in the anthems to include: *citadel, unique, aesthetic, a beacon, high quality and excellence.* These lexical choices served as discourse organizing words in the anthems. Equally, structural (syntactic and grammatical) patterns of the anthem were also determined in their SVC, constituent structures; and theme and rheme presentation which showed simple sentence structures that ran through the stanzas. Discourse features helped the deconstruction and the understanding of meaning in the anthems, through symbols that portrayed the unique characteristics and identity of institutions. At the ideological level (i)-*Conservancy,* (ii)-*Excesses*, (iii)-*Transformism*; (iv)-*Pioneers*, and (v)-Fountism were major strands identified in the anthems. The study discovered that anthems are aspects of discourse events that have discourse patterns, thematic preoccupations and ideological undertones.

Keywords: Institutional anthems, ideologies, systemic functional grammar, critical discourse analysis, lexical choices.

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Structured practitioners note

Songs of praise and devotion are norms that emphasize attributes and feats in persons. Nations also adopt this norm in the form of anthems that depict qualities and ideologies undergirding them. While literature abounds on the characteristics of nations' anthems, there is a dearth of information on school anthems. This study thus investigated the anthem of select schools in Nigeria with a bid to determine their major discourse features and the ideologies prevalent in them. It was found that anthems are discourse events with discourse patterns, thematic preoccupations and ideological undertones. Ideologies of (i)-*Conservancy*, (ii)-*Excesses*, (iii)-*Transformism*; (iv)-*Pioneers*, and (v)-Fountism were major strands identified in school anthems.

1.   Background to the study

An anthem shows the philosophies, beliefs, ideologies, and temperaments of a social group. It represents articulated values. *Collins English Dictionary* (2017) describes anthem as "the patriotic song". The song is associated with a school, nation, profession, organization and is rendered on "special occasions". According to *American Heritage (R) Dictionary* (2016), anthem is viewed as "a hymn or praise of loyalty", "a choral composition having a sacred or moralizing text in English" and

or "a popular song, especially a rock song felt to sum up the attitudes or feelings associated with a period or social group". In the words of marketing technology for Samsung (2016), anthems are described as pretty funny things…. They have basically a patriotic ringtone. The anthem is an incredible achievement in sound design, with its makers somehow managing to combine songs written in different languages, different key signatures and across space of countries into a single moving piece.

Anthem addresses issues such as life and death, subjects as sovereignty, credo, affection, devotedness and so on (Christopher, 2014). Anthem is a cordial conversation originated to bring about order in society. It is a rhetorical item aimed at committing the sovereign and or members of the society to particular gold standards of behaviour, which have the qualities that are needed, to guarantee peace and tranquillity and moving the society towards a more advanced state. School anthems can be viewed as a shape of ideological stand-points and core values of the founding fathers of the schools in question. Since anthem is not a reciprocal active or a two-way

communication system, Critical Discourse Analysis, which is an eclectic approach, is adopted for this study.

Thus, school anthems are songs which give a moral quality or direction to the participants in the educational sector. They proclaim the glory of a group; hence, it becomes the concern of school authorities to constantly reflect on the affinity between physical and mental development of students. For this reason, anthems are subject to civil integrity and conducts that conform to accepted standards of rights and wrongs in educational and cultural setting.

1.3   Statement of the problem

Previous studies have examined different aspects of the "textual world" with references to the use and functions of language in anthems, songs, lullaby and many others. Few of these studies include, Cusack (2005), Souza (2006 and 2008), Gborsong et al. (2010), and Oluga et al. (2015), Taiwo (2008), Faniyan (2012), Emmanuel and Suleiman (2013), Idiagbon and Aliyu (2014), Titus (2015), Idiagbon and Ayinde (2015), Olasunkanmi et al (2015), Akinwumi (2015), Alo and Ayinuola (2016 and

2017), Osuolale (2017), and Agbelogba (2018). Most of these scholars described the generic structures and stylistic features of national anthems without focusing attention on school anthems. Therefore, this study investigated language use and ideologies in the anthems of Nigerian colleges and universities with a view to revealing similarities and differences in the ideologies among federal, states and private Nigerian colleges and universities.

1.4   Aim and objectives of the study

The aim of the study is to investigate the linguistic patterns and ideological contents of school anthems of Nigerian colleges and universities. The specific objectives of this study include the following:

    i.   To examine thematic issues in the anthems of Nigerian colleges and universities.

    ii. To investigate transitivity choices in the anthems of Nigerian colleges and universities.

    iii. To discuss ideological inclinations in the anthems of Nigerian colleges and universities.

1.5   Research questions

The following questions guide this study:

I.   What are the thematic issues in the anthems of Nigerian colleges and universities?

ii.   How are transitivity choices deployed in the anthems of Nigerian colleges and universities?

iii.   Which ideologies are constructed in anthems of Nigerian colleges and universities?

1.6   Significance of the study

This study is significant because it examines how the writers of anthems present language in a social and cultural world and how their interpretations are socially contextualised. The practice of anthem permeates all the official and conventional contexts of Nigeria today. Moreover, the existing literature on anthems has been more on its collectivism and historical values rather than language use in relation to ideology. This study is a crucial linguistic investigation into the use of language in Nigerian institutional anthems with a view to finding out inherent ideologies.

Overview of related literature

2.1   Alo and Ayinuola (2017) examine how national identities and ideologies are constructed in the national anthems of selected African states. Situated within Discourse Historical Approach and Systemic Functional Linguistics, the paper focuses on discursive strategies that nation's use to show their identities. The study notes that national anthems of African states are characterized by metaphors of land, family, and animal. While metaphors of land and family are used to construct positive self-image of African nations, animal metaphors are used to negatively represent the colonial masters. Although there are a number of similarities between Alo and Ayinuola's work and the current study in the areas of ideologies and anthems; while they focused on national anthems, ours is on schools' anthems.

Olasunkanmi et al (2015) examine linguistic violence in the national anthems of nations in the world. The paper calls for total overhauling of violence in such anthems in the face of the quest for global peace and tranquility. It unveils that some anthems of nations preached war, shedding of blood, violence and others.

Such violent inclined nations are Cuba, France, Mexico, Italy, Iraq, Togo and Senegal respectively. There are areas of dissimilarities. Olasunkanmi et al (2015) focused on national anthems, ours is on the colleges and universities' anthems in Nigeria.

Another work on anthem is Souza (2006) who investigates twenty-four (24) national anthems written in English. The paper explores discourse semantic functions, lexico-grammatical properties and production processes of these national anthems. It also analyses attitudinal resources, which composers of these national anthems evoke whenever these anthems are rendered in national ceremonies. The paper adopts Appraisal Theory (Martin and White, 2005) as theoretical framework and concludes that attitudinal meanings express evaluative stances of the authors of these national anthems. Authors of national anthems create shared emotional feelings of love for their nations through (re)contextualisation of their national identity. The similarity between this study and ours is that we both deal with anthems. However, our study deals with the anthems of Nigerian colleges and

universities, while Souza examines national anthems.

From the foregoing, it can be observed that previous studies have focused on the discourse of national anthems with inadequate scholarly attention paid to the discourse of Nigerian universities' anthems. This study, therefore, examines how transitivity choices are deployed to construct ideologies in the discourse of the anthems of Nigerian colleges and universities with the view to unveiling differences among the federal, state and private colleges and universities' anthems.

3.1   Theoretical framework and methodological approach

The theoretical framework adopted for this study is Hallidayan Systemic Functional Grammar (SFG, henceforth) and Fairclough's model of Critical Discourse Analysis (CDA, henceforth). While SFG accounts for linguistic forms, CDA caters for ideological inclinations in the anthems.

3.1.1   Hallidayan Systemic Functional Grammar

Systemic Functional Grammar is an offshoot of functional linguistics and

started with Bronisla Malinowski in Britain. Malinowski believes that language is a form of action and coined the term "context of situation". The theory was further expounded by J.R Firth and Michael Halliday. Meaning is explicated in context of situation and context-dependent. Although J.R. Firth introduces the term "systems", Halliday sees systems as syntagmatic and paradigmatic choices. One basic feature of SFG is context. Context plays prominent roles in the explication of meaning. This model of grammar is concerned with language forms and functions.

Language in SFG performs three functions, which are called metafunctions. The metafunctions are experiential, interpersonal and textual. They reveal power hierarchy, discrimination, social actors and actions, dominance, hegemony, control, racisms and many others. Experiential function otherwise called ideational function is specifically focused on the inner and outer consciousness of a speakers, interpersonal function examines how social power and control, ideologies are established in social relationships between speakers and hearers, while textual function investigates the role of language in meaning explication.

In this study, experiential function, which is explicated in transitivity, is employed to investigate how ideologies in the anthems of Nigerian colleges and universities are unveiled. Transitivity choices, according to Halliday (2004), is otherwise called clause as representation. Clause as representation is explicated in process, participant, and circumstance. According to Halliday (2004: 106), "clause as representation enables human beings to construct a mental picture of reality that is to make sense of what goes around and inside them". There are three elements of experiential function namely: process, participants and circumstance. Process is realised in the verbal group. It refers to what is going on the clause. Halliday (1994) opines that process helps to refer to what is going on in the whole clause and the part of proposition encoded in the verbal group. There are six processes namely: material, mental, relational, verbal, existential and behavioural. Participants are entities, events, things denoted in the process. There are different participants according to processes.

The circumstance is explicated in the prepositional and adverbial phrases. Material process is the "verb of doing" and an action-oriented process. Mental process is a "process of sensing" and it describes the state of mind or psychological event. Existential process is hinged on the fact that something exists or happens. What exists or happens is lexically represented in "there". Relational process is realized by copular verbs. Verbal process involves verbalization of thoughts as a kind of inner speech. Behavioral process is in-between material and mental process. This is more or less physiological and psychological behavior. The person that is behaving is always a living being and he is called "behaver".

3.1.2 van Dijk's Socio-cognitive model of Critical Discourse Analysis (CDA)

This paper utilises insights from van Dijk model of CDA called socio-cognition in this analysis. The model highlights the socio-cognitive method to critical language study and it argues that language does not only fully reveal the basic role of mental representations, but also shows that all kinds of structures of discourse itself can only (entirely) be described in terms of numerous cognitive notions, particularly those of information, beliefs or knowledge of participants. Language users not only explain mental images of the events they talk, write, read or hear about, but also of the very communicative place or location in which they flowingly participate. Hence, the socio-cognitive method serves as a base for mental and context models. The model is premised on tripartite relationship of society, discourse and mental triangularly represented as thus:

Discourse

Society   Cognition (mental)
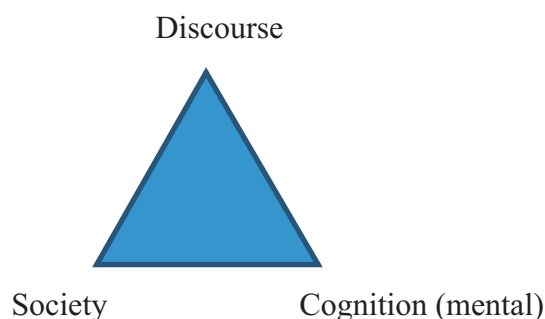
Van Dijk's model is based on mental representation of communicative event which occurs at microstructure and macrostructure levels. The micros structure is concerned with semantic relation among varying elements such as proposition, explicatures, implicature, lexical and syntactic features foregrounded in a text while the macrostructure refers to historical, cultural political realities which take place in communicative events.

Van Dijk's model of CDA is utilised in this study. This is because of its preference for mental representations that made clear-cut distinctions between "We" and "Them". In representing mental distinction between "we" and "them", van Dijk mentioned the following discourse strategies namely: actor description, authority, categorisation, comparison, disclaimers, euphemism, evidentiality, generalisation, hyperbole, implication, irony, polarisation, presupposition, vagueness, victimisation, and many others.

3.2 Methodological approach

Data for this study are school anthems, which are as many as there are schools in Nigeria as most schools have slogans and anthems. This study however purposively selects 27 anthems from secondary and tertiary institutions across Nigeria, through institutional websites and brochures and subjected same to Linguistic and Critical Discourse Analysis.

4.1   Data analysis and discussion

4.1.1   Thematic issues in selected anthems of Nigerian universities

The thematic issues in selected anthems of Nigerian universities and colleges include the following: celebrating excellence, the quest for enlightenment and expanding the frontiers of knowledge, ethical appeal to God and praising the universities landscape. These issues are explicated through the following lexical choices: a world-class to denote excellence; knowledge to explicate the quest for excellence; and God used for ethical appeal to Supreme Being. It is therefore necessary to explicate these thematic issues in the discourse of the school anthems.

4.1.2 Celebrating excellence

Excellence, a quality of being good, is referred to as the quality of products of Nigerian universities and facilities that bring easy acquisition of knowledge and enhance teaching, research and learning (Alo and Ayinuola, 2016:355). Celebrating excellence simply means the act of foregrounding the quality of Nigerian colleges and universities teaching, research and learning. This theme projects the identity and ideology of high standards of Nigerian colleges and universities systems and graduates. It intends to build the ideology of the best which aims to attract customers from Nigeria and outside Nigeria. It is a thematic issue that cuts across the anthems of Nigerian colleges and universities as exemplified in the following:
Excerpt 1:

Excellence is our goal, (ABU)

The heart of excellence (Godfrey Okoye)
Lavishly endowed in Science and Arts

A centre of excellence, we hail thee. (AAUA)

The launching pad to excellence (ABUAD)

The excerpts above focus on excellence in terms of teaching, research, learning and community service. In the anthems of ABU, it is clear that excellence remains the ultimate goal of the institution. Excellence is seen as the core value in school anthems. It can be said that quality service, which is tantamount, is in teaching, learning, research, and community service is inherent in school values as expressed in their anthems. Excellence here is synonymous to merit, distinction, quality, brilliance, superiority, pre-eminence, and intelligence. In Godrey Okoye's anthem, excellence is seen in arts and science disciplines. Godfrey Okoye is referred to as an epitome of excellence in humanity and non-humanity courses. This is because the watchword of the institution is hinged on excellence. Similarly, AAUA is referred to as the centre of excellence. Centre of excellence means a pacesetter and international institution known for best practices in learning, teaching, and research and community service. This suggests that what is practiced in Nigeria is obtainable everywhere in the world.

Furthermore, in ABUAD's anthem, the institution is regarded as "the launching

pad to excellence in research" and greatness. The metaphor "launching pad" simply means a route or an entrance into greatness and distinction. The idea of launching is contextually rooted in Nigerian socio-cultural milieu. In this sense, a launching pad refers to an entrance or ticket into distinction. It means the platform through which greatness is achieved. Afe Babalola University is renowned for its excellence in law. Afe Babalola is an astute and prominent legal icon in Nigeria. The landmark, which Afe Babalola achieved paves way for the excellence proclaimed in the anthem.

4.2   Identifying lexical choices utilised in school anthems in Nigeria

Lexical choices simply talk of recurring linguistic terms/words that feature frequently in texts and that serve to organize the form(s) of the discourse event. This study identifies that depending on the ideological underpinning of institutions, organizations, and nations, there are particular lexical choices that determine identity and describe specific qualities/features of the institutions; organizations and even nations feature prominently in the school anthems in

Nigeria. The following illustrate some aspects of the recurrent lexical choices as identified in the anthems under study.
Excerpt 2:
AFE BABALOLA UNIVERSITY ANTHEM

ABUAD we come, oh oh oh ABUAD we come; …
A **unique** environment;
With **aesthetic** structure;
A **beacon** university; …
Designed for **high quality** education; …
Out to lead others. …
The launching pad to **excellence …**

Excerpt 2 is **AFE BABALOLA UNIVERSITY ANTHEM.** The prominent lexical items that pervade the stanzas are words like: *ABUAD, unique, aesthetic, a beacon, high quality and excellence.* These items specify the identity and describe specific qualities/features of the institutions. For instance, ABUAD as the acronym for the institution occurs four times in the anthem heralding the identity of the institution. *Unique* describes the environment of the institution for learning, which is further qualified as *aesthetic* – a quality of beauty that characterizes the institution's structures. The institution is further described as *a beacon,* which portrays it as

a towering institution that will catch the attention of anyone requiring higher education. The nature of education given in the institution is described as being of *high quality* that will bring about *excellence* to its products. The highlighted lexical items thus serve as organizing words that describe the identity, nature and features of the University.

4.3 Ascertaining structural (syntactic and grammatical) patterns of school anthems in Nigeria

At the level of grammar, the study observed how composers of anthems create link between statements through the use of the grammatical resources of the language, such as: Reference, Substitution, Identification, Conjunction, and Ellipsis. In the Uniport anthem in excerpt 3 for instance, substitution, identification and conjunction as highlighted below featured prominently to exemplify grammatical features.

Excerpt 3:

(UNIPORT) ANTHEM
On the green **low lands and swampy planes ...**
The University of Port Harcourt ...
A home of academic enthusiasts, ...

Enlightenment and self-reliance, **our mission**,
Our hop*e* in the future is rooted in God alone;
The vision of **our father** shining in the stars, ...
Our progenies citizens of the universe...

Substitution is the act of replacing one item with another item in a text that has the same meaning. At the surface level, Substitution and Reference may appear to be same but they are different. Reference is a relationship between meanings. For instance, reference items like *he, she, they* are related to some nouns in terms of the meaning connections they have. The relationship between these reference items and their referents lies in the semantic identity between the reference and the referent. Substitution on the other hand is a relationship between words or between linguistic items such as words and phrases. A substitute is a kind of counter word that is used in place of repeating a particular item. Examples of substitute in the Uniport anthem are the word 'our' which is used in four different places. Line 5 of the anthem presents Uniport as 'A home of academic enthusiasts'. These over-zealous lovers of education are the same ones that are

substituted with the word 'our' in lines 1, 2, and 3 of stanza 2 instead of repeating the word academic enthusiast.

4.4 Linguistic (discourse) features of school anthems in Nigeria

Anthems are symbols that portray the uniqueness, characteristic and identity of organizations, institutions and nations. They are usually rendered in lyrics and sung as songs to organizations, institutions and nations on the people's glorious past, the love and respect to homeland and its symbols. Anthems are made up of clear statements that bring about cohesion among the work-force and the citizenry towards accomplishing organizational, institutional and national goals. As in every discourse event, including anthems, information is organized based on two major paradigms: Information Structure and Thematic Structure. Information structure is made in such a way that people often put things considered more important before the others that are considered less important, so that their listeners or readers will grasp the intended message. Some information is considered "Given and New" while others are termed "Theme and Rheme".

Excerpt 4:
UNIVERSITY OF IBADAN ANTHEM
Unibadan, fountain head
Of true learning, deep and sound
Soothing spring for all who thirst
Bounds of knowledge to advance
Pledge to serve our cherished goals
Self-reliance, unity
That our nation may with pride
Help to build a world that's truly free.

In excerpt 4 above, we have the University of Ibadan anthem. The first stanza of the anthem stands as a full sentence: In this stanza of the anthem, it can be considered from the 'theme and rheme' perspective. The first word 'Unibadan' is the theme in the entire structure. Theme is considered by Halliday (1985: 39) to be that *element that serves as the starting point for the message.* Theme is what the clause is all about. In most cases, as obtained in the excerpt, the Theme assumes the first position in the clause; it could refer to a person, to places, time, attitude, and so forth.

The rest part of the stanza after the first word 'Unibadan' constitutes what is termed the 'rheme'. Eggins (1994: 275) saw the rheme as *that part of the clause where the Theme is developed.* It is every other part of the clause apart from the Theme. As in the excerpt, after the

mention of the word 'Unibadan' which is described as the 'theme' or subject matter of the discourse, all that followed served to describe and expound on the notion of what Unibadan stands for. The Rheme is thus that part of the clause that contains the real message of the clause.

4.5 Transitivity choices in the discourse of the anthems of Nigerian universities

Transitivity choices is otherwise called clause as representation (Halliday, 2004). Clause as representation is explicated in process, participant, and circumstance. According to Halliday (2004: 106), "clause as representation enables human beings to construct a mental picture of reality that is to make sense of what goes around and inside them". Clause as representation is a means of representing people, things or events. There are six processes namely: material, mental, relational, verbal, behavioural and existential. In this study, we shall concentrate on material and relational process.

4.5.1 Material process

Material process is the "verb of doing". It is an action-oriented process. This simply means that who is the doer of an action. It is action-oriented process. The participants include actor, goal and beneficiary. The actor is the performer of an action or doer of an action while goal is regarded as the sufferer of an action. Beneficiary is the person that benefited from the action. In this study, the following are the actors and goals:

4.5.1.1 Students as actor versus university as goal

In this section, the students occupied the actor position and acted on the university. The university is acted on by the students. The students act on the university. This is exemplified in the table below:

Table 1: A table showing material process of students/lecturers as actors versus university as goal

Students as Actor	Material process	University and college as goal	Institution
We	Shall build	The tower	UNILORIN
We	Honour	Your virtue	UNILORIN
We	Seek	Thy light	GCU, Abia

From table 1 above, it can be discovered that the pronominal "we" refers to students and lecturers. "We" is exclusively referred to both students and lecturers/teachers who are determined to make the institution great. The students and lecturers build the ivory tower. The tower is the institution of learning that must be nurtured and nourished to attain expected goals. The material process only occurs in the federal universities particularly University of Ilorin.

4.5.2   Relational process

This is realized by copular verbs. These are verbs that have intensive complement such as seem, look, appear and become. It is divided into attributive and identifying process. Attributive ascribes an attribute to entities while identifying process identifies. There is identifier and identified. Let us examine various manifestation of relational process in the anthems of Nigerian universities.

4.5.2.1 Entity as attribute versus university as carrier

In this section, the university is the carrier and it has the attribute of nobles, great and excellence. This is exemplified in the table below:

Table 4: A table showing transitivity choice of entity as attribute versus university as carrier

Institution	Attribute	Relational process	Carrier
UNN	Nobles	Are	thy goals and thy ideals
UNN	Great	Are	Thou (in science-circumstantial element)

The table above shows that university is lexicalized in thy and thou. The two, though they look archaic and primitive, are poetic. They are used to express poetic ingenuity of the institution.

4.6   Ideologies in the school anthems in Nigeria and their functions.

Generally, ideology is said to be the process of producing ideas, beliefs and values in social life. Ideologies mean several things to several people depending on their cleavages and interests. Among the several conceptions of what ideologies are, the following have been put forth:

(a)   Ideology is a process of production of meanings, signs and values in social life;

(b)   it is a body of ideas characteristic

of a particular social group or class;

(c)   they are ideas which help to legitimate a dominant political power;

(d)   false ideas which help to legitimate a dominant political power;

(e)   systematically distorted communication;

(f)   that which offers a Position for a subject;

(g)   forms of thought motivated by Social interests; (Eagleton 1991:1).

These conceptions of ideology serve as the bedrock from which this study draws from randomly especially from items (a), (b), (f) and (g) to determine what ideological underpinnings underlie Nigerian anthems in this section. A content analysis of the anthems under study reveals that the major ideological positions across the anthems include:

  i.   Conservancy: -
        Universities' position as
        fortresses
 ii.   Excesses   -
        Centres of excellence
iii.   Transformism   -
        Character moulders
 iv.   Pioneers   -
        Trailblazer
  v.   Fountism   -
        Fountains of knowledge

4.6.1   Conservancy: when universities conceive themselves as fortresses

Conservancy is a belief system by an authoritative group or school who believe themselves as custodians of knowledge and wisdom. Fortresses / Castles are fortifications which are regarded as being distinct from the generic. They are residence of monarchs or the noble and command a specific defensive territory. It is observed that universities and other institutions of learning portray themselves as fortresses of knowledge and wisdom. The notions of citadels, castles and fortifications are used synonymously in the anthems as illustrated in the following:

Excerpt 5:
ABU ANTHEM

We give thanks to The Almighty Allah,
…
Ahmadu Bello University,
A citadel of great learning"

Excerpt 6:
(UNIPORT) ANTHEM
On the green low lands and swampy planes
Of the new Calabar Rivers stand
The University of Port Harcourt
A citadel of learning and excellent education …

Ideologies generally are not overtly stated but encoded in communication and

exhumed through critical evaluation. In excerpts 5 and 6 above, the ABU anthem conveys the university in the last line of the second stanza as "**A citadel** of great learning". By citadel the university is conceived of as a fortress, a stronghold that houses all knowledge, wisdom and intellect. It presupposes that anyone in search of wisdom, knowledge and or intellect need not seek anywhere else but come to the university. A depiction of the university as a citadel of learning in anthems is thus a representation of universities orientation or ideological positioning as the haven for all forms of knowledge. The Uniport anthem in excerpt 6 further reinforces the position of universities presenting themselves as fortresses as it states in the first stanza that Uniport is "**A citadel** of learning and excellent education".

4.6.2 Excesses: A belief system where institutions pride as centres of excellence

Excellence is a quality of being outstanding or extremely good. It is synonymous with distinction, high quality, superiority, brilliance, greatness, merit, pre-eminence and the like. A look through the anthems under study reveals that institutions present themselves as centres of excellence.

Excerpt 7:
ADEKUNLE AJASIN UNIVERSITY ANTHEM
(Chorus)
AAUA Citadel for learning and service
AAUA Built on integrity and truth
Igniting the present, lighting up the future….
A centre of excellence, we hail thee.

Excerpt 8:
GLOBAL KIDS ACADEMY ANTHEM
To be the best, to be the Best
Is the motto of our School

The foregoing represents instances that institutions present themselves as centres of excellence with the goal of producing graduates that are outstanding. In excerpt 7, the Adekunle Ajasin University Anthem portrays the university as "A centre of excellence". By these portrayal institutions assume the position of being a place of grooming graduates with exceptional qualities. This position puts institutions on a pedestal where they conceive themselves as breeders of exceptional graduands that excel in all areas of their endeavour. It is in this light that the Global Kids Academy Anthem in excerpt 8 declares in its anthem that theirs

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is "To be the best, to be the Best". In these postulations, institutions ascribe to themselves the mind-set that they are the hub for high and quality education. This thus, creates awareness to all that care and want such quality and standard of education to go to them.

4.6.3 Transformism: a belief system where institutions believe themselves to be character moulders

Transformism is a belief system that advocates for change or the altering of forms, appearances, and or ones' nature. When institutions conceive themselves as shapers and moulders of character, it is based on their belief of being transformers. Schofield (1980:220) defines character "as the way an individual makes choices which affect the welfare of others." Imparting knowledge is said to be the central aim of education. There are two major areas that are central to institutions of learning; these are development of the intellect and the development of character. School teachers, lecturers and administrators have the responsibility of building character in children and youths; this is captured in anthems as illustrated in the following:

Excerpt 9:
UNIVERSITY OF JOS – ANTHEM
Building leaders in earnest
Lighting up the nation's path
With knowledge genuine and pure
In character and in learning

Excerpt 10:
MUSTAFA COMPREHENSIVE SCHOOL, KONTAGORA
THE SCHOOL ANTHEM
We children of MUSTAFA SCHOOL …
Shall show in all we do or say
Good knowledge as our tools and the character as a golden light
To give us pure delight…

Institutions, especially those of higher learning awards degrees and diplomas, first in character before learning. This belief is reflected in anthems as a means of projecting such ideals. Thus, institutions foreground this belief of **'transformism'** in their anthems as seen in excerpts 9 and 10 above. The University of Jos anthem in stanza 2 posits their goal to be "**Building leaders** in earnest Lighting up the nation's path with knowledge genuine and pure **In character and in learning**." This affirms the resolve and belief of institutions to be first character builders or moulders – and as such transformer of characters to specific ideals. It is in light of the foregoing that MUSTAFA

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COMPREHENSIVE SCHOOL, KONTAGORA in their anthem affirm that "We children of MUSTAFA SCHOOL Keen fledgings of today shall show in all we do or say **Good knowledge as our tools and the character as a_golden light**". This supports the argument that institutions belief as transformers is central to their ideals.

4.6.4 Pioneers: when institutions present themselves as Trailblazers

Pioneers is the belief in charting paths through new or unsettled terrains upon which others may follow, rather than following an established path created by others. Universities and other institutions challenge the status quo by attempting to chart new directions through the creation of new processes including products and services. This trait is depicted in institutional anthems as exemplified in the following excerpt.
Excerpt 11:
FUTMINNA Anthem
Futech Minna 2x
We lift your name on high
Yours it is to **set, the pace for others …**

Excerpt 12:

FEDERAL UNIVERSITY, GASHUA ANTHEM
Hail the Federal University Gashua,
Hail the centre of Excellence
Hail the darling of old and young
Hail **the pace-setting institution**

One of the goals of universities and other educational institutions is that they are institution of learning created to educate for life and for a profession and to grant degrees. And because life itself is not static but dynamic, institutions are always developing new trends and approaches to deal with and handle life challenges from health, to the economy, the ICT, to politics and indeed all forms of human life and the environment. This need to keep up with the dynamism of life sets institutions on the part where they continuously are charting new parts that will enhance human life and existence. This role thus creates the pioneers disposition amongst institutions. This accounts for why in excerpt 11, the Federal University of Technology Minna in their Anthem aver that "Futech Minna 2x We lift your name on high Yours it is to **set, the pace for others**", to affirm the point being made. Also, in excerpt 12, the Federal University, Gashua Anthem asserts that "Hail the Federal University Gashua, Hail

the centre of Excellence Hail the darling of old and young'' Hail **the pace-setting institution".** This assumption and belief of pioneering and or setting the pace is what is seen illustrated in the foregoing.

4.6.5 Fountism: a belief by institutions to be fountains of knowledge

A Fount of knowledge is used to describe something or someone who has a repertoire of all answers; one with a large aggregate of information. Institutions of learning often pride themselves as fountains of knowledge; this is illustrated in the following excerpts.

Excerpt 13:
UNIVERSITY OF JOS - ANTHEM
Unijos our Unijos
Founded in the Lord's glory
Fountain of knowledge
Discipline and Dedication

Excerpt 14:

UNIVERSITY OF IBADAN ANTHEM
Unibadan, fountain head
Of true learning, deep and sound…

The University of Jos, anthem captured in excerpt 13 posits in the first stanza: "Unijos our Unijos Founded in the Lord's glory **"Fountain of knowledge''** Discipline and Dedication." Equally, the first stanza of the University of Ibadan anthem in stanza 1 also states **"Unibadan, fountain head''** Of true learning, deep and sound Soothing spring for all who thirst Bounds of knowledge to advance Pledge to serve our cherished goals Self-reliance, unity That our nation may with pride Help to build a world that's truly free." The fore-grounded aspects of the anthems show how institutions express their belief of being the source of all wisdom and knowledge. This representation suggests that institutions of learning are the source and embodiment of all wisdom, knowledge and understanding; and to have these one must necessarily come to such institutions.

4.7   Conclusion
This paper following its research objectives earlier set out and which were framed into research questions has addressed the following aspects: it identified the lexical choices commonly utilized in school anthems in Nigeria to include: citadel, home, enlightenment, self-reliance unique, aesthetic, a beacon, high quality and excellence apart from specific names of institutions in organising the discourses of anthems.

Secondly, the paper ascertained (grammatical) structural patterns of school anthem in Nigeria and found that even though the anthem is composed in verse, they constitute of syntactic elements as the stanzas run through as clause or sentence elements. Thirdly, the paper determined the linguistic (discourse) features of school anthems. It was established that anthem composers use language to communicate; they construct linguistic messages for addressees and the addressees work out the linguistic messages as they interpret the meanings construed. The section thus interpreted the anthems by deconstructing meaning from the language forms as it identified that anthems are symbols that portray unique characteristic that identify organizations, institutions and nations. Anthems are clear statements that bring about cohesion among the work-force and the citizenry towards accomplishing organizational, institutional and national goals. Lastly, the study identified five major ideologies that were transmitted through the anthems studied.

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Lexical Devices, Affectivity and Persuasion in Prospectuses of Undergraduate Academic Programmes of the Humanities and Social Sciences of South-West Nigerian Universities

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Abstract

Analysis of the discourse of organizations such as the University, the primacy of the promotional function in contemporary prospectuses entails drawing upon genres associated with advertising Existing studies have addressed different human endeavours from the advertising perspectives. Specifically, no study has focused on Nigerian universities' prospectuses with a view to investigating into the language use for promoting academic programmes for undergraduates. This study adopted Critical Discourse Analysis, Systemic Functional Grammar (SFG) and Gleason's Persuasion theory. Using purposive sampling method, 2 faculties, from the University of Ibadan, Ibadan were selected – the Faculty of Arts and the Faculty of the Social Sciences. Entries for three departments under each of the two faculties were considered to show areas of the convergence and divergence with respect to lexicalization, persuasion and affectivity in the development of the prospectus genre. Selection of the universities covers the Federal, the State-owned and the Private. Some Faculties/Departments used minor clauses which lack overt obligation meanings in contrast to the adoption of agentless passivisation by the others especially at the level of Requirements. Lexicalisation is one strategy employed to foreground excellence, superiority, spirituality, growth and other positive affects through lexical items like 'best', 'first', 'world class' to awaken consciousness and engender persuasion. What is obvious is that nominalization such as 'to expand…', 'producing…' has been used extensively as a device to maintain impersonality. Humanities-oriented prospectuses are more detailed in their narratives while the visuals on facilities are deployed to fascinate with the motive of effecting persuasion.

Keywords: promotion, prospectuses, discourse, affectivity, SFG, persuasion

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Structured practitioners notes

Advertising is the public promotion of products or services by drawing public attention to such products and or services. How this concept applies to Nigeria Universities, with regards to their services, is the main thrust of this study. Investigating public and private universities in Southwest Nigeria it was found that lexicalization is a strategy institutions use to foreground school 'mottos'. Nominalization is a device used to maintain impersonality among other features. Lexical Devices, Affectivity are found to help institutions create awareness of courses and programmes offered in institutions/faculties and departments to prospective students who are wooed and persuaded to choose particular courses and institutions to study.

1.0   Introduction

The discourse of advertising focuses primarily on its function as a public notice or announcement. But the art of advertising clearly extends much further than this. In our everyday lives we meet advertising in many forms, from the well-known media of press promotion, television commercials or billboard posters, to the less obvious devices of advertorials, product placements, event sponsorships, and junk mailings or carefully staged large-scale public relation

exercises. All these incidentally find recourse in linguistic dexterity.

Contemporary culture has been characterized as "promotional" or "consumer" culture; these designations point to the cultural consequence of marketisation and commodification, the incorporation of new domains into the commodity market and the general reconstruction of social life on a market basis and of a relative shift in emphasis within the economy from production to consumption. The concept of promotional culture can be understood in discursive terms as the generalization of promotion as a communication function (Wernick 1991:181) – discourse as a vehicle for "selling" goods, services, organization, ideas or people – across orders of discourse.

In view of the development, our focus is upon the marketisation of discursive practices in contemporary Nigerian Universities, with particular reference to nine selected ones in the South West geo-political zone. The South West happens to be the springboard for tertiary education development in Nigeria with the history surrounding the establishment of the University of Ibadan.

The discourse exemplifies how institutions of higher education come increasingly to operate (under government pressure and policy change) as if they were ordinary businesses competing to sell their products to consumers. For example, government-owned universities are required to raise an increasing proportion of their funds from private sources, and increasingly to put in competitive tenders for funding. Academics now see students as 'consumer', calling for more strategies in the teaching and learning business. This phenomenon links up with the discussion of 'promotional' culture.

1.1   Aim and Objectives

Our aim in this study is to establish that effectiveness of expression is pivotal to achieving the purpose for which an institution is established especially in a competitive global village with the application of Critical Discourse Analysis (CDA) and SFG in the area of promotional discourse _ A language that examines the ideals and principles of vision and mission of the university.

Hence, our objectives are:

i.   To determine linguistic items

involved in undergraduate academic programmes as contained in prospectuses.

ii.   To identify lexicalisations used in prospectuses for their persuasive functions.

iii.   To analyze the lexical devices in relation to their classification meanings and functions.

1.2   Research Questions

This study intends to answer the following research questions:

i.   What are the linguistic items embedded in the university prospectuses?

ii.   To examine the type of functions lexical items perform in prospectuses?

iii.   In what classes do the linguistic items involved belong?

1.3   Statement of the Research Problem

A lot of research has been carried out on higher education institutions the world over. It is also on record that some of the recent works relate to consumerism. Nevertheless, scholars were yet to consider the use of language in the

prospectuses for promoting undergraduate programmes in the contemporary Nigerian universities. This gap with particular focus on South West Nigeria University prospectuses will be filled through our investigation. The present study investigates the use of lexicalization, persuasion and affectivity for promoting academic programmes for undergraduates in the Humanities and the Social Sciences in selected South West Nigerian Universities. To actually demonstrate the role of language with underlying promotional intent in the construction of the university prospectuses, this study is therefore set as a continuation of scholarship in its focus on lexicalization, persuasion and affectivity.

1.4   Scope of the Study

This study is limited in scope to an investigation of the lexical devices, affectivity and persuasion in prospectuses for undergraduates in the Humanities (Arts) and the Social Sciences in the university, with the University of Ibadan used as a typical example.

2.0   Literature Review

This review of literature is intended to give a clear definition of the concept underpinning this research on promotion discourse. Since the ultimate aim of promotion discourse (consumerism) implicated in the prospectuses is to attract students to the programmes of the universities, our focus here is the discourse relating to the prospectuses genre. White (2007) writes about student discourse about higher education in Australia. The paper explores undergraduate students' experience of the commodification of higher education sector. It is observed that Australia universities have been undergoing significant changes for over two decades with the number of students entering university increasing while government spending on education has been falling. Universities are now responsible for independently securing an increased proportion of their funding and students have to be charged fees. These practices have been labelled "academic capitalism" by Slaughter and Leslie (1997). The emerging culture of the university is said to be one in which education is treated as a commodity (Delucchi & Smith, 1997:

Delucchi & Korgen, 2002; Smith, 2000) and in which universities operate as corporate entities or 'enterprise' institutions selling educational 'products' (Currie, 1998). Research has shown that students now expect the same things from university as they expect from other entitled to satisfaction with the service and outcome, implicating a 'customer-service provider' relationship.   Furthermore, being a fee-paying consumer of university services may not be at the forefront of all students' preoccupations.

Tolofari (2005) alludes to the fact that universities have become more entrepreneurial since the advent of New Public Management, the public administration reforms that began at the end of the 1970s. Hilton (2007) analyses the development of, and compares the differences in the various consumer protection regimes that emerged in the latter half of the last century. Kopp's (1999) work was on composition, consumerism and the curriculum. White (2007) writes about students discourse about higher education in Australia, exploring undergraduate students' experience of the commodification of higher education sector. The emerging

culture of the university where education is treated as a commodity was the concern of Delucchi & Smith (1997), Delucchi & Korgen (2002), Smith (2000).

Funding of education is one of the top priorities of government. Government funding may come in different forms either as grants or loans that are normally used for funding operational costs or development projects. In view of the fact that government no longer bears the total cost of funding, institutions have to look elsewhere. England has been cited, where 60 percent of funds for higher education come from the government while the rest is made up of other sources such as tuition fees from students. The introduction of tuition fees and greater commercialization of university services have been adopted as strategies for supplementing funding sources in tertiary institutions (Vidovich et al, 2007). The paper highlights the role that strategic planning can play in meeting these challenges by introducing funding reforms. Nigeria's experience and peculiarities were not however exemplified.

Fairclough (2010), in an attempt to illustrate the practice of critical discourse analysis through a discussion of

marketization of public discourse in contemporary Britain sets out this study's view of Critical Discourse Analysis (CDA), that, rather than being seen as a marginal area of language study, CDA ought to be central to linguistics. He focuses upon such practices in contemporary British universities. The scope of the paper limited to British universities cannot be said to have covered enough ground in respect of language use purposively in less capitalist society, particularly in a developing nation like Nigeria.

Alo and Ayinuola (2016) examined the concepts of "ethos and style" as pragmatic communication strategy through which the universities seek to persuade or influence the audience in the linguistic construction of their vision and mission statements. To them, 'vision statements contain ideals and core values while mission statements are ways or means of achieving the vision statements'. The study concludes that vision statements contain ideals for effective management of universities through the instrumentality of mission statements. The significance of Alo and Ayinuola's study on ethos and style of

linguistic construction of vision and mission statements notwithstanding, it amounts to an aspect of the prospectuses. With specific attention paid to functions which lexical items play in texts, Ezeife-Obi's (2020) main focus was on use of lexical playfulness in the construction of gender relations between men and women. This function was examined using Sefi Atta's *Everything Good Will Come* where it was concluded that lexical playfulness can instantiate a pragmatic force of humour. Lexicalisation, affectivity and persuasion in prospectuses of undergraduate academic programmes of the Humanities and Social Sciences of Southwestern Nigerian universities remains a gap to fill. The missing gap, therefore, necessitates the focus and essence of the present study.

2.2   Theoretical Framework

Critical Discourse Analysis (CDA) as well as Systemic Functional Grammar (SFG) and persuasion are considered an appropriate theoretical account. More germane to this work is our adaptation of Norman Fairclough (2010) condensed theoretical account of CDA where he sets to illustrate the practices of

critical discourse by analyzing through a discussion of marketization of public discourse in contemporary Britain with particular reference to higher education.

In this illustration, Fairclough condensed theoretical account of CDA using discourse to refer primarily to spoken or written language use and extends it to include semiotic modalities such as photography and non-verbal (e.g. gestural) communication. By referring to language use as a discourse, he suggests a social-theoretically informed way, as a form of social practice, which implies that it is a mode of action (Austin 1962, Levinson 1983) and secondly, that it is always a socially and historically situated mode of action, in a dialectical relationship with other facets of 'the social' (its 'social context'). This explains the need for a theory of language, such as Halliday's SFG (1978, 1994b) cited in Fairclough (2010) which stresses its multifunctionality, and sees any text as simultaneously enacting what Haliday calls the 'ideational', 'interpersonal' and 'textual' functions of language. Halliday(2006) emphasizes that the organising concept of a systemic grammar is that of choice which implies that

knowledge about language consists of recognising the observable effects of linguistic choices in the context, and that every linguistic form derives from a function. The significance of persuasion as a device for effective communication remains a valid argument. Hopper's (1979:362) opinion is that 'persuasion can be defined as the process through which messages change – attitude.' In Gleason's (2005) view, persuasion is a process by which a person changes his or her behaviour which appeals to both feelings and intellect. In relation to the focus of this paper, persuasion is the conversion of the target audience of the prospectuses to believe and behave as the advertiser wants them to. Hence, lexicalization and affectivity become instrumental to the motive behind the design of each academic prospectus.

While this study will mainly focus on lexicalization, persuasion and affectivity, it is nonetheless important to understand that advertisers use language in synchrony with many other forms of communication in conveying meaning in their messages. Often there is an extremely strong relationship between the pictures, logos or any forms of graphitic

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used and the language employed. Logos, pictures and visual displays are an integral part of almost all advertising above the level of the newspaper, small ad, just as music is a fundamental and often an indispensable element in many broadcast advertisements. The visuals, in a way, are intended to fascinate and persuade. Occasionally a brand's logo or an institution's emblem becomes so well known that it enables us to identify its referent without any linguistic clue. More so, almost all the institutions that would come under our consideration have their logos with inscriptions that speak volume about their existence.

3.0 Methodology

This study uses the purposive sampling technique in selecting the University of Ibadan (the premier university). Kenny (2006) cited in Alo and Ayinuola (2016:350) buttresses this in his assertion that, 'The establishment of University College, Ibadan, in 1948 marked the emergence of university experiences in Nigeria.' For our present scope, our analysis based on lexicalization, persuasion and affectivity, embedded in the prospectuses focuses on two faculties, the Faculty of Humanities (Arts) and the Faculty of the Social Sciences.

The first part of each prospectus – Pictorials, Foreword/Welcome by the Dean of Faculty, Historical Background, Lists of Academic Staff/Qualifications, Department Heads, Committees etc. serves as prelude to the academic programme entries. By virtue of the status accorded English Studies at all levels of the education policy in Nigeria, Department of English entry requirement was purposively selected to represent the Faculty of Humanities while the Department of Psychology was selected to represent the views of promotional discourse in the Faculty of Social Sciences. At the level of Entry Requirements, those entries for undergraduates was focused o with a few courses textually analysed as representative of others. The limitation to just a few of the courses for the 4-year course or 3-year course in case of Direct Entry, leading to an award of a degree was to enable us carry out a detailed analysis of the linguistic devices (lexicalization) in relation to their meanings and persuasive functions with the underpinning influence

and role context plays pertaining to the programme. The analytical tool adopted is the view of Critical Discourse Analysis (CDA) as opined by Fairclough (2010),which is ideological, as well as Systemic Functional Grammar (SFG), which takes care of the lexico-semantic analysis. Simple percentage and frequency count were adopted at some level to show which grammatical usage outweighs the other.

In our analytical procedure, we are interested in looking at the nexus of the programmes offered by the two faculties. At this junction, the focus is on the selected lexical items that convey the affectivity intent of each faculty (personified in each Deans' submission) to persuade applicants (prospective students) to offer the courses available. Lexical items form the bedrock of achieving the pragmatic essence of discourse. One thing to be noted is that the whole inventory of a language is conceived as a systematically organized set of individual and interlaced lexical fields, each with its own internal organisation, based on semantic relations. From the foregoing, we are considering informative function associated with

indexical expression apart from the classification of the inventory of adjectives into descriptive and evaluative categories, the role of context, cohesive features in the form of collocation, compounding and reiteration. This approach will enable us identify and analyze the salient lexicalization devices showing persuasion and affectivity.

4.0   Data Analysis/Discussion

This study focuses on extracts from University of Ibadan's undergraduate prospectuses for the years 2010-2012 Faculty of Arts and 2013-2014 Faculty of the Social Sciences. We have used the historical background of the two faculties as narrative genre. Our choice of the Faculty of Arts is that it is, historically, the oldest, and the Social Sciences even emerged from it. At the lower level of tertiary education in Nigeria, particularly the Colleges of Education, both Arts and the Social Sciences fall under the same School. We have chosen the entry for English being the vehicle of instruction as far as the education policy is concerned and Psychology because it is a field that studies human (and even animal) behaviour more so when our

preoccupation in this study has to do with promotional content.

We focus upon similarities/ differences between the Faculty of Arts samples and those of the Social Sciences to show the tripartite nature of prospectus. Then, the textual analyses follow, considering especially meanings of requirement and obligation and then formal realizations. Our first observation is that the two faculties' background history which serves as a prologue before the main Entry for each department is quite different in their content.

Prospectuses, through lexicalization focus on qualities that could evoke patronage from the target audience (students). Therefore deictic of virtues such as excellence, world-class status, superiority, moral/spiritual value, relevance and research, enjoyment, words which appeal to inner recesses of the human ethos are dominant.

4.1. Descriptive and Evaluative Word

From the standpoint of persuasion which is ultimately to effect a positive change in behavior, we discover that the inventory of adjectives in prospectuses can be dichotomized into descriptive and evaluative choice of language. The following data from the Faculty of Arts prospectuse and that of the Faculty of the Social Sciences bring to the fore a few of such instances.

Samples of excerpts purposively selected from the narrative

- At the foundation of our University in 1948, there were only six departments –Classics, English, History, Religious Studies, Geography and Mathematics.

- It (department of communication and language arts) is unique by virtue of its multidimentional approach to communication studies.

- …our department of European studies does more than teaching; it goes further to study the politics, economy, history as well as the diplomacy of the respective countries

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Table 1: Frequency of Occurrence of Descriptive/Evaluative words in the Data

Descriptive Words						Evaluative Words					
Arts			Social Sciences			Arts			Social Sciences		
	req.		Words	req		Words	req		Words	req	
humanistic, Words (studies) religious, intellectual, multi dimentional, etc	6	3	national, public, societal, etc	1	7	example: -six (depts), judicious, new, etc		3	great, renowned, superior, etc	0	7

Considering the descriptive word choices, some kind of visualization of items can be observed whereas the evaluative choice tends to be summative. In view of the frequency of use by the two faculties, it appears the rate of occurrence under the Faculty of the Social Sciences surpasses that of the Faculty of Arts. This is indicated (in table 1 above) with 57% for Social Sciences as against 43% for Arts as far as descriptive usage of words is concerned. Evaluative usage of words indicates a similar trend with Social Sciences recording 67% as against 33% for Arts. This can be interpreted to mean that the "newness" of the Faculty of the Social Sciences compared to the older Faculty of Humanities (it is even the oldest in nearly all the universities under consideration) requires much more description through the use epithet aimed at persuading prospective students to offer course in the faculty.

4.1.2 Informative Function of Indexical Expression

By indexical expressions we mean pragmatic device of anchoring entities in the world; that is when entities are pointed to, or identified in discourse. Indexical expressions achieve the purpose of labelling. In the genre of the university prospectuses, courses and programmes become the focus when they are identified and given vivid description. Informative function entails the mention of all the courses available for study under each faculty. The Faculty of Arts and the Faculty of the Social Sciences under our consideration have the following programmes:

Table 2: Available courses (programmes) under the Faculties

Faculty of Arts	Faculty of the Social Sciences
Classics, English, History, Religious Studies, Arabic and Islamic Studies, Archaeology and Anthropology, Communication and Language Arts, Linguistic and African Languages, European Studies, Philosophy, and Theatre Arts	Economics, Geography, (Geology), Political Science, Sociology and Psychology

Table 3: Selected University of Ibadan Programmes/Departments in Arts and the Social Sciences

Category of University	Programme / Department Selected Humanities Social Sciences					
	English Studies	History	Philosophy/ Religious	Sociology	Political Science	Psychology
A: (Federal) UI	+	+	+	+	+	+

Under the Academic programmes, the use of obligation meaning, which is integral to modality functions, appears more than the optional. This is achieved through the choice of modality. For examples, 'candidates for admission into the Department <u>must satisfy</u> the general requirement for admission into the University,… <u>must write</u> the prescribed examinations in four subjects, all applicants for admission into the 3-year programme <u>must have obtained</u> a pass in English Literature at the Advanced level GCE, etc. typify the obligations with the sense 'Compulsory'. For the "Required" and the "Elective", the modality takes a different outlook. For 'Required Courses',

'a student <u>must take but not necessarily pass</u>' and for "Elective", a student <u>can take</u> in order to make up the required additional units for the award of the degree.

Another thing worthy of note under Course Description is that in some cases, the information is thematically structured, for instance, using the University of Ibadan as a template: **ENG 102** – Introductory English Grammar and Composition (R) (3 units)_ This is a course in basic English Grammar… **ENG 202** – Introductory English Phonetics and Phonology (R) (3 units) – It is an introduction to the description and analysis of English segmental and supra segmental units, using examples from

current English.

In some other cases including state and private universities, the courses/departments assume a kind of personification:

ENG 111_ Poetry in English (R) (3 units)
This course focuses on major poetic traditions….. (UI)
B.Sc. Industrial Psychology and Personnel Management (housed in the Department of Psychology)
The Department of English and Literary Studies started with three Lecturers and eighteen students.   (Ekiti State University)
 Sociology : the Department requires 5 credits at O/L in one or two sittings…
 (BOWEN University)

The use of thematic expression characteristic of instructions to prospective students is to avoid personalization of addressees who are the successful applicants/students to undergo the degree programme; (compare you as a student will/must focus on major poetic traditions… or we in the Department of English and Literary Studies started with three Lecturers and eighteen students). In effect, it amounts to exploiting the politeness strategy of face saving.

4.1.3 Use of Affective/ Emotional Language

Austin's (1962) offers a lot of communicative essence that can be achieved through selective choice of words, particularly words that can evoke emotive reactions. Just as colour - blends bring out different motives of the artist involved in painting with a brush, a promotional discourse requires the use of emotional language to imprint an indelible impression and memory in the psyche of the target audience, in this case, the prospective students. Discourse of the prospectuses genre pertaining to the university equally demands dexterous persuasive and convincing epithet through the use of captivating words such as the superlative adjectives. The perlocution of the chosen words lies in consumers' susceptibility to certain types of emotional appeals. Consumerism appeals to the inner recesses of the human ethos by the use of words which appeal to the underlisted emotions:

Excellence / world class, Superiority / popularity, Moral value, Research, Enjoyment, Relevance

4.1.3.1 Excellence

As far as the text (foreword /welcome) is concerned, depending on the personality authorized to write it, the state of affairs through the description given to facilities on ground gives a portrayal and qualities of excellence, which are either overtly stated or implied with the choice of lexical items. Consider the following from the two faculties.

Table 4: Lexical choices implicating excellence

Faculty of Arts	Faculty of the Social Sciences
It is <u>unique</u> by virtue of its multidimensional approach to communication studies	The faculty is acknowledged to be the <u>best in the country</u>
Committed to the pursuit of excellence	The university of Ibadan is recognized as the "<u>first and the best</u>"

4.1.3.2 Superiority

Consumerism principles also entails using words connoting superiority and by implication popularity. This is because advertisers choose words which seem to say, "Mine/Ours is the best" to impress on the consumers of goods or services provided, as in the case of university education, the quality of perfection as the quality of their services when compared with other service providers, (faculties/universities). It is in line with this notion that the prospectuses under focus resort to such usage as exemplified in the table below which in effect is to persuade prospective students to opt for where superiority obtains.

Table 5: Lexical choices implicating Superiority

Faculty of Arts	Faculty of the Social Sciences
Being the first (since 1948) In terms of course offerings, our faculty is perhaps the largest, and certainly the most visionary in Nigeria	Acknowledged to be the best in the country
Staff engaging more vigorously and creatively in innovative recreation	Producing future leaders
Creation of affiliate campus in Jos in 1972	Its cutting edge research

4.1.3.3 Moral Value (Spirituality)

The significance of morals can never be underestimated in any human endeavour if peaceful co-existence remains the bedrock of societal development and advancement. As long as the university remains the incubator through which future leaders are produced, the issue of good moral value has always been pivotal in the academic curricular. The inclusion of religious studies is enough evidence of this fact. Where a faculty is not inclined to this inclusion, alternative programmes, be it extra-curricular are normally put in place, and there is a reflection of this fact in the two prospectuses under focus. Consider the following

Table 6: Lexial choices implicating Moral value

Faculty of Arts	Faculty of the Social Sciences
Religious studies (at the foundation in 1948)	Department of Psychology
Vision – to produce graduates of the humanities who are themselves humane	Producing future leaders, sound both in character and learning
Philosophy – the Africa man culture whom the faculty sought to produce	Dedicated to finding solutions to the challenges confronting the university, the nation and other global stakeholders
Arabic studies created and financed by outside sources	Ensure an enabling environment / Initiated the Parents Consultative Forum

The essence of the inclusion of religious education is to convince Nigerians, especially parents, that keeping the faiths of their youths intact is given priority in order to make them the God-fearing future leaders of their dream, more so in this era of prevalent crimes of unimaginable dimensions. Morality is an appeal to convince Nigerians to pick UI as their choice.

4.1.3.4 Research

Certainly, part of the objects and mission for establishing a university should be to provide facilities for leaning, to promote research and other means the advancement of knowledge and its practical application to social, cultural, economic, scientific and technological problems. To facilitate this, the faculties or the university at large cannot hesitate to establish ICT centres and undertake printing and publishing. The faculties

under our focus are not lagging in this direction as evidence in the texts below:

Faculty of Arts: "Our staff are engaging more vigorously and creatively in innovative research…."

Faculty of Social Science: "There is full internet connectivity (24 hours a day, seven day a week)" have implication for research.

4.1.3.5 Enjoyment

An average human being desires nothing but enjoyment and comfort. No individual craves for discomfort even when the task entails such. We all aspire and aim high to have things or be in possession of objects that bring joy. This fact is ever noted in consumerism, and to attract a large clientele for goods or services, consumers of the advertised services (university education) in this study are constantly reminded along line packaging of the massage as submitted by the faculty authorities; for instance.

Table 7: Lexical choices implicating Enjoyment

Faculty of Arts	Faculty of the Social Sciences
Moved beyond the traditional	Acknowledged to be the **best**
Does more than teaching	Opportunity to become a graduate with **distinction**
Our curricular keep being **updated** and **modernized**	Produced notable social Scientists Full internet connectivity
Teachers committed to the pursuit of **excellence**	Its **cutting-edge** research Toilets refurbished, cleaners recruited
Students responding to teaching with greater **enthusiasm**	Finding solutions to challenges **Scholarship** schemes, financial aids/**grants**
The faculty **new** buildings and annex Financed from outside source	A **serene** and **comfortable** lounging area for students and guests

A componental analysis and or meaning potential of key words (lexical items) in the expressions they occur signify positive values. For instance, 'best' is a superlative meaning anything better cannot be offered anywhere. 'Enthusiasm' as a feedback from students in teaching/learning environment is a testimony to the issue of 'best practices', which is expected to produce the best of students eventually.

There is no gainsaying the fact that where 'scholarships', 'financial aids' are offered, learning becomes an enterprise being pursued with ease, more so in the context where parents that suppose to be the sponsors of their wards (students) are socio-economically impoverished.

From the array of lexical combinations above, none suggests a negative property semantically. Actually, "Excellence" is preferable to "second class" or even worse, and modernized, enthusiasm, solution, serene, air-conditioners, scholarship are all desirable compared to "obsolete, sadness, problems, noisy, heat, and tuition. It would not be out of place to note that some semantic overlaps are possible from the categorization above. This goes a long way to buttress the essence of discourse coherence especially at the lexical level.

4.1.3.6 Relevance

The relevance of an establishment or institution is, in other words, the whole essence of its existence. The relevance of the University of Ibadan in 1948 as the first of its kind would have been informed by the need for total emancipation preparatory to gaining independence when indigenous manpower need would be of utmost concern. The vision and mission statements therefore encapsulate the issue of relevance.

The University of Ibadan's vision:

Vision:
To *expand* the frontiers of knowledge and *transform* the society through *innovation*, and

Mission:
To be a *world-class* institution where conditions for learning are *excellent*, research and services are *outstanding* and where staff and students are *worthy* in character and *sound* judgment.

The words italicized in the expression of the university's vision and mission statements are lexical items that denote relevance in the context of nation building and societal aspiration. Education, certainly, is pivotal to any meaningful transformation let alone when the expression of an institution's preoccupation is imbued with such italicised words under discussion.

4.1.3.7 The role of Context

The role which context plays in the establishment of an institution cannot be underestimated. It is therefore the context of Nigeria that calls for the establishment of specialist universities like University of Agriculture, University of Technology,

University of Petroleum Resources among others at designated environments. This is the extent the Nigeria context has influenced the programmes provided in each of the universities. The distinguishing lexical items between one university and the other as mentioned above are 'Agriculture', 'Technology' and 'Petroleum'. Each 'qualification' (area of specialization) is notably in consonance with the locale of each institution, going by the topography of Nigeria and natural resources peculiar to the sitting of the universities.

4.1.4   Rhetorical Devices as ethics of Affectivity

Simplicity is the hallmark of the language of consumerism. Prospectuses have a language that becomes heightened to a poetic level, with the deliberate use of certain rhetorical figures like personification, hyperbole, metaphor, and alliteration. These rhetoric as cited below, play significant roles in the linguistic packaging of the historical notes of the faculties which amounts to image laundering for the institution to attract high patronage from prospective students.

4.1.4.1 Personification

Personification, simply defined, is attributing human qualities to lifeless objects. In an attempt to further depersonalize an expression, rather than stating that, 'Students are to study… /offer… (ENG 403, for instance) which involves…'the subject or course itself becomes the focus as we have it below:

- ENG 403 Studies in English Syntax (C/R) (2 units)

This course (ENG 403) studies some selected theoretical issues in transformational generative syntax such as ambiguity, paraphrases, recursiveness e.t.c. the expression in bold above, though a part of the whole structure, attributes the agent to 'This course', that is, ENG 403, as if it is the doer of the action 'studies'; where as it is the student admitted who is supposed to undergo action of studying whatever is spelt out by the course – ENG 403. This, in effect, is de-personalising (student) through thematic focusing with ENG 403 personalised, a means of trying to allay the fears students may have for a given course, an indirect way of persuading.

4.1.4.2 Hyperbole

Hyperbole otherwise referred to as exaggeration or overstatement is making a mountain out of a mole hill. In academics,

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concepts are usually well defined, including courses of study. But when a department, as we have it below, 'does more than teaching…', it connotes an 'unending adventure' which implicates exaggeration, and 'exaggeration' is a tool to entice or persuade in effect.

- Department of European Studies **does more than teaching** French, Germany and Russian as language, it goes further to study the politics, economy, history as well as the diplomacy of the respective countries including their international relations with other countries of Africa and the world.
- The Department of Communication and Language Arts, by virtues of its multidimensional approach to communication studies **has moved beyond the traditional** monofocal mass communication curriculum.

To the student intending to offer a course of study in a given department as in the instance above, when the department boasts of 'doing more than is required', venturing into other fields of study (politics, economy and the like), it is an implication of overstatement in a sense, meaning that the student would eventually gain more than he had bargained for. In the second instance as well, 'moving beyond the traditional' is an implicit assurance that the student would get maximum benefit, a state-of-the-art knowledge in terms of communication and Language Arts. Such lexicalization has 'enticement' motive, which is in tandem with persuading for patronage.

4.1.4.3 Paradox
Perhaps the largest, certainly the most visionary in Nigeria

4.1.4.4 Metaphor
Metaphor, a compressed simile without the use of 'like' or 'as' is complete transfer of attributes of one object into another; whereby the such objects are seemingly incompatible. As cited in one of the examples below, the idea of a 'faculty' being the 'nucleus faculty' connotes, biologically, the central role which the nucleus of an organism plays. The function of 'centrality' or coordination with respect to programmes in the faculties is therefore metaphorised.

- In 1955, the newly created department of Economics and Social Studies was assigned temporarily to the Faculty (of Arts) as the **nucleus** Faculty of

the Social Sciences

- In the expression, 'From the proverbial mustard **seed** to a mighty **tree'**, the connotation is about 'growth'; the imagery is drawn from the kind of transformation that is experienced before 'a seed' can become 'a mighty tree'. This translates into years and experience gathered in relation to academics.

The lexical item 'nucleus' is a metaphor in the sense that the function expected to be performed by the nucleus of a biological organ is the one assigned the faculty of Arts in relation to that of Social Science. The development of 'seed' to 'tree' implicates growth metaphorically as well.

4.1.4.5 Alliteration
- A **situation** of **several** years **standing**
- Reading **skills** to **science students**

- **Staff** and **students** as well as the programmes
- **Forms** of **financial** aid
- A **full-fledge faculty**

The words in bold in each of the structures above alliterate owing to the sameness of sound at the initial stage, that is the same phoneme is repeated for sound symbolism. It therefore has the effect of melodious attractiveness.

The figurative exploit embedded in consumerist discourse appears to be minimal so as not to rob the language of its simplicity. However, much of the instances above appear under the Faculty of Arts prospectus and this is quite understandable because it is their stock in trade.

4.1.5   Collocation
In discourse, some words appear to move very closely together and the genre of the university prospectuses is no exception as we observe below.

Table 9: Lexical Collocates

Faculty of Arts	Faculty of the Social Sciences
Religious/studies	Social/scientists
communication/language	public/servants
mass/communication	future/leaders
international/relations	enabling/environment

It is worth noting that these collocates usually fall under any of the seven collocational types in discourse namely- converses, complementaries, antonym, part/whole, part/part, co-hyponyms and links (Osisanwo, 2003). For example; first class honours, second class (upper and lower), third class and pass are co-hyponyms of the university grades. Others include:

Staff/students � links

Compulsory/elective � antonyms

Academic staff/ non

academic staff � complementaries

The faculty/the university � part/ whole

The department/the library � part/part

4.1.6   Lexical Compounding:

According to Quirk et al (1973), a compound word is a unit consisting of two or more bases, and they stress that there is no one formal criterion that can be used for a general definition of compound in English. An attempt in this direction is therefore made with the few compounds that feature in the "write ups" of Deans of the Faculty of Arts and the Faculty of the Social Sciences as shown below.

Table 10: Compound words showing constituents

Faculty	Compounds	Constituents	Content
Arts	multidimensional	Noun + adj	= adj
	make-shift	Verb + verb	= adj
	newly-created	Adv + verb	= adj
	Lecteur-Lektor	Noun from (French/English	= n
Social Sciences	extracurricular	Noun + adj	= adj
	full-fledged	Adj + verbs	= adj
	Post graduate	Noun/verb + noun	= n
	Esprit-de- corps(French)	Verb+prep+noun	= n

The observation from the table above is that both faculties utilize lexical compounds, and that almost three –quarters of the compounds function as adjectives (in line with the principles of consumerism) each deriving its form from two bases, in most cases, some with a kind of convention modification as we have in "multi-dimensional" whereby the base "multi" from multiple enjoys some

clipping. The choice of lexical compounds found here is suggestive of the level of genre of the university prospectuses, otherwise, to get to the widest target audience, the public, advertising language ordinarily must be of simplicity and clarity. The lexical borrowings like 'Lecteur-Lektor' and 'esprit-de-corps' from French, in this case, is a manifestation of linguistic grandeur.

4.1.7   Reiteration

As a lexical device for achieving discourse cohesion through its characteristic overt and covert repetition, reiteration manifests in three ways – repetition, superordinate term cum hyponyms and synonyms or near synonyms, and few of such instances apply in this study as well. For **repetition** consider the following words among others – faculty, department, programmes, studies, students, required, teaching, research, environment, excellence. For **superordinate**/**hyponyms** we have faculties/lectures halls or rooms, ICT system, library, lounging area, toilets etc. With regard to **synonym** or **near synonym**, the following are typical:- Vision and mission, world class and universality, updated and modernized,

creative and innovative, lecturers and teachers , growth and development, grants and scholarships.

4.1.8   Elicitation Function:

Elicitation act in discourse is an attempt to satisfy a probing mind with regard to standard or value judgment. From every indication, at least from the two faculties sampled – Faculty of Arts and the Faculty of the Social Sciences, the dictate of the prospectuses with regards to the promotional function is in tandem with the 'vision' and 'mission' of the university at large. An instance has been cited above under the implication of relevance with respect to the University of Ibadan.

The University's entrance in picture and or the departmental edifice, the Arms including the university colours (Indigo-blue and gold in the case of UI) serving as the paperback of each prospectuse (in case of hardware materials), and the colourful animation pictorials seen through the website of each university all have promotional value and attraction with regards to semiotics. All these are in line with the principles of consumerism, and as one of the strategic objectives of the University of Ibadan

reveals, it is:

To make a more determined effort to generate adequate funding for the University, and so to make it less dependent on government funding.

5.0   Summary of Findings and Conclusion

The paper reflected on the social use and utility of a critical discourse analysis in respect to our investigation into the language use for promoting academic programmes for undergraduates in the Humanities and the Social Sciences in selected South West Nigerian universities. It concludes that university prospectuses use epithets and lexical items predominantly for anchoring entities and for descriptions. The lexical items are purposively selected to perform affective and persuasive functions with a view to wooing large patronage from intending students willing to offer different courses. Such lexical items are found in the modality class as well as the poetics.

By and large, this study opines that the university prospectus has become a genre primarily designed to 'sell' the university and its courses to potential applicants, in the context of a competitive market, where the capacity of a university to attract good applicants is seen as one indicator of its success. With the increasingly difficult stance of government in terms of funding university education, authorities of the university have to be proactive regarding financial autonomy, and the main linguistic device for achieving promotion intent is through lexical choices with affective and persuasive undertone.

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Pictorial Representation of Winners and Losers in the 2016 Gubernatorial Elections in Edo and Ondo States

AISHATU ABDULSALAM & LAMI MUSA

Abstract

The mass media plays a role in the electioneering process as part of their social responsibilities to the society. In Nigeria the print media educate and sensitize the public on the activities before, during and after the elections. They do this by representing the people, parties and events involved in the elections, using different semiotic resources. This study, therefore attempts a critical semiotic study of print media representations of the 2016 gubernatorial elections in Ondo and Edo States of Nigeria. The study used the Social Semiotic Theory propounded by Kress and van Leeuwen (2006). A total of eight (8) texts were purposively selected from Nigeria print media: *Daily Trust, The Punch, The Nation and The Sun.* The study revealed that the newspapers deployed iconic semiotic resources such as pictures, diagrams, colours and cartoons in their representations. The newspapers demonstrate objectivity in representing the winners and losers. The study provides the interface between the communicative function of the media viz the use of languages and the semiotic properties which are not taken into account by the ordinary newspaper reader but which are central to a good understanding of news reportage.

Keywords: ideology, semiotics, multimodal, modality, centre margin

Structured Practitioner Notes

Multimodality is a framework which contributes to meaning making through multiple modes. Most of the studies on media representation of elections in Nigeria have not paid adequate attention to a critical semiotic study in reporting winners and losers of elections and failed to show how ideology

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reader. It is only through analysis that the hidden meanings become obvious.

Introduction

Media discourse is a term used to describe the totality of the way reality is represented in broadcast and print media. Representation refers to the use of language and image to create meaning about the world around us. We use words to understand, describe and define the world as we experience it, and we engage images to do this. This is a process that happens through systems of representation in the form of language and visual forms that have rules and conventions about how they are organized (Sturken and Cartwright, 2001:12). Representation refers to how media texts deal with contemporary issues and project such to a reader. Media texts have the power to shape an audience knowledge and understanding about issues discussed. This is why the media is seen as a very powerful tool in influencing ideas, opinions and attitudes. As Van Dijk (1993: 241) puts it, other elite discourses find expression through the mediating and reinforcing functions of the media. All media texts are representations of reality.

This means that they are intentionally composed, lit, written, framed, cropped, captioned, branded, targeted and censored by their producers and that they are entirely artificial version of the reality we perceive around us. So, it is vital to know that every media form or text is a representation of someone's concept of existence, codified into series of signs and symbol which can be read by an audience.

Literature Review

The review of literature is both on conceptual review and empirical review. The conceptual review focuses on the key concepts that make up the topic of study.

Semiotic Resources

These are signs that are used to communicate meanings. They are the different modes or a combination of representational resources used to construct meaning. Some of these resources are explained below.

Colour

Colour has developed into a 'mode' of systemically organized resource and it is used metafunctionally; it is therefore a mode in its own right (Kress and Van Leeuwen, 2006:228). Colour has

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become a usable resource for meaning making and it is the first thing the readers notice. Starting from the ideational function, "colour clearly can be used to denote people, places and things as well as classes of people, places and things, and more general ideas" (Kress and Van Leeuwen, 2006:229). At the interpersonal meaning "it is used to do things to or for each other (Kress and Van Leeuwen, 2006:229). Here colour is used to intimidate, impress, harass, or to warn. It shows personality of people and also used to under-represent or over-represent parties/candidates. Colour is used as a signifier.

Images
Given and New

Kress & Van Leeuwen (2006) asserts that in any sequential structure, that which is about to be said or shown is by definition always New, not yet known. By contrast, what has (just) been seen, heard, discovered is, by comparison not known, Given. Image is 'Given' if it is an element of familiarity and New if the images offers new information about the given. They believe that for something to be Given means it is presented as something the viewer already knows and it is familiar and has been agreement upon. For something to be New it has to be presented as something which is not yet known, or perhaps not yet agreed upon by the viewer, hence, it is something to which the viewer must pay special attention.

The Image and the Gaze

According to Kress and van Leeuwen (2006:117), "there is a fundamental difference between pictures from which represented participants look directly at the viewer's eye, and pictures in which this is not the case". They state that when represented participant (image) looks at the viewer, vectors, the direction formed by participants' eyelines, connect the participants with the viewer. According to them contact is established even if it is on an imaginary level. They are of the opinion that the producer uses the image to do something to the viewer. This is the type of image they called a *'demand'*. Halliday (1985) "states that an image becomes *'an offer'* if it offers the represented participants to the viewer as items of information, or objects of contemplation" (cited in Kress & van Leeuwen 2006:119).

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power difference involved.

Power and vertical angle

Kress and Van Leeuwen (2006:140) state that a high angle, makes the subject look small and insignificant, a low angle makes it look imposing and awesome". Martin (1968:7-8) states that low angles, generally give an impression of superiority, exaltation and triumph… high angles tend to diminish the individual, to flatten him morally by reducing him to the ground level, to render him as caught in an insurmountable determinism" (cited in Krees & Van Leeuwen 2006). It means that if a represented participant is seen from a high angle, then the relation between the interactive participants and the represented participants is depicted as one in which the interactive participant has power over the represented participant- the image is seen from the point of view of power. If the represented participant is seen from a low angle, then the relation between the interactive and represented participants is depicted as one in which the represented participants has power over the interactive participant. If, finally, the picture is at eye level, then the point of view is one of equality and there is no

Visual Modality

According to van Leeuwen (2005:160) "Modality is the social semiotic approach to the question of truth. It relates to both issues of representation- fact versus fiction, reality versus fantasy, real versus artificial, authentic versus fake- and to question of social interaction, because the question of truth is a social question"…Kress and van Leeuwen (2006:89) states that "as with linguistic modality, visual can be of high modality or low modality. High modality in visuals means that things or people look 'realistic'- the way they look if one sees them in real life.

Kress and van Leeuwen (2006:155) state that "the term 'modality' comes from linguistics and refers to the truth value or credibility of (linguistically realized) statements about the world". The concept of modality is equally essential in accounts of visual communication. Visuals can represent people, places and things as though they are real; as though they actually exist in this way, or as though they do not –as though they imaginings, fantasies, caricatures, etc (156).

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Conceptual Representation
Analytical Processes

Analytical processes relate participants in terms of a part whole structure. They involve two kinds of participants: **Carrier** (whole) and any number of **Possessive Attributes** (the parts) (Kress and van Leeuwen 2006:87). Some analytical processes are unstructured. That is, they show us the Possessive Attributes of the Carrier, but not the Carrier itself; they show us the parts, but not the way the parts fit together to make up a whole (92).

Centre and Margins

Visual composition may also be structured along the dimension of Centre and Margin (194)..."If a visual composition makes significant use of the centre, placing one element in the middle and the other elements around it, we will refer to the central element as **Centre** and to the other elements around its as **Margins**. For something to be presented as Centre, it has to be presented as the nucleus of the information (196). The Margins are the ancillary dependent element.

Words

Words are connected with sounds known as phoneme. To semioticians, the phonemic constructions of words reveal basic signification processes at work. Iconicity, for example, manifests itself across languages (Danesi 2004:100). The common ways it manifests are in alliteration, or the repetition of sounds for various effects, in the lengthening of sounds for emphasis, in sound modelling, in the use of tone and volume. Danesi (2004) is of the opinion that indexicality and symbolism are also forced on word creation and words are signs that help to establish basic relation like synonym, homonymy, antonymy, and hyponymy, etc.

Empirical Review

A lot of work has been done on media discourse. These works include: (Agu, 2015) who studied how journalist write from different perspectives to express their ideology. Taiwo (2007) looked at news headlines and how they are used to reflect the views of those whose interest is being served and those whose interest is being undermined. Yasmeen,

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K., Mahmood, A.et al., (2014) looked at newsworthiness on the basis of allocation of columns and space to a news items.; and Najafian & Ketabi, (2011) looked at how advertisement is a crucial factor in dissemination of ideological value in any social discourse. Most of these studies on media representation of elections in Nigeria have not paid adequate attention to a critical semiotic study in reporting winners and losers of elections. They also didn't show how ideology of one media outlet influences the society, hence, the need for this study that seeks to address this gap of knowledge.

Theoretical Framework

Kress and Van Leeuwen (2006) introduced the 'visual code or grammar of visual design.' They believe that both visual culture structures and verbal structure can be used to express meanings drawn from common cultural sources. (Najafian, M & Ketabi, S., 2011) claim that "Like linguistic structures, visual structures, point to particular interpretations of experience and forms of social interactions. They believe that, by employing different modes, design, production and interpretation can

construct meanings. In other words, texts are composed of a combination of representational resources which are socially situated. The choice of Social Semiotic Approach (SSA) by Kress and Van Leeuwen (2006) is based on the fact that it is a social theory of language which is contextual. It views language from a functional perspective and equally important is the systematic perspective; the fact that the discourses used for analysis are not in any sense neutral, makes the theory suitable in bringing out the ideologies behind each text used. The Social Semiotic Approach (SSA) indicates that the theoretical principles apply also to semiotics systems other than language and it explains human communication in multimodal text. It also helps to theorize the interaction between different semiotic systems in text. The analysis is based on the principles which are developed to capture the expansion of meaning which occur when linguistics and visual forms combine. This study is basically concerned with a semiotic analysis of print media representation of winners and losers in 2016 gubernatorial elections in Edo and Ondo States of Nigeria with the use of iconic signs such as

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news pictures, cartoons, images and colours.

Methodology

The research is based on the corpus of eight (8) newspaper texts drawn from Daily Trust, The Punch, The Nation and The Sun between 28th September to 3rd October, 2016 for Edo Election and between 24th – 28th November, 2016 for Ondo election using purposive sampling techniques. These newspapers were chosen because they are established newspapers. The data were primarily sourced from election reports that had to do with the Edo and Ondo elections; photographs were scanned and converted to jpeg for use in this study.

Pictorial Representation

The visual text chosen are analysed based on the following semiotic resources: colours, images, news pictures and cartoons; attention will be drawn to given and new, image and gaze, power and vertical angle, transactive and non-transactive reaction, visual modality, conceptual representation (Analytical Processes) centre and margins and words as well as the way in which these forms are used to realize meanings.

Data Analysis
Text 1

The Punch Friday, September 30, 2016 p.

The picture shows PDP supporters protesting against the declaration of Mr. Godwin Obaseki as the winner of the governorship election in Benin. In this context, facial expression is dominantly used. All the protesters' countenances express their emotion and rejection of the results. The configuration of the eyebrow, eye shape, mouth shape and nostril size in the text above are the various visual resources for representation of interactions. The interactive system of gaze dominates here. The expressions above depict anger. We always understand how we are addressed through the configurations on our faces because we understand the way images represent social interactions and social meanings. These combinations help to determine meaning of the picture above. These signs communicate subtle messages which may be too sensitive and multi-layered to be expressed verbally. The facial expressions are used by humans to convey various types of meaning in various contexts. The facial expressions used in the picture above are witting (emitted on purpose) and unwitting (emitted instinctively). The articulation and understanding of social meanings in images derive from the visual

articulations of social meanings in face-to-face interaction, the spatial positions (as seen in the image) allocated to different participants in the interaction have all contributed to meaning making.

The verbal text: **PDP WON INEC GIVE US OUR RESULT** in the placards, helps to show why the people in the picture are angry. The frown which is a typical sign that accompanies anger and disapproval on the faces of the people implies disapproval and anger over the result of the election which they feel is manipulated. The reporter uses facial expression as a useful tool to expand the verbal messages on the pictures. The verbal text "GIVE US OUR RESULT clearly indicates disapproval. Hence, the use of *…INEC GIVE US OUR RESULT.* This datum reveals the reporter's underlining manipulative ideology as it is meant to influence the passive reader. Here, the presentation of the reporter is that the PDP supporters are angry and the readers are lured into disagreeing with the result and not taking an independent stand. In face to face communication, when images confront us angry stare or arrogant stare, we are obliged to respond to it in the same way because we do recognise how

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we are addressed. Images tap into a fundamental element of human reasoning. They have resonant power to stir strong emotions – of fear, anger, dislike, hate, love and everything in between. This image may influence the reader into anger, hate and dislike. Images have led to many protests in the past. This influences the reader to believe that INEC is biased. This is because words impact and how events and those who participate in them are perceived.

Text 2

DailyTrust Friday, September 30, 2016 p.51

The graphic is suggestive of the governor- elect, Mr Godwin Obaseki. It shows the governor-elect dancing to Korede Bello's "Na Godwin". The song in the actual sense says "Na God win!" But the producer of the text writes "Na Godwin" to suit his signification process. This, he does by using the words "Na God win: as two words "Na Godwin". The text in the picture presupposes that there is election and the man dancing is the winners. Hence, the text
**INEC declares Godwin
Obaseki, Edo
Governor-elect**

-News

The text:
*Yes!
This one is
conclusive
Na Godwin!*

This is suggestive of the fact that Godwin Obaseki won the election as presented in Edo state and has also put an end to debate or question especially by reason of irrefutability. Again, the text: *Na GODWIN* has pragmatic implication. Godwin is the first name of governor –elect which grammatically stand as a proper Noun. Here the producer/writer

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plays with the word *"Godwin"* if the word *'Godwin'* is to be considered as combining *God* plus *win.* It is clear that *God* is a noun and *win* is a verb and this could mean a different thing all together as used by Korede Bello in his song. But if used as a word-*Na Godwin* means that Godwin Obaseki is the one. It implies he has won. The cartoonist uses the cartoon as a sign of victory to APC and that of defeat of the PDP. This is a subtle portrayal that the PDP has been defeated and the picture depicts the APC as victorious through the image of the winner dancing to "Na Godwin". It is Godwin

Walter et al (1982) found a link between the colour red which denotes excitement, and the colour blue for relaxation. In colour terms, red denotes a lot of things but the contexts in which it is used determine it meaning. The use of red and blue by the producer of the image is to denote the excitement and relaxation felt by the governor –elect for winning the

election hence, his dancing to Na Godwin by Korede Bello. Blue is also rated as the best colour for promoting calm by Lilian Verner- Bonds, authors of *Colour Healing* (as cited by Kress and van Leeuwen, 2006) Hence, the use of blue suit by the producer of the image (Modestus Ukeoma). The finger **'V'** shape signifies victory, and that is seen as he dances. This visual representation reveals the cartoonist's hidden political ideology of celebrating with the winner. The image may be strategically constructed, manipulated or chosen carefully to convey an impression of joy and this goes unnoticed by the ordinary reader. Here, the ordinary reader sees the use of this image to describe and define the situation on ground. All media texts are representation of reality. So, it is vital to know that every media text or form is a representation of someone's except of existence, codified into series of signs and symbols which is sometimes not clear to an ordinary eye to see

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Text 3

The Punch Friday, September 30, 2016

The above picture has the governor –elect celebrating his victory after the declaration of the Edo State governorship election results in Benin. The governor –elect, Godwin Obaseki is positioned at the middle for easy viewing. If the represented participant (image) is seen from a low angle, then the relation between interactive participant (viewer) and the represented participants is depicted as one in which the represented participant has power over the interactive participant (Kress and van Leeuwen 2006). The represented participant (Godwin Obaseki) is depicted in the picture as exercising symbolic power over the viewers. He is looked at from a low angle which makes him look imposing and awesome. Low angles generally give an impression of superiority, exaltation and triumph… (Martin 1968. 37-8). Here, the reporter tries to influence the reader into believing that the governor elect is now in exalted position and has superiority over other candidates because he has triumph. This picture may be carefully chosen to convey specific message which is to enforce an image of power and strength. Reporters use visual communication to shape public image subtle differences in visual representation can have significant effects on public perception. Pictures create an impression of a certain kind of success, power and leadership. This is evident in Text 3 above. Here, we see the typical hand movements that accompany

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expressions of happiness, surprise, etc. The raised palm of peace and the "V" signifies victory or peace. The picture has high modality and it is credible as the image represents the governor – elect and other supporters of the party.

In this composition, we see Mr. Obaseki as the most salient, the most eye-catching element not just because he is fore grounded, centrally positioned and forms the simplest element in the picture, but also because he is in the sharpest focus and receives greatest attention from the viewers. He receives stronger stress than other elements in the composition and so, he becomes most important items of information in the whole visual composition.

Text 4
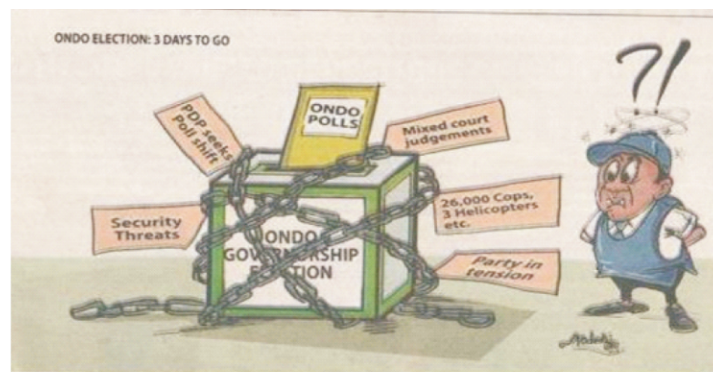
Daily Trust, Thursday, November 24, 2016 p.44

The graphic is suggestive of Ondo election. This is the core issue and a range of margins concerning the election are arranged around the Centre without any sense of polarization. "If a visual composition makes significant use of the centre, placing one element in the middle and the other element around it, we will refer to the central element as **Centre** and to the other element around it as **Margins** (Kress and van Leeuwen, 2006). The Centre is Ondo Governorship Election. "For something to be presented as Centre means that it is presented as the nucleus of the information to which all the other elements are to some sense subservient" (Kress and van Leeuwen 2006). The margins are all subservient because they

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all serve to influence the election. The image is suggestive of the fact that the election has a lot of problems. This is the intention of the reporter to subtly inform the reader of the issues surrounding the election. The reporter achieved this by providing symbolic kernel for core/major issues in Ondo election through central composition. Centring plays important role in the imagination of readers. It helps reporters to create greater emphasis on hierarchy, harmony and continuity in thinking. These are security threats, poll shift, mixed court judgment, party in tension, etc. The two contending parties (APC and PDP) have intra party wrangling. This has given AD the euphoria to bask on their weakness to succeed. There has also been mixed court judgment since the PDP primaries.

The Ondo state elections had problems and mixed reactions which led to mixed court judgments. PDP was doubtful of their success and called for poll shift. These challenges are signified

through the use of chains. Other parties are also in tension. The question mark on the electoral commissioner is a signifier of the misgiving the electorate had and that has some emotional effects on them.

The ballot box is coloured green which signifies productivity and white signifies sincerity and plainness which are in chains. All these bring about reactions in Ondo State Governorship Elect. The electoral commissioner's facial expression shows that he is confused and worried. He is also disturbed about the number of issues surrounding the elections, hence, the configuration of his eyebrow and eye shape. The use of interrobang **(ô!)** is to depict a level of exasperation, befuddlement, disbelief and surprise combined with emotion. The Electoral Commissioner is not really asking questions but he is wishing there are answers. In fact, he is in a dilemma as Ondo election is three (3) days to go with a lot of problems.

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Text 5
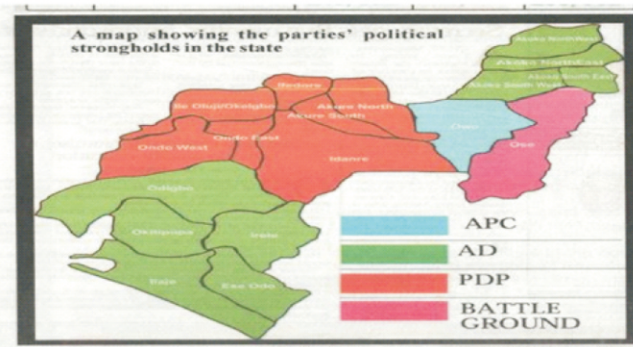
The Nation Friday, November 25, 2016 p.3

Maps are remarkable example of how the link between knowledge and visual sign is an intrinsic one--with one implying the other in tandem (Danesi, 2004). This is a conjoined structure. The Possessive Attributes are connected by lines which separate them yet clearly show how they fit together. Here, there is a Carrier (Ondo State) and there are Possessive Attributes (the Local Governments) which are labelled inside the map of Ondo State. The map shows the parties' political strongholds in the state. Colours are used to distinguish the parties' political strongholds. Blue represents APC stronghold in the state. Here we have only Owo. Green represents that of AD. We can see about nine (9) local governments. PDP has seven (7) local governments indicated with red and the battle ground for the three contending parties is Ose which has pink colour. This map is suggestive of the fact that AD with nine (9) local governments has the most political strongholds in the state followed by PDP and then the APC with one. It implies that AD will be victorious in the election. The reporter's underlying manipulative ideology is to lay bare the expectations of the pundits using this transparent sign system. The structure is ideological in the sense that it may not correspond to what is the case either for the producer or the reader of the image. The important point is that the information is presented as though the election had only three parties. It is only a critical reader that may reject the presentation. Hence, a misrepresentation as only three parties are represented out of the nineteen parties registered.

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Text 6

The Nation Friday, November 25, 2016, p.18

In this image, the words are inside the picture space. Here text and image do not occupy distinct territories. The space is both for image and text. In the composition, we see two men and a mother with her baby on her back. She carries a basket on her head with food stuff and other items. One of the men is holding a stick and the other man is without a stick. A dog is beside him. This is interpreted from the dialogue balloons in the composition. There are other geographical features like trees indicating a forest path with an animal (Lizard) on a stone with a thought balloon. The text contains a logonomic that is the social message of the text. It reads:

ONDO 2016: POLICE DEPLOY
26,000 PERSONNEL
3 HELICOPTERS
12 APCs
20 GUNBOATS – NEWS

This message conditions one of the represented participants to ask the other: *"BROS, IS WAR COMING?"* The reporter foregrounds the question to show his dismay towards the election. This is suggestive of the fact that the reporter feels that the governorship election is supposed to be a merry celebration of free choice but in the face of flawed politicians, who have sworn to run a democracy without democrats, the exercise makes the represented participants believe that war is coming: *Police deploy 26,000 troopers, three helicopters, 12armoured personnel*

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carriers (APCs) and 20 gunboats! The text shows we have juvenile politicians and the government is trying to just curtail their excesses.

Text 7
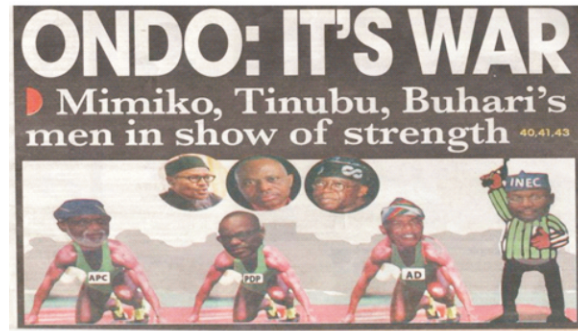
Saturday Sun, November 26, 2016 p.1

The visual-verbal text above is President Muhammadu Buhari, the incumbent governor of Ondo State, Gov. Olusegun Mimiko and the Asiwaju of Lagos- Ahmad Bola Tinubu. The next set of pictures is the cropped photos of the white bearded SAN, Mr. Rotimi Akeredolu as APC candidate, and Mr. Eyitayo Jegede as PDP candidate and Olusola Oke as AD candidate. Beside them is the returning officer of the election, Prof. Abdul-Ganiyu Ambali who is also the Vice Chancellor of the University of Ilorin. Here, the contest is likened to a race where the governorship candidates are the athletes and returning officer is seen as the referee. The athletes are on the set for the political race. The personalities above represent the people spearheading and controlling the political race/party. One of the battle fronts is controlled by President Buhari and his loyalists in the APC. They are working for the emergence of Akeredolu, the APC candidate. The next camp is spearheaded by Governor Olusegun Mimiko, the incumbent governor whose supporters are fully behind him. The other group is that of the former governor of Lagos State, Bola Ahmed Tinubu and legion of supporters. Majority of the people here are the aggrieved members of APC who would be doing everything possible to ensure that Olusola Oke wins. The reporter is trying to inform the reader that aside having

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beautiful credentials; each candidate either depends on federal might, incumbency factor or God-fatherism syndrome or needs to bask on political big wig to succeed. The starting point of the race signifies the battle line that is drawn as voters file out in less than 24 hours to elect a leader The gun with the returning officer (INEC) is suggestive of the fact that INEC is the key player in the exercise and the outcome of the election in most cases in determined by INEC. The reporter INEC as the umpire and arbitrator determines what the outcome will be. Hence, he has the gun to start and install whosoever wins in as much as, they follow the rules. The green and white colours represent Nigeria and the caps represent the Yoruba attire and the epic battle for Yoruba nation.

Text 8

Edo Gov.-Elect, Godwin Obaseki

Pastor Osagie Ize- Iyamu, the PDP's candidate

Daily Trust Saturday, October 1, 2017 p. 4

In this picture, we see two images positioned side by side. They contain two different communicative functions. The pictures imply an imaginary relation between the represented participants (photos) and the interactive participant (viewer). Here, the two pictures look at the viewers. Contact is established because when represented participant looks at the viewer, vectors, formed by participant's eye-lines, connect the participant with the viewer (Kress and van Leeuwen, 2006). This implies that the producer uses the image to do something to the viewer. The pictures demand for (something from the viewer) an imaginary relationship with the candidates. This relation is signified through the means of facial expression of

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the represented participants (pictures).

The represented participants are smiling but the difference is that the first picture smiles at the viewer as if to say, ***"Yes, I did it".*** This suggests that he is the winner and wants the interactive participant to celebrate with him. But the gaze and smile of the second picture asks the viewer to enter into a relation of social affinity with him for losing. This implies that he invites the viewer to come closer and have sympathy for him. His picture shows head and shoulder close to the viewer. If it were to be in reality, it could have been close enough to touch him. The pictures are that of Godwin Obaseki and Ize Iyamu. They indicate the actual persons; the pictures reflect their apparent transparency in relation to reality. Here the reality is not distorted by the media. The people look realistic i.e. the way they would look if we see them in real life. The images contain realistic photos of human image. The reporter's underlying ideology is to make the viewer enter into social affinity with the candidates.

Summary, Conclusion and Recommendations

This study presents the pictorial representation of winners and losers in the 2016 gubernatorial election in Edo and Ondo States. It captures the various semiotic resources used by the media for communicative purposes to express their underlying manipulative and political ideologies and to keep their political inclinations in view. It is appropriate to state that all the newspapers represented in this study do not convey the same ideology. The media is a great source of influence to the reader. The media also shapes the thinking process of reader. We cannot totally free the media from subjective interpretations and underlying ideologies. These semiotic resources account for meaning making which were hidden for the ordinary reader because we cannot be completely divest the reporter from his ideology. This is why a single item is presented in different papers in different perspectives thereby keeping their political inclinations in view as in the case of The Nation (APC) and The Sun (PDP). There is positive representation of ingroup and negative representation of outgroups by The Nation and The Sun

newspapers. The writers' political and manipulative ideologies come to play as images used are in the best interest of the writers and against the best interest of the readers. This, in turn influences not only knowledge but also opinion of the reader. There is imbalance in handling political issues especially now that there is multiplicity of political parties in Nigeria. The press has a pivotal role of ensuring balanced and objectivity in news coverage but more often than not, the media is biased in representing issues. Based on the analysis of from this study, findings include that:

1. Powerful persons and contending parties are overwhelming dominant in the photos while others are backgrounded or not featured at all.

2. Most of the photos of prominent parties are used across the four newspaper and the high frequency of these images add power and plausibility to the politicians.

3. Meanings are created through signifier-signified relationships and denotative and connotative meanings attached to photos and words.

From the findings, the study identified the manipulative, ideological and schematic use of images to represent winners and losers. These images are used to control the mind of the reader and attract sympathy which can only bring rancour and confusion. On some point of time, all the newspapers have the view. This can be concluded that one single visual item is presented in different papers differently keeping their political and manipulative ideologies in view.

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Of Sons as Lovers: Oedipal Complex Repositioned in Abubakar Adam Ibrahim's Season of Crimson Blossoms.

DAVID MIKAILU

Abstract

The social conditions, on which neurotic characters are shaped, are responsible for their neurosis and the problems they face. For Sigmund Freud, sex as a biological phenomenon is responsible for the psychological condition on which all human actions and reactions are built. However, Alfred Adler, for instance, sees the child's neurosis as a result of birth order and preferential treatment but not sex. Similarly, Erik Erikson sees a continuously evolving personality which develops throughout the lifespan of an individual, as against Freud's static personality, which develops in the early stages of a child. This creates a problem on what is actually responsible for deviant behaviour in a child. Using Freud's notion of emotional energies not properly channelled as being responsible for a child's deviant behaviour, this study analysis the actions of Reza, whose tragedy is as a result of being unable to healthily transit from one part of his psychosexual development to another, because of an absent mother. As a result, he seeks the actualization of the repressed love he has for his mother on a fifty-five-year-old woman who herself is battling with Jocasta complex, amorously channelled towards her sons. This study therefore, uses psychoanalysis to examine the mental state of Reza and his all-encompassing reasons for consummating his love with a mother surrogate. Indeed, repressed emotions create neurotic characters and their bottled-up passions find a way to manifest itself when those unruly potentials are activated, hence, the need for a healthy transition in the developmental stages of children, especially, in a rapidly changing world.

Keywords: Oedipal complex, transference, neurosis, infantile neurosis, trauma.

Structured practitioners note

Psycholinguistics studies the relationship between language and the mind, by unravelling covert configurations of the mind through language use. While studies abound that have investigated this concept, very little can be said to have been done to decipher how this feature is explicated in Abubakar Adam Ibrahim's *Season of Crimson Blossoms*. The study found that repressed emotions are found to create neurotic

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characters; similarly bottled-up passions find a way to manifest themselves when unruly potentials are activated. These thus, emphasize the need for healthy transition in children's developmental stages, so as to ensure a balanced growth and process of language use.

INTRODUCTION

A cursory look at the non-literary reaction that greeted the publication of *Season of Crimson Blossoms* was that of shock. That a text set in northern Nigeria can be unashamedly sexual, and worse, a tabooed sexual indulgence, between a young man and an older woman was too much for some to stomach. Abubakar Adam Ibrahim himself noted that, he expects a fatwa to be issued against the book, seeing that it goes against popular norms. Initial scholarly articles on the book, looks at the cultural implications of that sexual indulgence and the religious infraction it showcased, (Ile and Dauda, 2016; Bijimi and Kure 2019 and Chukwuemeka, 2019), and the subversive relationship of women in conservative patriarchal settings (Olaoye and Zink, 2020), which foregrounds the tabooed concupiscence in the text.

This continues the trend in showcasing

such tabooed relationship; however, it approaches the work from a psychological perspective, using Sigmund Freud's Oedipal impulses as being responsible for the sexual energies that are directed to a mother or mother surrogate by a child. While the above studies focused largely on Hajiya Binta and her cultural limitations, this study analyzes Reza and Munkaila's 'Oedipal complex' and the psychosexual implication of not healthily transiting from one stage to the other.

SON AS LOVER: OEDIPAL COMPLEX

Sigmund Freud introduced the term Oedipal complex in 1899 to describe a stage in the development of a male child, where he unconsciously wishes for the death of his father so as to possess his father's wife, his mother. The term got its roots from Sophocles' *Oedipus Rex*, where the eponymous tragic hero kills his father Laius and marries his mother Jocasta. Liu and Wang (2011), see this complex predicated on "emotions and ideas that the mind keeps in the unconscious, via dynamic repression, that concentrate upon a boy's desire to sexually possess his mother." This expression applies to the

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competition that arises between the male child and his father for the affection of the mother/wife.

Freud understands this state of flux as crucial in the normal developmental processes of a child. In fact, Seymour Keitlen (2003) notes that, Oedipus complex is all about the mental life of a child (3). He adds that, Oedipal complex "implies that children are capable of tender feelings towards one of their parents…it realizes that sexual impulses operated normally in children without the need of outside stimulation, that is, seduction" (12). In other words, the fixation with a parent or broadly speaking, a parent figure; a situation where a male child invests emotional desires, bordering on genital fulfilment on his mother is a natural progression and what Oedipal complex is all about. Although Oedipal complex originates from childhood, its effects lingers throughout the life time of that individual.

Likewise, Resham K. (2016), explains that, the term explicates "the emotions and ideas that the mind keeps in the unconscious, via dynamic repression, that

concentrates upon a child's desire to have sexual relations with the parent of the opposite sex" (131). However, this model is fundamentally flawed from the outset since, as Rachel Bowlby (2007), astutely points out, Oedipus does not know his real parents, thus, "he cannot have wished to do what he did, and the play gives no support to the idea of unconscious Oedipal impulses in relation to parent figures" (174). This leads to the paradoxical situation where according to Panayiota Chrysochou (2012), "Oedipus becomes divorced from the Oedipus complex which Freud attributes to him" (3). Yet, it cannot be denied that Oedipus married his mother after inadvertently, killing his father. Bishnu Gogoi (2014), adds that, this concept lays the ground for Freud's "two dominant principles – first, that the sources of human conduct, thought and feelings are in an unconscious stage; secondly, those sources are predominantly sexual in character" (11).

In agreeing with the above, Sofe Ahmad (2011) observes that, "Freudian psychology is largely based on objects that are guided by needs: hunger, thirst, the avoidance of pain and sex…Hence,

Freud's thoughts are ever supposed to be guided by desires. To him, "these desires are the fundamental factors of human life and psyche other than any spiritual and moral functions" (61). Similarly, Gogoi (2014) notes that, Freud's belief that "all human behaviours are motivated by sex or by the instincts, which in his opinion, are the neurological representations of physical needs. He referred to those as "the life instincts which perpetuate the life of the individual, initially by motivating him or her to seek food and water, and secondly by motivating him or her to have sex" (10). In fact, R.K Tandon (2002) sums that, Freud's clinical experience leads him to view sex as much more important in the dynamics of the psyche as other needs (29), so, for social creatures, sex is one of the most essential of social needs.

In addition to sex, family dynamics and personal aspirations are also motivations for human actions. Bowler and Weinraub (2018) note that, in Freudian Psychosexual Development, he lists six stages in human family development: Oral Stage (Birth to 18 months), Anal Stage (18 months to three years), Phallic Stage (ages three to six), Latency Stage (ages six to puberty) and Genital Stage (puberty onwards). It is detected that Latency stage upwards, is the time when most neurotics are formed. When the child gets to Genital stage, through the lessons learned during the previous stages, he can direct his sexual urges onto the opposite sex, with the primary focus of satisfying his genitalia.

However, if too much libidinal energy is taken up in the first three stages, the child cannot reach healthy adulthood; he cannot shift the focus from his own mother to the opposite sex. The child now harnesses deep unconscious sexual desires for his mother and sees his father as a rival for the affection of his mother. But since that desire will remain unfulfilled, the male child sometimes lashes out at his environment, becomes frustrated with the structure of things and shows rebellion, especially, towards his father, and mother too.

Nevertheless, Freud notes that, out of fear (brought about by castration), the boy is forced to identify with the father, and he represses the sexual feelings he has for his

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mother till the Genital Stage, when those sexual urges are yet again reawakened. And the child who is unable to transit and curb those urges, may end up becoming a sexual deviant, confused about his sexual identity or over indulging in sexual activity or completely evading it. This is the situation in Abubakar Adam Ibrahim's *Season of Crimson Blossoms.*

PLOT SYNOPSIS

Hassan Babale, better known as Reza grows up with psycho-social problems because of unresolved mother issues. His mother, seventeen-year-old Maimuna, is forced to marry his one-eyed father, a man she despises. As such, when the opportunity comes for her to run away, not even her seven-month-old son will keep her. Because of that, Reza grows up not knowing his mother and enduring the ridicule of his step brothers and insults from step mothers, who never fail to remind him that his mother left him and emigrated to Mecca to whore herself to Arabs, therefore, he grows up without motherly love and affection, despite needing one for a holistic growth.

When he is ten years, his mother returns to check up on him, and on seeing her for the first time, he falls in love with her, the narrator recounts that "his little heart did a cartwheel" (40), when she pats his hair and runs her hands over his face. It is at this moment, the Oedipal complex of his Latency Stage was activated, and instead of asking her to stay and look after him as his father asked him to, he tells her that she should take him along with her. She doesn't, but he does not forget her face – her perfume, and above all, the gold tooth she has in her mouth. These troika becomes a reference point for him, which leads him to transfer the repressed love for his mother to Hajiya Binta, a fifty-five-year-old woman with a gold tooth, who reminds him of his mother when he scales over the fence to rob her.

OEDIPAL COMPLEX AND TRANSFERENCE IN *SEASOONS OF CRIMSON BLOSSOMS*

Both son and mother love each other. Freud believes that during the phallic stage (3-5years), boys develop an unconscious sexual desire for mothers, because for Freud, "the mother is the first seductress of her boy" (qtd in Jones, 96). Indeed, Reza is seduced by his mother and falls hopelessly in love with her when he

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sees her for the first time at ten. When he sets his eyes on his mother, "she smiled and enchanted him with her gold tooth so that he stood lamely, waiting, hoping for her to smile again" (40), her elegance mesmerized him and creates a deep longing in his heart for her.

However, successful resolution of Oedipal Complex is a child's identification with the same sex as his father, something Reza is unable to do in his lifetime. Although Reza's father makes effort to cushion the impact of Reza's mother's behaviour, Reza nonetheless, craves for his mother's presence in his life and finds his father's devotion towards him inadequate. In the text, Reza's inability to spend time with his mother, leads to an oedipal desire for her, which in her absence, is transferred to a surrogate in Hajiya Binta.

Absence (such as spatial absence) does not necessarily imply non-presence (Chrysochou, p. 2). Sprengnether also notes, the mother "has a ghostlike function" in Freud's Oedipal theory, "creating a presence out of absence" (Sprengnether, p. 5); although Reza, has only seen his mother, first as a ten-year-old

and then, as a seventeen-year-old boy, her presence is yet, an over towering shadow that goes with him and debilitates his social being. And that is why it is very easy for him to transfer his unresolved maternal issues unto Binta, because she reminds him of his mother. While Binta is old enough to be his mother, the love he transfers unto her is as a result of the love he already has for his mother – it is a seamless transference triggered by the insignia he anchors to his mother – her gold tooth.

The narrator recounts that, when he is robbing Hajiya Binta and "caught sight of the gold tooth in her gapping mouth" (9), it shakes the essence of his being and triggers the emotions he has been repressing for fifteen years. Before now, the repressed affections he retains for his mother and the longings which aren't met at the Genital stage of his development, manifests itself in violent behaviors and drug addiction. In fact, his first act of violence towards his stepbrother is in defense of the honor of his mother, wherefore, he uses a razor to gash at his older brother's arm for insulting his mother (62), hence, the name Reza, but

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now, he channels those repressed instincts towards Binta.

After his encounter with Hajiya Binta, Reza returns home and is lost in deep thoughts. He tells his friend who queries the cause of his sadness, that, "I robbed this woman who reminded me of my mother; She had this gold tooth, you know, just like my mother" (38). That is the first time his friend hears him talk about his mother. His desire for his mother has been repressed in his psyche, but like an ember of fire, it only needs fanning, a situation that Binta provides. He now recalls his mother's elegance anew, how she turns and walks away from him despite his pleas that she carries him along. He also recollects how when his mother returns seven years later to see and talk to him, but this time, *he* turns and walks away from her, he could still hear her voice calling out to him and "yank[ing] at his heart" (95), while he strides away in pain and desire.

Yet, he never forgets her face, her musk and gold tooth, it is etched to his memory and every feminine action he sees, he relates it to his mother. For instance, when he sees Hajiya Binta laughing, he wonders "what his mother's laughter would sound like or if she ever laughed like this" (63). Not only that, when on another occasion he looks at Binta, the narrator recounts that, "he wondered why he was sexually attracted to a woman who was older than his mother" (64). It is simply because, the repressed emotions he has for his mother finds actualization in Binta as a result of the trigger: gold tooth. Aside Binta, later in the text, when he sees the angry demeanour of Leila protesting her kidnap, "it reminded him of the expression on his mother's face when she saw him running away from her in disgust" (256). Indeed, Reza sees a reflection of his mother in the lived realities of the women around him, taking him right back to his Latency stage.

Notwithstanding, Reza lives in denial of his biological mother and the impact she has in his life because of her notorious history. He sees her as nonexistent and transfers the affections he would have had for his mother to Binta. Towards Binta, he sees her as his ideal mother and acts like a son and a lover when he is with her; he buys her gifts and gives her money. However, when he buys a golden necklace (241) and Dutch wax, she is altogether

excited and concerned. She asks if it won't be better if he sends it to his mother, he replies: "I don't have a mother" (95). In fact, Reza never acknowledges the existence of his mother; he calls her "that woman," in the third person and far removed from him, spitting the words as if laced in bile. When Reza waxes philosophical about the futility of life and the inevitability of death, he reasons that he would not be missed or mourned by any, except his father. And as for his mother, "that *woman* in Jeddah, she will be too busy being fucked by some Arab she won't even notice. *The whore…*" (emphasis text, 127). In his anger, he sheds bitter tears at the mental torture his absent mother has made him to endure.

Notwithstanding, Reza spends his formative years defending his mother's honor – an honor he knows she is not deserving. Yet, as a repositor of his unconditional love, he reacts violently if aspersion is cast on her chastity. In fact, his running away from home is a reaction to the constant vituperations he receives from his step mothers and brothers, as a result of his mother's indiscretions. He remembers how his "father's wives, they

started talking about her…that woman. She had just come from Saudi and left. And they started talking about what she had been doing in Saudi and stuff…calling her all sorts of names…I just got up and went out" (244), takes the next bus and leaves home.

However, the inability of Reza to healthily transit from one stage of his oedipal development to another is largely responsible for the dilemma he faces. The feelings he has for his mother, the unfulfilled longing for her, leads him to resolve all these emotions on Binta and that confuses him. The narrator recounts thus:

> He will never understand the sexual attraction he felt for her. Sometimes his intimacy with Binta bothered him, not least because occasionally he ended up thinking about his mother when he thought of Binta, or the other way round. It made him uncomfortable at times. It was making him uncomfortable now… (185).

Although he is uncomfortable, yet, he

does not desist nor resist, rather, he doubles down on his commitment to Binta, and Binta to him. For example, Binta suffers the effect of the social practice, where she is expected to treat her children, especially her first son with reverent detachment and aloofness, and this becomes responsible for the unhealthy and tabooed relationship between her and Reza. For Reza, his seventeen-year-old mother, being forced to marry a one-eyed merchant, whom she hates and subsequently, has to run away from, creates a chasm in him, which leads him to seek fulfilment in the forbidden bosom of Binta. Indeed, the personal abnormal emotions of Binta are the direct consequence of Reza's Oedipus complex. That they both found succour in each other is as a result of their pre-existing repressed emotions, the former for a son, the later for a mother.

As a result of his oedipal complex, Reza is unable to forge a healthy heterosexual relationship or go through his life without thinking of his mother. As the conversation progresses between him and the kidnapped Leila, she talks about her mother, and also, Reza "thought of his mother, the great whore of Arabia, whose musky perfume still eddied in his memory, wafted before his mind like cigarette smoke" (291). It does not stop there, as he interacts with his social group, and Mallam Koko the medicine seller, recounts his journeys to faraway lands and the women he has met in his sojourn, Reza again thinks of mother:

> He tried to remember her touch, her hands on his as she loosened his hold on her jilbab, but all he could remember with certainty was the exotic smell of her perfume. It was the only time he recalled touching his mother…it was the memory of fifteen years before that had decided the fate of their encounter (202).

His denial of the existence or the place of his mother in his life, creates a palpable presence out of an absence. Although he lives in denial of his mother, having never felt her motherly love, it nonetheless creates a longing in him to experience that, and he wonders "about the bond between mothers and their children, something he knew he will never fully understand" (291). Fifteen years has passed, and yet,

Reza thinks of the time spends with his mother like it is yesterday.

However, when his mother returns after many years to take him with her, to answer his childhood wish, to atone for the past, Reza runs away, "increasing his pace when he heard her calling after him" (203). That is because, she has been substituted. The love he has for her has been transferred to Hajiya Binta, and at the moment, his mother's redundant presence does not excite him as it does fifteen years before. He now sees Binta as the center of his universe and he protects her and her property (146 -48). Not only that, he now defends her honor, like he does his mother's years ago (286), by beating up his best friend Gattuso for speaking ill of Binta. So complete is his devotion to Binta that he ostracizes his friends. Gattuso chastises him thusly: "you are so lost in this woman, you don't even realize what you have put us through, we the boys who have stood by you all these years" (330).

This is because she serves as a stabilizing force to him. Whenever he needs attention or is confused, not "knowing what is happening" (258), he calls Hajiya Binta.

When the job he is tasked to do gets bungled, he goes to Hajiya Binta (323), and if he needs sexual gratification, she is also there. Although, towards the end of the text, he is beginning to have feelings for Leila, their kidnapped victim (322), his emotional hold on Binta overwhelms his infantile infatuation, because of Binta's dual function in his life – a surrogate mother and a lover. Since Reza is unable to strike a reasonable relationship with any woman, he now sees Binta as his bride. For instance, when she dresses, after one of their concupiscence, he sees her movement and "to him it was suggestive of a newly-wed. Of bridehood… he loved that the veil made her look younger" (268); She is his mother, his lover, she plays that double role and fulfils the childhood desires he has for his mother.

INFANTILE NEUROSIS AND OEDIPAL MANIFESTATIONS IN *SEASONS…*

Munkaila, Binta's second son is another neurotic character because of a bad childhood, largely because he looks like his father – a man Binta despises because she is forced to marry him as a seventeen-year girl, even though she has an

aspiration to further her schooling. Munkaila knows he is the least preferred child, largely because of his look which reminds Binta of her broad nosed, highly temperamental husband, and as a result of that, Munkaila grows up with complex instilled since infancy, although, he does everything to get the love and affection of his mother, he is often not successful.

After Reza inadvertently hit Munkaila with a stick in order to get away and Munkaila dies, Reza regrets his actions, but more so, the sadness of Hajiya Binta as a result. He shows the remorse he normally wouldn't have, and worries about her wellbeing while in hiding (329), he says that he just wants her to know that, he "never meant for it to happen this way" (332), but Munkaila would not stop chasing him. Even Binta admits that Reza "didn't want to fight him. He didn't want to but Munkaila, he chased him" (328). Indeed, when Munkaila sees Reza, all his suspicion about his mother's indiscretions is confirmed. The narrator notes that, Munkaila's anger on seeing Reza is the sort that "inspired men to murderous deed" (324).

Instructively, the reason for Munkaila's anger is because, he also has an unfulfilled Oedipal desire towards his mother. He is angry that someone within his age bracket is now doing what he would have loved to do, but culturally barred from indulging. Undeniably, his anger should have been channeled towards his mother, and not at Reza. But Munkaila rather goes after Reza and not his mother because of jealousy. Reza it is, because he participates in the privileges, he would have loved for himself. Certainly, what is Reza's fault in all these? Is the lecherous indulgence not mutual?

Munkaila's oedipal complex grows as a result of being unliked by his mother, on account of his resemblance to his father, a man she loathes. Since Murtala (her first son and Munkaila's older brother, now dead), is her preferred child, Munkaila develops cathected emotions for his mother in order to merit her love and affection. And before Reza strides into Binta's life, Munkaila gets some of that affection from his mother. That is why he is appalled when his sister suggests that their mother remarries to augment the loneliness she feels. His response was

uncomplimentary and "the prospect holds no appeal for him whatsoever…the expression crystallizing on his face was that of a man who had by chance tasted bitter leaf" (30). Not only that, when he learns that another man comes to court his mother, "his mouth dropped in horror. The thought of his mother with another man…was shocking enough; he had never imagined anything so horrendous" (30). Indeed, his father, not being alive to compete for his mother's affection is comforting to some extent for him, and now Hadiza, his sister suggests his mother marries again? He vehemently rejects the idea, being now the sole partaker of his mother's affection, and he would not want that shared with anyone.

Munkaila's oedipal complex is also encouraged by Hajiya Binta before her meeting Reza, who at the time also shows her Jocasta complex towards him. After the deaths of her husband and Murtala, her preferred son, she turns her affection to Munkaila, who has been craving for it and seeks to possess him. He becomes focal point of her endeavors and she does everything to protect him, even from himself and his wife. In fact, Binta shows

repugnance that her son is about to get married to another woman, for she sees that relationship as trying to usurp her of her status as both mother and unconsummated lover. Frequently, in this set up, the mother does not reassure the son to get married, and when he finally does, she treats the wife with scorn – as one would a rival.

Binta starts by "having reservation about Sadiya," Munkaila's wife, and queries the fact that she is very beautiful. How is a woman's beauty a disadvantage to her being a proper wife? But Binta reasons that a beautiful woman such as Sadiya would never marry ugly Munkaila if he isn't a rich man. And on that assumption, she treats Sadiya with derision. And six years later, when Sadiya and Munkaila go to visit her, she still "disapproved of the way" (104), Sadiya does her things. Although Sadiya seeks Binta's good graces and warms up to her, Binta remains aloof and non-committal towards her (105). When Binta visits Munkaila's home, she again shows "mild disdain" (231), when she sees the affluence around Sadiya. However, Sadiya turns out be a well-grounded woman with genuine love

for Munkaila and his family (232-33), but Binta does not approve of her because she divides Munkaila's affection for her. Indeed, when Reza saunters into Binta's heart, her longing for Munkaila's visits, diminishes because she now actualizes her Jocasta longings in Reza.

When on Hadiza's prodding and Mallam Haruna's visit – that is Binta's suitor, Munkaila decides to discuss the prospect of his mother remarrying, he adds a caveat: "it is not my idea, you know" (109). He wants to keep the status quo, keep her indoors and protected from climbers of fences (168), and if possible, night knockers at the gate. That is the more reason why he feels betrayed by Binta's actions; that despite his trying to shield her from the world, and as a result, monopolize his mother's affection, Reza tears through and steals it. Munkaila's jealousy is more than he could bear and that is why he murderously chases Reza round the house, when he catches him about leaving the house after indulging with his mother.

As the narrator recounts, Munkaila's death is caused more by the "incendiary rage…more than the blow to the head" (329). Reza himself recounts that, "I just whacked him so I could get away It wasn't even a serious blow" (332). But Munkaila wants to punish his mother for her indiscretion towards him and not even Munkaila's young beautiful family would stop him from giving up the ghost, indeed, they are not reason enough to make him want to live. He wants to scar his mother for the remainder of her life for cheating on *him*, and he succeeds, because "she still felt the sting [of] how his last conscious movement had been to push her hands away from him. She had never seen anyone die with so much anger" (329) and what is more, that anger is channeled towards a mother from a son with unfulfilled oedipal complex.

CONCLUSION

Madelon Sprengnether (1992), poses that for Freud, the woman as mother is not only a procreative force associated with the beginning of life but also with its end, so that the figure of the mother fuses with that of death. In order to avoid this, the male subjects will strive for mastery over the female, maternal body, asserting his power in such a way as to kill,

metaphorically and/or literally, the body of the mother which is associated "with the ultimate undoing of masculine striving and achievement" (5). The Jocasta mother is in an uninhabited state of neglect because she cannot express or have access to her own desire, but Hajiya Binta does, and with it, dire consequences.

As noted, oedipal complex is as a result of unresolved maternal issues in the male child who is unable to healthily transcend from one stage of his development to maturation. Reza, because of the gaps in his formative years brought about by an absent mother and the ridicule he has to endure, and because of that, he is incapable of sustaining any reasonable relationship with any woman until Binta. Also, his step mothers' harassment and insults for the moral failings of his mother, creates a love-hate relationship, where he both despises and loves her. Reza loves and hates his mother; indeed, he harbors a deep hatred and anger for the way she abandons and exposes him to the ridicule he had to endure as a child. The narrator recounts that, "the anger he had lived with since the day she unclasped his little finger from her jilbab devoured any sympathy he could have felt for her" (95) as he grows older.

Yet, underneath this obvious loathing is a deep-seated love and yearning for her. And this yearning, pain and desire is transferred to Binta. He goes through the highs and lows of emotional trauma and resolution with Binta because of his unresolved oedipal complex. And as his oedipal complex merges with her Jocasta complex, the narrator notes that, "their troubled hearts truly embraced, melting into each other. It was the first time his heart touched hers. It was, despite their shared ardor and litany of memories, the closest he ever came to feeling love for her" (234), and they both chose to cushion their "desire and other sentiments they refuse to name" (245): the relationship of a mother and a son, a man and his mistress.

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The Image of the Ruling Class in the Poetry of Kola Eke

EDAFE MUKORO

Abstract
With the adoption of Marxist literary theory, this paper focuses on the image of the ruling class in the poetry of Kola Eke. A thorough reading of his collections of poems namely: *October 1960 and Other Poems* (2018), *June 12 and Other Poems* (2018), *May 29 and Other Poems* (2019) and *February 1976 and Other Poems* (2020) reveals the demonstration of diverse images of the ruling class such as biological, hunting, dental, geographical, accounting, insect, grazing and sexual. It is noticed in the poems that the hegemonic control by that strata of human society is rooted in the artistic representation of those images. As a result, the use of textual analysis of the selected poems is deliberate and critical to underscore the tyrannous, looting and Snail-Style leadership of the ruling class.

Keywords: Marxism, Tyrants, Looters, Snail-Style Leaders, Ruling Class.

Practitioner's Note:

1. What is already known about this topic?
   - In the context of the poetry of Kola Eke not much is known.
   - The topic reiterate the centrality of class struggle in human society.
   - It is a topic that has relationship with Marxist theory.

2. What does my research add?
   - This research is seen from the perspective of human societies in general.
   - The research shows Eke's artistic treatment of Marxist's *ideologies*.
   - The topic explores a unique division of the ruling class into tyrants, looters and Snail-Style leaders through images such as biological, hunting, geographical, etc.

3. What should the reader do differently as a result of this research?

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- The reader should be able to concentrate his/her research perspective on a particular domain e.g Nigeria.
- The reader should be able to divide the image of the ruling class into three unique choice entities.
- The reader should be able to consider the poetic solutions against tyranny, looting and Snail-Style leadership in the poetry of Eke.

I.   Introduction

Kola Eke is Professor of Modern African Poetry and former Head of Department, English and Literature, University of Benin. He is an Alumnus of the University of Jos, where he got his first degree in English in 1990. He teaches Poetry, Literary Criticism and Creative Writing. Eke has published four collections of poems: *October 1960 and Other Poems (2018), June 12 and Other Poems (2018), May 29 and Other Poems* (2019) and *February 1976 and Other Poems (2020).* He has contributed and published articles in reputable Local, National and International Journals.

This essay focuses on the poetic representation of the ruling class in the poetry of Eke. One of the ideas that seem dominant in the collections of poems, henceforth *October, June, May* and *February* is the artistic demonstration of the hegemony of the ruling class. It is amazing that Eke's artistic use of language in his poems exposes the character of our socio-economic and political leaders in a unique manner. The perspective from which the poet views these personalities could only be ascertained through a reader's critical and analytical disposition towards his poems. Apart from the tyrannous display of hegemonic control by the leaders, it is also discovered that looting of state's resources is also synonymous with their ruling style. This is not to discountenance the Snail-Style leadership principle that dominates their ideas of leadership.

The theoretical background of this essay is anchored on Marxist literary theory. It is no longer news that the critical views of Marxism postulate the "centrality of class struggle" (Eagleton and Milne 18). This concept illuminates our understanding of the ideological culture of the ruling class and its attendant struggle with the masses. This pattern of socio-

political engagement could also be captured within the socio-economic structure that defines "the division of the bourgeoisie and the proletariat…" (Dobie 89). Moreover, it is also noticed that the ideological culture of the theory relates the perpetuation of different forms of exploitation and oppression by the socio-political superstructure of the ruling class directed at the base strata of human societies. This practice of societal imposition, intimidation, and hegemonic control by the forces of the superstructure has continually illuminated the concerns of Marxist critics towards the "story of the struggles of men and women to free themselves" (Eagleton xii).

At this juncture, it is important to point out the focus of Marxist literary theory towards the understanding of the ideological culture of human societies. Terry Eagleton's suggestion is very lucid in the lines below:

> Marxist criticism is part of a larger body of theoretical analysis which aims to understand *ideologies* – the ideas, values and feelings by which men experience their societies

at various times … To understand ideologies is to understand both the past and the present more deeply: and such understanding contributes to our liberation (xii).

The point of focus here is that Marxism helps us to "understand ideologies" from the socio-economic and political perspective of human behaviour. In the context of Eagleton's thoughts above, "*ideologies*" refer to the ideas and knowledge of "men in their societies" and the cultural and behavioural patterns of engagement between different classes "at various times". This presupposes that Marxism exposes us to "the ideas, values and feelings" that shape our thoughts and "experience" towards understanding the culture of socio-political engagement and hegemonic control by the ruling class in the society. It is the suggestion of the critic that our comprehension of "*ideologies*" contributes in a "more deeply" manner to our conception of socio-political realities of "both the past and the present".

A further look at Eagleton's ideas on Marxism reveals that the struggle of classes and the exposition of hegemonic

control by a dominant class in the society is actually the struggle of "*ideologies*". By implication, it is inferred in the closing comment of the critic that the understanding of the critical position of "*ideologies*" in the socio-political engagement of the ruling class "contribute to our liberation". In this light, the critical reader of the poetry of Eke would notice the subtle and artistic manner in which he exposes the ideas and values of the ruling class on human societies.

The poetry of Eke is fast gaining critical attention. For instance, it is the position of Romanus Egudu that his poems are suffused with "positive and negative non-erotic images" (37-43); besides Clement Odia submits that Eke is a "poetic legislator" (166-173); while in another place, he considers him as "a social reformist" with a commitment towards feminist agenda (52-61). Moreover, it is the position of Edafe Mukoro that "one of the most distinctive qualities of Eke's poetic craftsmanship is his artistic presentation of eco-solutions in his eco-poems" (109-123). The idea of "transitivity, mood and theme" occupy the perspective of Efosa Legemah's linguistic investigation of Eke's poetry (46-53).

From all indications, it may be said that not much have been written on the poetry of Eke from the Marxist perspective. However, this paper espouses the ruling class as tyrants, looters and Snail-Style leaders through the critical identification of biological, hunting, dental, accounting, geographical, grazing and sexual images in the poems.

II.   The Ruling Class as Tyrants

One of Eke's poems that illustrate the tyrannous image of the ruling class is entitled "Vectors". The poem reads this way:

> In time past
> In time present
> Vectors operate
> In different ways
> Infecting the people
> With tyrannic diseases (*October* 50)

The strength of this poem lies in its brevity. There is so much information loaded within few lines. In the opening couplet, the juxtaposition of "time" is instructive to show how endemic the dictatorial character of the "Vectors" has become on the society. Looking at the language of the speaker, one could sense an aural of certainty in his comment. As a result, the shrewd use of biological image in the third line evokes the stark picture of

the ruling class. In biology, the "vector" is an organism that transmits a particular disease from one living thing to another. The image is very striking. Moreover, the beautiful thing here is that Eke assumes the position of a biological scientist to paint the true picture of the ruling class. To appreciate the analogy in this poem one needs to slip into the world of biology. The reader's imagination is struck with visual images of mosquitoes and viruses conveying pathogens from one host to another. As these vector-borne diseases are spread among the people "in different ways"; the outbreak of an epidemic is imminent.

In the poem, the autocratic disposition of the ruling class towards the people is brought in through the image of the viral spread of infectious diseases. By extension, it is suggested in the poem's closing lines that the cruel and unfair treatment on the populace amounts to "infecting the people/with tyrannic diseases". The implication of these dastardly acts underscores the ravaging and brutal actions of tyrants on their people.

In another poem entitled "He wakes up", the tyrannous image of the

ruling class is again re-echoed. The poem is cast in a descriptive manner:

<div align="center">

He wakes up
Begins to yawn
The people see their
Leader's shoving
Incisors
Canines and part of
Premolars and molars
While he yawns (*June* 27)

</div>

The speaker's linguistic choices in this poem is very suggestive. Right from the beginning, the critical reader of the poem could perceive the wild disposition of the leader. In fact, one would need to move into the world of wild animals to capture the image here. It is interesting to the imagination that Eke is using the picture of a fully awake and hungry wild animal to illustrate the demeanour of the ruling class. Besides, the frightening dental image of the tyrant is telling. The picture underpins the destructive and fearsome powers of the leader.

At this juncture, it is important to make some comments on the word "see" in the third line. The word is loaded with meanings. In the first instance of its occurrence, one cannot dismiss its appeal to the visual senses. At its second occurrence, the word illuminates the "leader's" tools of oppression. Thirdly, the

word emphasizes the transfer of fear in the people. Although not explicitly stated in the poem, it is noted that the emotions of the people is adversely affected as they "see" the destructive instruments in the oral cavity of the leader. One wonders how debilitating it could be for the people as they ruminate on the consequences of the repeated "yawns" of the 'wild' leader.

In the consecutive stanzas, tyranny is unleashed as the leader:

Begins to prey
On the people
Begins to prey
On activists

While hunting perceived
Rebels
He bites their
Throats

He uses his
Powerful limbs to
Hold on the prey
Until the prey is strangulated

It is quite fascinating that Eke is using images from the animal kingdom to illustrate the uneven relationship between the ruling class and the masses. The picture that is painted here is of an animal that is hunted, killed and devoured by another. It is a case of the hunter and the hunted. In a way, the "people" as well as "activists" have become the "prey" of the ruling class. As the hunting expedition continues in the second stanza, the tyrant delves into the arena of assumption. The people are "perceived" as "rebels". As a result, the leader uses his "shoving incisors" to mutilate the "throats" of the people. The violence in these images is disturbing to the visual senses.

In the poem, the wild temperament of the tyrant is continued in the third stanza. This time, he is gifted with "powerful limbs" and strangulating claws "to hold on the prey". To worsen the issue, the cruelty of tyranny is seen as the leader squeezes the throat of "the prey" to emphasize how "the people" are "strangulated" to death. To appreciate this poem properly, the reader must be abreast with hunting and pouncing skills of wild animals like the Lion and the Eagle on their prey. We must concede to this end, that Eke's vast imaginative intelligence is crucial to the creation of this poetic verse.

In yet another poem entitled "Housefly", we are again intimated of the despotic penchants of the ruling class. The poem reads thus:

The housefly at
Aso Lodge
Defecates constantly

On our food

He contaminates
Our food with
Bacteria and Viruses
Leading to human rights infections

The housefly perches
On us sucks our sores
Sucks our wounds (*May* 56)

With a stroke of imaginative brilliance, the insect image is used as a metaphor for the ruling class in this poem. It stretches our imagination to appreciate the artistic representation deployed in the verse. Moreover, the suggestive strength of the expression in line two casts the reader's mind to Nigeria's Presidential Palace – Aso Rock Villa. The speaker's linguistic creativity must be acknowledged here.

As the poem continues in the third line, the cruelty of the ruling class is evoked through the picture of "the Housefly" defecating "on our food". By implication, the tyrant has extended his heinous actions into our private and health lives. The situation is further aggravated as the oppressive actions seem to be "constantly" repeated on the people.

Furthermore, the brutalities of the tyrant are heightened in the second stanza through the injection of microbiological images. The level of societal degradation by the tyrant could best be imagined through the prism of biological contamination. In fact, it is noticed that human relationships are riddled with the contamination of microscopic organisms - leading to the destruction of human values and ethos in a cesspool of contaminants. In this connection there is the blatant violation of humanity through adulterated and decomposed principles that cause the spread of "human rights infections". These "infections" underscore the pains and pangs of the people through the brazen disregard of human values by the ruling class.

In a similar manner, the extortion of economic benefits from "us" by the ruling class is rekindled in the last stanza above. A careful reading of the stanza reveals a parasitic relationship exists between the two classes. From all indications, the "infections" have metamorphosed into "sores" and "wounds" on the bodies of the people. Consequently, the parasitic character of the ruling class is demonstrated as it "sucks our sores" and "sucks our wounds" as nourishment to sustain itself and its

oppressiveness system.

II.   The Ruling Class as Looters

Another image of the ruling class that seems to be repeated again and again in the poetry of Eke is looting. In the poem entitled "White-collar Crimes", the issue is treated with beautiful insight:

Without the slightest Hesitation stolen monies Metamorphosed into Billions Of dollars.

Ground breaking information about Diversion of funds for Procurement of military Hardware (*February* 123).

It is disheartening to the senses that the people in whom state's resources are put in their care could be callous when it comes to the management of funds. From the language of the speaker above, it is clear that the "stolen monies" is staggering. The shrewd reader of the poem could tell the level of moral deficit that characterizes the attitudes of the state's stewards. From all indications, the looting of allocated funds is done "without the slightest/hesitation" to reason and moral dignity.

By now, it has become obvious from the second stanza that the ruling class is responsible for the "diversion of funds for/ procurements of military/ Hardware". The "groundbreaking information" underscores the looting strategies of the ruling class. It also shows their quest for financial gain at the detriment of the common good of the state.

In another part of the poem, the speaker continues to expose the display of impunity by the looters:

Looting with impunity Funds meant for The procurement of War-planes Leaders grounded in False declaration Of asset Of money A growing number Of leaders concealed some Information in the asset Declaration form

In the above lines, the speaker uses a subtle form of condemnation in his language to bemoan the diversion of security fund for personal enrichment. The condemnatory tone is a clear indication that he is not pleased with the ruling class. In another way, it is inferred in the poem that the ruling class is responsible for the state of insecurity in their regions through outright looting of those funds.

Another interesting thing about these "leaders" as presented by the

speaker is the perfecting of their looting strategies through falsification of financial records. Here, there is the infusion of accounting imagery to emphasise how the looters have refined and "grounded" their accounting skills to mislead the public with forged "declaration" of assets and liabilities.

In a similar manner, we are informed in the poem that "a growing number of leaders" are skilful in the act of concealing information about their assets in the "declaration form". What is not surprising about these actions is the looting tactics of these personalities. It must be pointed out at this juncture that the uniqueness of this poem lies in the speaker's use of accounting images to espouse the sophistication of the looting skills of the ruling class. The deceit and deliberate cover up of financial information by that strata of the society tells so much about the character of their thoughts.

In the poem "Cheetahs", the "reckless speed" by which the ruling class loot state's resources is emphasized with poetic beauty:

> Cheetahs
> Are the fastest breed Of
> politicians Scavenging the
> Nation's wealth
> Cheetahs
> Are customized for speed
> Scavenging our economy
> With reckless speed (*June* 24).

Right from the opening line of the poem, our attention is arrested by the use of animal image interwoven with "scavenging" skills to espouse the pace by which looters empty the nation's treasury. It is amazing that the speaker had to stimulate our imagination by using pictures from the world of the *Acinonyx jubatus*. In wild life science, Cheetah is regarded as the fastest land animal. It is said to be gifted with anatomies for speed – a light build, long thin legs and a long tail. With these adaptations, the animal can run at a speed of 80 to 128km/h, which is equivalent to between 50 to 80mph.

Armed with the above information, one is thrilled with the speaker's use of metaphorical language in the poem. In this case, the ruling class is captured as a special "breed/ of politicians" with a knack for looting with "speed". The implication of the speaker's thought here is that looting the "Nation's wealth" in the political arena is being compared with hunting for prey in the world of "Cheetahs". In this connection,

the repetition of the word "scavenging" in the poem is very instructive. One could tell from the speaker's diction that the ruling class are scavengers. The "scavenging" instincts of this species of "politicians" is "customized" to wreck "our economy with reckless speed".

In another poem entitled "A Nation without Conscience", the ruling class is again espoused as looters. The poem is cast with poetic sophistication:

> Erosion has invaded
> Our nation Carrying away
> some Particles from the
> public Funds (*October*
> 123).

In this poem, the imagination is moved into the arena of earth science. The reader has to be conversant with the subject of "erosion" to understand the ideas of the speaker. One must admit that the use of geographical image here to underscore the ruling class as looters is a masterstroke. The choice of words capture the looters as erosive agents. In this regard, the reader's visual senses are charged to visualize the invasion of a territory by erosive agents such as water and wind. Here, one must recognize that the word "invaded" is suggestive of a siege by military forces. As this natural process of water or wind flow continues,

particulates on surfaces are forcefully worn down or carried away to another location by the erosive agents. This natural process of surface runoff by erosive agents is what is skilfully deployed by the speaker to stress the looting of "public funds" by the ruling class.

As the poem continues, the "diverse" skills of the looter's invasion of "public funds" are painted with poetic artistry by the speaker. Hear him:

> Invaded public funds
> In diverse forms
> Invaded in a gully form
> Invaded in a sheet form
> Invaded in a rill form
>
> Overgrazing of public
> Funds
> Rampant among our leaders
> Overgrazing of treasury
> Erosion of public treasury

The repetition of the word "invaded" is very significant. The reader must recognize that in the context of the poem, the word is suggestive of a siege by a retinue of erosive agents evoked as massive looters of financial resources. By implication, there is a subtle revelation that the "public treasury" is under massive looting by the ruling class through the picture of "diverse forms" of soil erosion.

It is a thing of great interest to imagine how "gully", "sheet" and "rill" forms of erosion are used as metaphors to underpin the movement of "funds" from the nation's "treasury" by erosive agents.

In the concluding stanza of the above excerpt, one could notice the use of farming to emphasise the "rampant" looting of "public funds" by the ruling class. In this instance, "our leaders" are pictured as grazing animals who due to poor grazing management indulge in "overgrazing" of the "treasury". As a result, there is huge reduction in the financial depth of the state, impairment of future productivity, increase in the rate of poverty and a further exposure to the "erosion of public treasury".

IV   The Ruling Class as Snail-Style Leaders.

The expression "Snail-Style Leaders" is coined by Eke in the poem of the same title (*May* 64). It refers to leaders with weak capacity to executive and sustain democratic ideals for human and infrastructural development. The opening stanzas of the poem gives us explicit insight into these personalities:

           Snail style
              Leaders

Blessed with weak
      Gonads

   Snail style
      Leaders
Blessed with weak
   Testes (*May* 64).

The beauty of this poem rests in the speaker's use of the sexual anatomy of Snail (mollusk) to expose the weak capacity of the ruling class. It should be emphasised at this point that in the context of the poem, the "leaders" in question are cast as Snails endowed with "weak/Gonads". In the field of biological science, the word "gonad" refers to the sexual reproductive gland or hormone of an organism. In specific terms, the "gonads" are the male and female primary reproductive organs - testes and ovaries respectively. It is important to notice that the word "weak" in line three encapsulates the ineffectual status of the "Snail-Style leaders". In fact, the repetition of the word in the poem emphasises their impotence in leadership delivery.

Another striking perspective in the poem is the speaker's clever use of the word "blessed". In a way, its use strike an ironical note in the closing couplet of the quoted stanzas. It bears a tinge of ridicule

in the appreciation of the verse and pokes fun at the inherent weakness of the ruling class. As a result, we are further informed that;

<div align="center">
Their gonads
Too weak to
Fertilize numerous electoral
Promises
Their testes
Too weak to
Fertilize promises of
Change.
</div>

The artistic representation in this poem is quite telling. This time the impotence of "Snail-Style leaders" is further captured with vivid poetic language. The reader is catapulted into the system of fertilization in reproductive science. The weakness of our "Leaders" to effect "numerous electoral/promises" is stressed with the weakness of the "gonads" of a sexually defective mollusk to produce potent sexual reproductive gland that can achieve fertilization. This analogy further reminds us of the struggle of the ruling class around the world in bringing to fruition "numerous electoral promises" which dominate their manifestoes during "electoral campaigns". What is noticed from the speaker's language above is that members of the ruling class are gifted with inherent

political inertia which seems to militate against the will to fulfil "electoral promises" of "change".

The concluding part of the poem validates the impotence of the "Snail-Style leaders" this way:

<div align="center">
Disappointing politicians
Their testes
Too weak to produce
Sperm cells of infrastructures

Disappointing leaders
Testes
Yet to reach
Ovaries of the masses

Their milt
Too sluggish
To swim into the
Countries eggs
</div>

The repetition of the word "disappointing" in the above line emphasises the failure of these "politicians" in the eyes of the masses. As far as the speaker in the poem is concerned, the weakness of these "disappointing leaders" could be stressed through the weak sexual reproductive "sperm cells" from the "testes" of a mollusk. The striking analogy interweaves and juxtaposes the sexual impotence of the Snails reproductive cells with the ruling class inability to fix the

"infrastructures" in their respective countries.

In a similar manner, there is the evocation of the "disappointing" performance of the ruling class towards the welfare of the "masses" and the country at large. In this case, the connection between the primary male and female reproductive cells of mollusk to produce life is captured with lucid language. In the mind of the speaker, the poor condition of the "masses" is skilfully linked to the "sluggish milt" of the mollusk. As a result, the weak "testes" are not able to "swim" to "reach" the "ovaries of the masses" or "fertilize" the "countries eggs" for human and infrastructural development.

IV. Conclusion

This essay has critically revealed the tyrannous, looting and Snail-Style leadership qualities associated with the ruling class in the poetry of Eke. In the course of the analysis, we are intimated with the poet's use of diverse images such as biological, hunting, dental, geographical, accounting, insect, grazing, and sexual to emphasise the *ideologies* of the ruling class. In some of the poems, the ruling class is evoked as tyrants with interesting artistic images. One is struck with the vector-borne, hunting, and the parasitic images deployed to underpin the idea of the ruling class as tyrants. In another place, the looting skill of the ruling class is also emphasised. Again, the poems in this section are dominated with striking images such as accounting, animal, grazing and geographical. The Snail-Style leadership image of the ruling class is espoused in the poem of the same name; yet the richness of the poem's artistic value is striking. From its opening lines to the closing, the use of the mollusk sexual anatomy to underscore the failure of the ruling class in leadership delivery captivates the senses.

Finally, the poet's mastery of language to infuse ideas through artistic images is recognized in this essay. One is also not unaware of the simplicity of diction in the crafting of the poems. In the end, one would submit that it is Ekes's unique approach to versification through the deployment of artistic images that will ultimately strengthen his place as one of the prominent voices of contemporary Nigerian poetry.

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Discursive trends in contemporary Nigerian Hip Hop Music

AFEGBUA RACHEL ZAINAB

Abstract:

Contemporary popular Hip Hop music is fast becoming a new phenomenon which appeals to the Nigerian youth. It is a hybrid of modern hip-hop afro beat, with the special blend of English and local dialect; a combination of hip-hop and indigenous genres of music such as highlife for Igbo and juju for the Yoruba ethnic groups. This paper examines new discourse trends in contemporary popular hip hop music in Nigeria on some emerging discourse on code mixing in the music lyrics of Hip Hop music, messages communicated and replication of global concepts in the music of hip hop music in Nigeria. The researcher engaged in Participant observation of Young Stars, a musical group made up of secondary school students from Samaru community in Zaria, Kaduna State. This was used in order to gain knowledge through personal **involvement** with the research subjects to interact with and gain further access to their activities. This study also used Focus Group Discussions (FGD) a form of qualitative research where questions were asked about perceptions, attitudes, beliefs, opinion or ideas to gather information, perspectives and opinions about contemporary Nigerian hip hop songs. The participants were made up of parents, religious leaders and students who are stake holders in the society and have their opinions on musical concepts. It concludes that hip hop lyrics are replete with code mixing of English with indigenous Nigerian languages. The quality of music lyrics, ingenuity of the artistes and promotion of good social values should take prominence over global acceptance and patronage. Nigerian Hip Hop musicians should see it as a responsibility to create their own music image; a reflection of culture and values in the country. The study concludes that hip hop lyrics are replete with words which are vulgar, derogatory and alien to Nigerian culture and that cultural invasion is seen in the negative portrayal of women as objects of sexuality and male possession, sexually explicit and derogatory lyrics which are observable in hip hop music.

Keywords: lyrics, Hip hop music, Discourse trends, Concepts

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Structured practitioners note

Contemporary popular Hip Hop music is a hybrid of modern hip-hop afro beat, with a blend of English and local dialect and indigenous genres of music such as highlife and juju music of the Igbo's and Yoruba ethnic groups that appeals especially to the Nigerian youth. Previous studies have focused on aspects such as themes, style and rhythms in contemporary music, this study focused on determining new discourse trends in contemporary popular hip hop music. The study found and concludes that hip hop lyrics are replete with vulgar words that are derogatory and alien to Nigerian culture, this is seen as negative cultural invasion and a negative portrayal of women as objects of sexuality and male possession.

1.0 Introduction

Nigerian Hip Hop popular music as a brand of music seems to have in recent times taken over the music scene of contemporary Nigeria society. Nigerian Hip Hop musicians can compete with their peers globally. These musicians are young and write lyrics which their fans can relate to, which in itself has contributed to their success to the extent that their music is considered worthy of study. Discourse in music in its diverse nature opens up many possibilities for multidimensional analysis combining social, linguistic, psychological, visual, gestural, ritual, technical, historical, and musicological aspects. However, not much attention has been paid to study of Hip Hop music discourse with focus on discourse aspects such as analysis of code mixing in the lyrics as a form of language use in musical discourse and messages in the music which are of concern to this study. The paper considers that the above concepts as an exposition on emerging aspects in Hip Hop music. Popular music is music with popular appeal, embraced and is appreciated by large number of people and Hip Hop music in Nigeria is distinct in its rhythmic pattern with its exceptional lyrics and tunes which are usually attractive and danceable. The production and consumption of Hip Hop music is more prevalent amongst the youths, between the ages of 15 and 45 years of age. Beyond the shores of Nigeria, Nigerian Hip Hop artistes have gained international recognition through receiving top awards in their music careers.

2.0 REVIEW OF RELATED LITERATURE

2.1 Hip Hop Music

As earlier mentioned, popular Nigerian hip hop music is a product of hybrid music; a combination of pop music and indigenous Nigerian languages. The production of such music is made possible with advancement in technology and modern technological equipment where small size music studios are created to make production easy. This creates the opportunity for talented youths to enhance their music skills using computer aids. Although, categories of popular music in Nigeria include highlife music, Afrobeat, Juju music, jazz, raps, hip pop, reggae, etc, the music in this discourse is concerned with contemporary Hip pop music interspersed with rap which as dominant in the Nigeria pop music scene today. Alim (1) stated that hip hop is music based on a stylized, rhythmic speech pattern called rapping and the specialized language of rapping in this parlance is called the cipher. According to Feldman (20) Hip Hop refers both to a style of music and the culture that surrounds this style of music. This genre of music originated from the United States of America (USA).It developed in the 1970s primarily in the South Bronx, a primarily African American and Latino part of New York City. Though this genre of music originated from the United States of America, it has taken roots in countries around the world including Nigeria where it is now the mainstream music.

While discourses on music are apparent, this study is concerned with other discourse features such as code mixing in the lyrics of hip hop music and messages in the music in contemporary Hip Hop music in Nigeria. If music is a mirror of societal issues, then values and cultural inculcations are discourses that reflect the shift in socio-cultural conditions of the modern Nigerian society.

2.2 Discourse Analysis and Music

Brown and Yule (1983) establish that Discourse Analysis has come to be used with a wide range of meanings which cover a wide range of activities. It is used to describe activities at the intersection of disciplines which tend to concentrate on different aspects of discourse. The methodologies of Discourse Analysis take diverse forms in accordance with the definition of discourse adopted. Different

disciplines have developed different modes of Discourse Analysis independently or through borrowing across disciplines and, as a consequence, there are multiplicities of approaches that can be described as Discourse Analysis.

Discourse Analysis is set out to answer many kinds of questions about language, about speakers and about society and culture Johnstone (xiv). This agrees with Setyono and Wahyuni (2013) who explained that Discourse Analysis more often draws on a broader definition to include the shared ways in which people make sense of things within a given culture or context, including both language and language-based practices. Discourse Analysis of a discourse involves a given text, which is anything that communicates a message, and particularly, how that message constructs a social reality or view of the world. It looks not only at the basic level of what is said, but takes into consideration the surrounding social and historical contexts. Discourse Analysis has been used to understand a wide range of texts including natural speech, professional documentation, political rhetoric, interview or focus group material, internet communication, song's lyric, music, newspapers and magazines and broadcast media Setyono and Wahyuni (2013). This study considers the contents of lyrics and the messages they contain as they constitute a discourse in music within the construct of language, socio cultural reality.

Music is already ingrained in the society as part of culture, traditions, history, culture, and political inclinations, social and economic circumstances. Merriam (227) stated that "Music is clearly indispensable to the proper promulgation of the activities that constitute a society" it forms part of celebrations such as sports events, weddings, movies, advertisement, accompanies work, exercises and many more

Popular music has gone beyond being viewed or interpreted only as an art and is now seen as representing more than that as in it are encoded strands of messages as discourse that represent the way the artistes wants to be seen or who he is representing or what he stands for. It provides information through the song text as to the social, political and economic climate within and outside the society Forchu (2009).

2.3 Lyrics of music

Lyrics of music contain linguistic aspect of music and provide insight into the meaning of songs which are interpretable within context in which they were created. They convey political, social and economic topics which communicate significant messages to the society. Meanings are implied in lyrics which accounts for its study within the linguistic perspective.

Puigderajols (29) further explained that the term lyrics will indistinctly refer to the "songs" of or the "words" of these songs. Speech and music may be composed together; or the music may be fitted to the words and vice versa. Lyrics convey various meanings to the public and this indirect communicative event has appealed to researchers to study it at different levels such as in the aspects of psychological characteristics (Pettijohn & Sacco 2009; DeWall, Pond, Campbell & Twenge 2011), stylistic variation of pop song lyrics (Kreyer & Mukherjee 2009), gender (Bradby 1990; Dunyasheva 2010), and 'global' identity construction (Alim, Ibrahim & Pennycook 2009; Terkourafi 2010; Pennycook 2010).

Fedlar et al (1982) reported that "During the past four decades, music lyrics have become increasingly explicit-particularly with reference to sex, drugs, and violence "In some cases lyrics communicate potentially harmful health messages. Strasburger (1995) throws more light thus … Such lyrics are of special concern in today's environment, which poses unprecedented threats to the health and well-being of adolescents. Pregnancy, drug use, Acquired Immunodeficiency Syndrome (and other sexually transmitted diseases), injuries, homicide, and suicide have all become part of the landscape of everyday life.

The discourse on contemporary hip hop music has bought about concepts and observable trends in the society. Through expressions used in music, meanings are not only in alignment with the targeted audience but the socio-cultural conditions of a society. The extensive review of musical discourse has opened up different perspective and diverse potentials for analysis in music. Through the analysis of current trends, levels of meaning are deconstructed to reveal a combination of discourses. Androutsopoulos and Scholz (2002) referred to such topics as discursive resources which is what is said

in discourses. The recent phenomenon of contemporary popular music in Nigeria has quite a number of issues which are considered as trends in discourse which can be analyzed.

2.4 Messages in Lyrics

Lyrics are the overtly linguistic aspect of music. It provides a logical starting point for accessing meanings within social contexts. They are carrier of political, social and economic themes which communicate significant messages to the society. Meanings are implicit within lyrics which accounts for its study within the linguistic perspective. Lyrics convey various meanings to the public. This indirect means of communication has attracted some experts on linguistic, music, anthropology, and other social scientists to study on using discourse analysis. The meaning of lyrics can either be explicit or implicit. Song texts reveal many things about a society, and music is extremely useful as a means of analysis of issues in the society. Many artistes create their lyrics out of experience of good or bad times. Artistes use lyrics of songs to portray good or negative situations such as violence, vulgarity depending on the

context in which the lyrics were created and its language is such that it reflects the situation at that particular point in time.

Ojoawo and Akande (2020) analyzed sexual themes through sexual representations as either sex or sexual gestures in Nigerian Hip-Hop music. It outlines the linguistic features and impression of Hip-hop artiste with their beliefs and actions on sex and body parts. The study concludes that such are metaphorically expressed and is transcending beyond entertainment purposes and is ultimately painting the pictures of the extent of the moral breakdown of the society. It concludes that Nigerian Hip-hop artistes greatly affect the language of the environment and even the social behaviour of the youth and that they are ultimately major exponent and promoters of social trends amongst the youths. The lyrics of Hip Hop music possess various themes such as sex and lust, misogyny, violence, materialism, political awareness and disaffection with government some of which have become dominant.

Conrad et al (2009) are of the view that some researchers have stated that Hip Hop music portrays negative values and have

their music videos replete with images promoting violence, sex and materialism (Baxter, DeRiemer, Landini, Leslie & Singletary, 1985; Johnson et al., 1995; Kubrin, 2005; Smith, 2005; Zillman et al., 1995). Also, violence, sexual content, and substance abuse and misogyny that dominate rap (Baxter et al., 1985; Johnson et al., 1995). Hooks (1992), Kubrin (2005) in their researches found several positive or community-oriented messages in music which include expression of culture, community unity, political awareness, and disaffection toward mainstream society. Conrad et al (2009) have categorized themes as negative controversial or positive community-oriented themes

In her explanation of Gender Roles in Pop Lyrics in a discourse analysis of the lyrics of Lady Gaga, Abrahamsson (2011), x-rayed the theme of sexuality in the lyrics and performance of Lady Gaga which she opined as being loud, expansive, and active which is expected in this style of contemporary pop lyrics and the personality of the musician.

In another study done by Cundif (2013), on the Influence of Rap/Hip Hop Music: a Mixed Method Analysis on Audience Perceptions of Linguistic Lyrics and the

Issue of Domestic Violence, the response and perception of college students when exposed to music that are classified as demeaning in language, rape, bisexual conquest and physical violence were analyzed. The content analysis showed that there was prevalence of themes on violence, domination and exploitation of women in the lyrics which were derogatory. The analyses of the relationship between Hip Hop lyrical content and song popularity in Hip Hop have shown that audience respond to messages in the music through their music consumption. The view of the research opinion based analysis of perception while this present study examined the lyrics as corpus data and apart from use of demeaning language in song lyrics, it further identified other concepts found in music lyrics.

It is against this background that this study considers the linguistic aspect captured by the lyrics to include music lovers who are inclined not only to listen to the beats and sounds but also with the lyrics that go with the music.

3.0 DATA COLLECTION

This study engaged mainly the use of

focus group discussion to obtain data. Focus group discussion is frequently used as a qualitative approach to gain an in- depth understanding of social issues. The method aims to obtain data from a purposely selected group of individuals rather than from a statistically representative sample of a broader population.

It is a technique where a researcher assembles a group of individuals to discuss a specific topic, aiming to draw from the complex personal experiences, beliefs, perceptions and attitudes of the participants through a moderated interaction Cornwall & Jewkes (1995). The reason for using focus group discussion is that it generates discussion and debate about a research topic that requires collective views and the meanings that lie behind those views including their experiences and beliefs. Single focus group was used because it provides the interactive discussion of a topic by a collection of all participants and a team of facilitators as one group in one place. This is the most common and classical type of focus group discussion. It has been widely used by both researchers and practitioners across different disciplines Morgan (1996).

Purposive sampling was used considering the ability and capacity of participants to provide relevant information. Ten participants were invited for the discussion which is generally acceptable; Krueger (1994) with a moderator to bring people on track when the participants are being derailed from the discussion. The respondents are made up of four parents, two religious leaders (one each for Christianity and Islam), four students who are the main focus of the study. It is assumed that parents must have at some time past listened to and saw the trends in music as compared to the present, religious leaders, who play the role of check and balance in the society,

The duration of the meetings was two hours based on the complex nature of the topic under study, number of questions and the number of participants. In the focus group discussion the respondents are asked to respond to the statements either as an affirmation or otherwise and give explicit explanations in each case. The method of data collection during the discussion were audio and tape recording, note- taking and participant observation

4.0 DATA ANALYSIS

Focus group discussion was used to explore the discursive concepts in hip hop music to obtain information on people's understanding and interpretation of the messages in lyrics as such as sex and lust, negative portrayal of women, materialism and the portrayal of cultural values, political and social awareness. The discussion provided insights into the discourse on code mixing in lyrics of hip. The study used ethnographic analysis which is strictly qualitative, drawing primarily on direct quotes from the group discussion. These direct quotes were labelled as material used as illustrative quotations in the discourse. Firstly, emerging ideas and their relationship with the topics, identification of keywords used by participants who often serve as pointers of important ideas are identified. The second step involved elimination, combination or subdivision within recurring ideas. Key quotes from participants are used to emphasis topics within the discourse.

5.0 DISCOURSE CONCEPTS IN THE LYRICS OF CONTEMPORARY NIGERIAN HIP HOP MUSIC

5.1 Messages in the Lyrics

The messages and meaning derived from the lyrics is one of the most prominent discourse concepts. Merriam (1964:15) explained that many artists create their lyrics out of experience of good or bad times. Lyrics of some artist tell about good, others about violence and obscenity depending on the context in which the lyrics were created and its language is such that it reflects the situation at that particular point in time. Studies have shown that the meaning embedded in music of the old time is more pleasant and profitable to society than the current type of music. For instance, a content analysis of the top 10 CDs performed by the National Institute on Media in 1999 revealed that each of these CDs included at least one song with sexual content. Forty-two percent of the songs on these CDs contained very explicit sexual content Gentle (1999). Research has proven that most music genres such as rap, rock, Hip Hop and other evolving genres have lyrics resplendent with or revolve around topics such as sexual promiscuity,

death, homicide, suicide, and substance abuse. Opinions are that lyrics that capture the concerns and are involved in the development of the society are more successful than those whose songs deal with abstract and negative themes. To buttress this view, one of the interviewees stated that the messages of older musicians mostly centre on political sensitization, criticisms of corruption and mismanagement which usually serves as a wakeup call for the government.

In the past, African and indeed Nigerian music was a source of inspiration promotes virtue, shaping and reshaping acceptable behaviour the life of the listener. These earlier musicians were more concerned with using their music for correcting societal ills, promoting peace and instilling value. For instance, part of the lyrics of Nirco Mbaga reads "money no dey come from Heaven, do better thing money go come na true word I dey tell u so..."

In the lyrics of the song Money (2015), David Adeleke (Davido) opine that life is all about money. It portrays money as capable of making one get everything in life. Specifically, it says that ladies would not have anything to do with a man who has no money as' they would not look at his face' neither will they 'follow him to his place'. The song underscores the importance of money even in keeping friends as he would be able to meet their needs and pay for everyone when they go out. Materialism is given prominence as exemplified in the following

Give me the money eh
Biko ye num ego
 (please give me money)
Orimijekinl'owo o
 (my head please let me have money)
Take a look at this
If I no get money like this
 (if I don't have money like this)
All these shuna no go look my face
(all these girls will not accept me)
Them no go follow me to my place
(the girls will not agree to follow me
I want to l'owo
(I want to make money)
I want to buy Buggtti
I want to hmhm Kim Kadashian
At the back of my brand new bentley
Oya, come spend my money
(now come and spend my money)

Oya, come follow me jolly
 (now enjoy this money with me)

From the examination of the lyrics above, the concept of materialism is predominant in these lyrics. The desire to be and remain rich was emphasized severally in 'Give me the money eh, 'Biko ye num ego', 'Orimijekinl'owo o'. The money is to be expended on certain desires which are considered socially unnecessary and mundane. In recasting the lyrics, The 'shuna's (which refer to ladies) will agree to follow him home to fulfill his desire, with money shuna go look my face and them go follow me to my place. In addition to this he 'wants to buy Buggatti' (an expensive car) 'I want to hmhm Kim Kadashian' (do something that cannot be explicitly mentioned to Kim Kardashian, one of daughters in America's richest family) At the back of my brand new Bentley. These goals are, according to the lyrics, achievable when he has money. This underscores the place of morality, money and materialism in the scheme of things. The perception of the musician is reflected in his lyrics. The musician is a product of the society and his lyrics thus a reflection of the moral values in the society.

The discourse concept in 'Leg Over' (2017) by Oluwatosin Ajibade (Mr Easi) is about the sexuality involved between two individuals. Therefore, the whole song is seen as an illustration of how women are depicted in terms of sex and sexuality which is negatively projected.

My baby dey confuse me with her bum bum
(my girl confuses me with her buttocks)
Me I go chop all the wash eh
(I will take all the insults)
as long as you give me my portion baby make you no dey rush eh
(baby you should not rush)
abeg make you treat me with caution
(please treat me with caution)
('leg over' lyrics)

Some lyrics objectify, exploit or victimize women. they have at various times been referred to as sugar, honey and Wizkid called them 'potato' in his music titled "sweet potato"

She be my sweet potato
My sweet potato
My sweet potato
I swear she dey there for me
The discourse concept is misogyny with

major focus on sex, sexuality, negative portrayal of women. Misogyny has been defined as the "hatred or disdain of women – a concept that reduces women to objects for men's ownership, use, or abuse" Adams and Fuller (2008:939). Music artistes of today have fallen short in terms of quality lyrics. A new generation hip hop artiste, Oluwole Ajibade (Mr Eazi) in his song titled "Body" had the following as part of the lyrics; 'ikebe' meaning the buttocks of a woman Them go call police for your ikebe

Them go call police for your ikebe
Them must to call police for your ikebe

Them go call police for your ikebe-eh-eheh-eheh-eheh-eh A common trend of contemporary hip hop music is the integration of sexuality and lust in their lyrics Panshak Zamani Ice Prince) No Mind Dem (2016)
You know how boiz do it bang and it's unto the next No feelings no love he just feeling your breast I'm guessing you know the rest yeah

David Adeleke (Davido) Gobe (2015)
Girl your behind is a killer I can see you're sensual See gobe

I wanna put my hands on your waist Cos i'm loving your sexy body I won't mind to have a taste Its feel like hangover

Wizkid Sleeping In My Bed
I want your body sleeping in my bed e I want your body sleeping in my bed e You got me going crazy

This type of music appears to be the version that is popular with current Hip Hop music consumers. Adeola (2001) reveals that the content of some popular music in Nigeria today is replete with a lot of vulgarity, which has a consequent effect of moral decadence especially upon the youths. Many artistes more or less believe that unless they become vulgar, they will not have good audience appeal, hence many artistes become careless in their presentations. Hip Hop music with its discourses on new trends offers another side to the process of change in world view, which arguably implies the possible existence of shift in socio cultural values. One of the focus group discussants opine that the lyrics of contemporary Nigerian hip hop musicians are replete with derogatory, filthy and demeaning words which are strange to our culture but are

now gradually being acceptable and are fast creeping into the society. Two of the discussants, however opine that 'though the lyrics are regarded as vulgar, they fit into the trend and fashion of global hip hop especially as the music is not restricted to only Nigeria'.

However, it has been observed that there are few exceptions as some contemporary musicians create lyrics which are pleasant and relaxing to the soul and the mind, they also use the right language even when the refer to thorny political, socio-economic issues about the society as seen in the lyrics of Nothing Dey Happen (2006) by Innocent Idibia (Tuface)

I get busy cos I nor go fit afford to get lazy at all at all. nor let opportunity pass you by u get to dey always continue to dey try, U get to try to dey always
I know say u go like to make e money to impress your body plus all of your family...There is no film trick involved inside...Reality my brother is the way dat be right, if I tell u say easy o Na setup. So now wat u gat to do is raise up and get up.For wat believe is stand up,
if it seems dat you sleep and raise up, you

gat to fight for yourself b4 you find yourself by yourself wit your hands up
you gat to be strong, you gat to hold on, you gat to keep keeping on, you gat to realize say it is all man for himself, dats Y I say.

[Chorus x2]
I wake up in the morning, I look up in the rising sun, there is no time to waste cos

there is a lot of things that need to be done, and pray to God to give u the wisdom to understand where come from, and pray to God to give U the strength that you need to proceed, hi...and the teach you to believe in yourself, teach you to depend on nobody else, teach to dey suji yourself, teach you to know that your health is your welfare, teach you to understand that your destiny is in your hands, teach you to dey shine your eye say and realize say it is all man for himself.

[Chorus x4]
No slacking, no hocking, keep walking no stopping, no playing keep moving, no shaking,

The music encourages people to believe in

oneself, hopeful and determined to be successful in life. One of the focus group discussants opines that Ttuface's song send messages that portray positive thoughts among its listeners. Another discussant in reference to the song 'Bring It On featuring Dave Scott said, "Some of P Square music are meaningful, educative and useful to the listeners. As I listened to some of their music, I also refer you to listen and observe the benefit to you" he added that the song conveys moralistic message of hard work and resilience in the face of difficulty and encourages one never to give up despite setbacks".

The lyrics of Oga Police (2005) by Paul and Peter Okoye (P Square) are situated within the Nigerian environment depicting the character of the Nigeria Police on the harassment of innocent citizens by the Nigeria Police Force. The song lets on about unsavoury experiences with them. The song opens with this line:

Na which kind yawa bi dis yi e [2x]
(what kind of embarrassment is this)
And the chorus
Oga police e
(boss police)

Wetin be dis e
(what is this)
You just dey stress me, dey vex me
(you are just stressing me, making me
 angry)
Na which kind yawa be dis e
(what kind of embarrassment is this)
Why you doing dis e (why are you doing
this)
Oh, no

This line and chorus encapsulates the level of despair that many people have when they have an encounter with the Nigeria Police. It shows how they are viewed as an entity which is synonymous with despair, embarrassment and anger. Subsequent lines explain the encounter thus:

Then all of a sudden see then them a coming They tell me make I stop but I don't know why Who be that, the police
(who is that)
They took my papers from me And I say Sir Why you do me so
(why did you do so to me)
As I dey hail my guy (as I was praising my friend) Begin dey wash my hand e (started to wash my hands) I just dey start e (I just started) Then all of a sudden, see

then them a coming Everybody start to run (everybody started running) But I don't know why Who be dat, the police (who is that) They put their handcuffs on me Then I say, Sir, na wetin I do (then I asked what did I do)

The discourse in the lyrics portray the way in which law enforcement agencies in Nigeria (particularly the Nigeria Police) act indiscriminately towards people based on lack of professionalism and the assumption that everyone is a potential criminal. This experience with the Nigerian Police may be replicated in different ways of an average Nigerian. This lyrics document the concern and a situation that people have been conscious of and are exasperated at any event involving the Nigeria Police. The two stanzas of the lyrics give a thorough description of the encounters with the police and how their unprofessional attitude is a menace to society.

Older generation of musicians seem to have a level of meaning in their songs which normally fits into the perception of their audiences. Their song lyrics are able to align itself to socio-cultural issues to incorporate observable lapses in the

society and create discourses through its contents to make meaning.5.2 Code Mixing as Discursive Concept

The multilingual nature of Nigeria has made linguistic choices in music more relevant in terms of content and in the use of more than one language by musicians in song lyrics. Hip Hop music is an avenue for showcasing bilingual and multilingual practices. Musicians like all practitioners of specialized craft have their own parlance. This lends credence to Crystal (1988:95) who said that "the variety of language encompasses all social institutions … and the language they use is likely to develop features which distinguishes them from the others." Keyes (2006) agrees with Crystal that "Popular music have form of language use"

There is an interchange in the use of the terms code mixing and code switching by some linguists, especially in terms of informal study of languages which include syntax, morphology and other aspects of grammar. According to Bokamba (1989 in Ayeomoni 2006:91) code switching is a mixing of words ,phrases and sentences from two distinct grammatical (sub) systems across sentence boundaries

within the same speech events .

The phenomenon of code mixing is intrinsic in contemporary Hip Hop music in Nigeria. It can easily be referred to as one of the building blocks of Hip Hop music. Hamers and Blanc (1989:35) defined code mixing as the use of elements of one language in another language. Code mixing in music is a communication strategy that shows the dynamism and competence to compose songs creatively. It is the view of Bentallia and Davis (2002:190) that multilingual lyrics are increasingly being accepted by audiences who seem more receptive to music using other languages than theirs unlike counterparts of 20 years ago.

Androutsopoulos' (2002) studied Multilingualism, Ethnicity and Genre in Germanys, Migrant Hip Hop. The research focused on multilingualism as a key issue in the sociolinguistics of Hip Hop using rap lyrics in the minority and migrant community in Germany as empirical data. It recognized minority languages - Serbian and Romani, and other migrant languages which include Turkish, Italian, Greek, Russian, and so on. This study showed the extent to which rappers of migrant background use migrant language as a resource for their lyrics. It used the sample of records released from early 1990s to the mid 2000 to portray that multilingualism in rap lyrics is a reflection of everyday multilingual talk. Rappers of migrant background have used Hip Hop as a means to express discourses of migration and ethnicity using structural and especially conversational approaches to code switching.

The analysis demonstrates the choices and juxtapositions of languages on several levels and patterns of language choice and code switching and in some cases songs feature different linguistic choices for a number of its parts resulting in a complex distribution of languages.

Use of multiple languages is a key issue in Hip Hop and multilingual lyrics have been examined in a variety of empirical settings across the world. Liadi and Omobowale (2011) recognized the influence of multilingualism in the success story of contemporary Nigerian music scene. They convey that wide acceptability of Nigerian Hip Hop music is (partly) based on the artistes' incorporation of local popular languages in the composition and

performance of the music. This assumption is based on the fact that many of the award winning singles and albums of the contemporary hip hop artistes exhibit mixtures of different languages including the standard English (SE), pidgin English (PE), Yoruba, Igbo and other local dialects exemplified by the excerpts from the lyrics of If (2017) by Davido Girl you're beautiful too my number one tuntun (my number one only) sip burukututu (sip local brew) for your love itutu (for your love is cold) i go chook you chuku chuku o (I will penetrate u with a sharp object) biko obianuju (please obianuju) shey you do me juju (you hypnotized me) cos im feeling the juju (because I feel hypnotized)

In this lyrics, there is a mix of Standard English, Yoruba (tuntun, juju, itutu), Hausa (burukutu), Igbo(biko), Pidgin (shey, chook, chuku chuku). Most Nigerian hip hop artistes have a distinct style of music. The style of inclusion of the various languages creates room for the artist to put across his thought and ideas by engaging in social communication with his audience. The hybridity of Pidgin English, Standard English and an indigenous language makes the lyrics to flow freely and at the same time convey the message. This is more so as the use of only Standard English will hinder the flow of style and rhythm in the rendition which contributes to the beauty, popularity and success of the music. Thus, the hybrid of Pidgin English, Standard English and local language may have freed the artist from the shackles of using only Standard English which may distort and affect the flow of rhythm.

Ice Prince in his music infuses Hausa language as part of the blend to his music. Likewise, Phyno uses Igbo language in addition to other language of choice.

Mutunmina (2015) by Ice Prince

You know you Mutunmina yeah ()
you know my friend
Yowa
So... (okay)
You know that i gat you,
you know that i gat you
ma homie mutunmina
am holding you down to the end of eternity
aishi letudina walahi ta'allahi zamu hi billahi I swear to God
onoja mutunmina Onoja my friend
am riding around in maitama

with mallam ibrahim mutunmina
with mallam Ibrahim my friend
akwai kudi, hardi banza (there is
stupendous money available)

Phyno
I came also and conquered
Olofutam Mr wonder (throw me out of
danger Mr Wonder)
Some which kamubanye under (some
people want me to enter under)
I fire them with thunder
Mwa na akuzi kwanu jujuuu (they should
stop evil doings)
Ma na ochie uh (an ancient or old person)
I cover myself O!

The choice of language mix in lyrics is to
the level at which the composer feels will
make for free expression of rhymes
pattern and also to achieve the popularity
and commercial success so desired. Most
of the most popular and talented artists use
flamboyant tunes and skilfully weave
Pidgin English and Nigerian languages. A
member of the Focus Group discussion
opine that the concept of code mixing in
lyrics may not only be restricted to
acceptance of the music and identity of the
artiste, it can be further extended to people

learning the vocabulary of another
language in order to understand the
meaning of what is being said thereby
promoting language learning.

Musicians code switch depending on who
the audience are and this determines
language choice. The relationships
between the artiste and the audience is
such that the artiste identifies and
associates with the audience using words
from more indigenous languages to get a
higher fan base. In money lyrics, 'i want to
l'owo',(i want to be rich) i want to l'ola',(i
want to have honour), ' i want to l'alafia'(i
want to be healthy) are instances of code
switching English and Yoruba languages.
The expressions would naturally appeal,
particularly, to the Yoruba audience and at
the same time maintain the English fans.
Code-switching is often used as a
communicative strategy to convey
linguistic and social information. It does
not only fill a momentary linguistic need,
it is also a very useful communication
resource Grosjean (ibid).

Conclusion
This paper examines principally trends
and discourses of contemporary popular

hip hop music in Nigeria in the aspects of code mixing and messages in the lyrics of contemporary hip hop music in Nigeria within the cultural milieu. Contemporary Hip Hop music is one of the most successful industries in Nigeria. Its level of acceptability both nationally and internationally is largely responsible for this outcome. The lyrics of the songs under study have been confirmed to contain extensive use of code mixing as communication device. The lyrics engaged in code-switching using English, Nigerian Pidgin, Yoruba, few instances of both Hausa and Ibo and an extensive use of Yoruba Language being indigenous Nigerian languages. The use of such expression may be required to accommodate and communicate meaning to the diverse nature of the audience. It shows the cultural, linguistic identity and preferences of the artistes.

Studies have acknowledged the rapid growth of the country's music industry, but the lyrical contents of some of the artistes music are devoid of meaning that carry positive impact to the society. While most lyrics of hip Hop music posits a decline in moral level, the popularity of a certain songs suggest popularity and profitability for the artiste thus leading to resurgence of interest in the music This study support the view of others that Hip Hop has gone beyond being just about music, but has actually become a brand, a lifestyle and an urban culture that almost every youth aspires to be associated with. An artiste is recognized as an entrepreneur that utilizes their profession to sell not only global brands but positive and pleasant values in the society. Even when the lyrics of their songs has to capture political, socio-economic and cultural issues of Nigeria which require a change, their lyrics should be tailored with a view to providing an avenue for combined intervention to uphold and promote peace and social integration. What is obtainable presently in the Nigerian hip hop popular music is obviously a replication of common trends in popular music globally with lyrics that portray immorality, sexual content, vulgarity in their use of language and other vices. Though Hip Hop music is referred to as a worldwide phenomenon Appadurai (1996), Hip Hop music in Nigeria can have a change of identity in order for the unfavourable perception of pop music to turn and a new image of quality music that

emphasizes good moral values. In Nigeria, the level of awareness of the decadence in the lyrics in music is high and soon the demand for quality music will take centre stage in the Hip Hop music circle. Government should, through its relevant authorities, censor music that portray negative values in the lyrics. Instead integrity and good morals should be integrated in order to build the image of the musical genre. Quality of music lyrics, ingenuity of the artists and promotion of good social values should take prominence over profitability, global acceptance and patronage. Nigerian Hip Hop musicians should see it as a responsibility to create their own music image; a reflection of culture and values in the country.

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SECTION FOUR

STYLE AND

TRANSLATION

IN TEXT

Olaudah Equiano's Literary Style

KEZIAH PAM & DAVID JOWITT

Abstract

Equiano's *Travels* is one of the earliest known texts written by an African in English, and it can actually be described as at once a slave narrative, a travel narrative, and a conversion narrative. Most readers today are likely to use the modern edition of the text prepared by Edwards (1967). This study centres on Equiano's use of English, and the aim is to demonstrate how he reflects the literary style of the late eighteenth century. In part, this is with a view to encouraging potential readers, who might be intimidated by the idiom of a book published about 230 years ago, especially by its frequent use of a nautical register. The paper demonstrates that eighteenth-century style is marked by some salient features in the areas of morphology, syntax and vocabulary, and among its major observations are that, accordingly, Equiano's use of the parts of verbs largely conforms to present-day usage; that he prefers longer words or words of Latin origin; that many quite short sentences occur, but from time to time there occurs one of a length and complexity that was not unusual in the eighteenth century but is less acceptable today. It is also shown that certain words occur in the *Travels* which were in current usage in the eighteenth century but are no longer so; and that certain words have changed their meaning since then. The study concludes by asserting that the Equiano's literary style ought not seriously to affect our ability to read and enjoy a work which for many reasons deserves to be widely read.

Keywords: Equiano's *Travels,* slave narrative, morpho-syntax

1.0 Introduction

Olaudah Equiano was the first Nigerian to write a book in (Standard) English. His autobiography was published in 1789, and it was made available to modern readers in an abridged edition prepared by Edwards

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(1967), under the title *Equiano's Travels.* Since then it has been intensively studied, especially in American universities, and in the view of Chambers (2007) 'it is central to the canon of early modern Atlantic literature and history'. Yet when twenty students of the Department of English, University of Jos were asked in January 2021 if they had heard of it or its author, only one of them had.

The Interesting Narrative of Olaudah Equiano or Gustavus Vassa, the African, the title under which the book first appeared, is at once a slave narrative, a travel narrative, and a conversion narrative. It is a slave narrative because, most probably born in Igboland in the mid-eighteenth century, Equiano was a victim of the Atlantic Slave Trade, then at its ghastly height, but eventually purchased his freedom and, settling in England, became notable there in the campaign to abolish the Trade. It is a travel narrative because after many years of becoming familiar with the Caribbean islands and mainland North America, he later, when based in Britain, travelled to Turkey and Italy and even took part in an expedition to ice-bound Greenland searching for a north-east passage to India.

It is also a conversion narrative because, while still a slave Equiano was converted to Christianity, was baptized, and learned to read the Bible, but later underwent a deeper conversion which probably gave him the inspiration to become a fervent abolitionist. Throughout the book he deplores the hypocrisy of white 'nominal Christians' who could tolerate and defend the Slave Trade and act in the most inhuman way towards 'negroes'. Nevertheless, the book is not a diatribe; it is balanced in its judgments, and on the 'good' side of the balance-sheet are white friends of Equiano's, such as the Miss Guerins, who in England sent him to school. Perhaps what above all makes the book memorable is the character of Equiano himself. He is open-minded, resourceful, courageous, perspicacious, critical, humorous; he is eager to learn, is undaunted by adversity, is appreciative of kindness.

For understandable reasons, Equiano never returned to Nigeria. In England he married a white woman and died there in 1997. A famous early 'black Briton' (Olusoga 2016), he was also an early example of the good that can come out of Nigeria and make an impact on the world.

2.0 Aim of the study

Much Equiano scholarship has dealt with controversies over such matters as his true identity and his relationship to the abolitionist movement (Carretta 2005; Lovejoy 2006). Nigerian scholars (Chuku 2013) have naturally given much attention to the account he gives of his early life in 'Eboe' and his depiction of a traditional African society. But among his accomplishments was his mastery of the English language, which of course he only began to learn after being transported to the West Indies; and the chief concern of this study is to show how the language of the book reflects the literary style of the late eighteenth century. In part the concern arises out of a perception that certain readers today might have a desire to read the book, but on beginning to read it are somewhat dismayed by its idiom, which is not that of today but of someone writing over 230 years ago. Here is the place to add that, during the time recorded in the book, Equiano spent much of his time at sea and became familiar with ships and the art of navigation, and therefore uses much nautical vocabulary. Much of this vocabulary, since it belongs to a technical register, is as opaque to a native

speaker without the aid of a dictionary as it would be to anyone else.

Equiano tries the patience of readers by failing adequately to divide his text into paragraphs: thus the second paragraph of Chapter Four in the Edwards edition runs from the middle of p 29 to the top of p 34. If we venture to do Equiano's work for him, we are reminded how relevant judicious paragraphing is to the communicative success of a text.

This paper is thus an exercise in stylistics; or, to be more precise, in literary stylistics. In recent decades, stylistic analysis has often been applied to non-literary texts, but literary language continues to engage the attention of many scholars (Crystal 2018).

3.0 Eighteenth century English

Authorities on the history of the English language do not usually treat the eighteenth century as a distinct period. Fennell (2001), for example, titles her chapter 5 'Early Modern English', covering the period approximately from 1500 to 1800 and gives rather little attention to the eighteenth century; the following chapter, 'Present-Day English', continues the story from 1800 to the end of

the twentieth century. The well-known work by Baugh and Cable (2002) has a chapter titled 'The Appeal to Authority', covering the period 1650-1800, but much of it is devoted to the attempts to 'ascertain' the language which featured prominently in the early part of this period. The latter part of the chapter fortunately does concern itself with the late eighteenth century, and due attention is given to Dr Samuel Johnson and his Dictionary, published in 1755; but its focus is largely on the work of grammarians and rhetoricians such as Lowth, Buchanan and Campbell that burst into existence after 1760. Much of their work was regulatory in aim, establishing a new prescriptive tradition in English language studies that has remained powerful up till today, in Nigeria as elsewhere. It does not, however, give much direct insight into the way English was actually used in the late eighteenth century, in formal writing or otherwise.

3.1 Some general features of eighteenth century literary style

Certain general features are characteristic of the literary style of the eighteenth century. The following list is not exhaustive, but some notable features are indicated, under the headings of morphology (M), syntax (S), and vocabulary (V) respectively.

M.1. It was in the eighteenth century that the second-person singular pronoun or determiner forms thou, thee, thy, thine and the plural subject pronoun ye died out in common usage, becoming confined to religious or dialectal discourse.

M.2. Much variation still existed in the usage of the parts of irregular verbs: thus spake existed alongside spoke, and wrote often functioned as a past participle as well as a past simple tense; it was the influence of the late eighteenth century grammarians that finally brought about standardization in the nineteenth century.

M.3. The tense system had already come to be much as it is today. Progressive tenses were now generally used, having developed from the Middle English structure be + on +

V-ing (e.g. She was on singing, the on later becoming a as in She was a-singing, and later being dropped altogether to yield She was singing); and after the end of the century passive progressive forms (though earlier condemned by authorities such as Johnson) were used and accepted (Baugh and Cable 2002).

M.4 Strang (1970) points out that the perfect of certain intransitive verbs was still often formed with auxiliary be rather than have: was gone, is become, etc.

S.1 Following the model of Latin, especially Latin prose writers such as Cicero, eighteenth century writers favoured long, complex sentences with much subordination, and with coordination often signalled by colons or semi-colons.

S.2 This point is closely connected to S.1. Writers, especially speech-writers, likewise favoured the periodic sentence, defined by Holmes (1997) as 'a long, stately sentence which suspends the verb until the end';

Cicero was again the ultimate model. A fine example in English eighteenth century prose comes from the historian Gibbon, writing around 1790; it is reproduced in Murray (1896):

It was at Rome, on the 15th of October, 1764, as I sat musing amidst the ruins of the Capitol, while the barefoot friars were singing vespers in the Temple of Jupiter, that the idea of writing the decline and fall of the city first started to my mind.

The main idea, '..first started to my mind', which includes the main verb, comes right at the end. However, if overused the periodic sentence would make writing seem artificial and ridiculous, and even in the eighteenth century it was used sparingly.

S.3 Writers also favoured parallelism, defined by MacArthur (2018) as 'a rhetorical device in which a formula or structural pattern is repeated' and he gives 'Out of sight, out of mind' as an example that occurs in popular speech.

S.4 Another much-favoured scheme was subject-verb inversion, triggered by the presence of a sentence-initial adverb or the conjunction nor.

S.5 Particularly distinctive of eighteenth century usage was the 'absolute' clause type, defined by McArthur et al. (2018) as one 'that has its own subject and has a participle as its verb or no verb at all', as in the modern example 'The dinner having been prepared, I had time to take a nap'.

V.1 The most striking aspect of eighteenth century vocabulary compared with that of today was the relatively higher frequency of longer words derived from Latin and the correspondingly lower frequency of shorter words of Anglo-Saxon (Germanic) origin.
This reflected the general prestige of the ancient languages and their literatures, which had re-entered European culture with the Renaissance. An extreme example, which today we find laughable, is Johnson's definition in his Dictionary of net: 'Anything reticulated or decussated at equal distances, with interstices between the intersections'. Here the verbs, nouns, and adjectives are all of Latin origin and all except one have more than three syllables.

V2 A number of words that commonly occurred in eighteenth century usage have fallen into disuse since then, so that today we regard them as 'archaic' or 'old-fashioned', and they are labelled as such in dictionaries. They may be of either Latin or Anglo-Saxon origin.
Examples of the latter (from Jowitt 2014) are ere, hark, hereby (and similar adverbial compounds), knave, maiden, nay, nigh, perchance.

V.3 Semantic change, i.e. change in the meaning of words, has occurred all through language history; Barber et al. (2012) give as an example shrewd, which once had the 'bad' meaning 'malicious' but today has the 'good' meaning 'astute'. There are several words which do not have quite the same meaning today as they had in the eighteenth century.

3.2 Eighteenth century style in Equiano's Travels

Examples of eighteenth century style pervade Equiano's Travels, and some are presented as follows with the aid of the mnemonic scheme used above.

M.1 Equiano's second person pronoun is nearly always 'you' but there are two instances where he resorts to the use of the older forms that in his time were almost defunct. Thus, in Chapter Two, where owing to the exigencies of slave-trading he is finally separated from his sister, he exclaims:

Yes, thou dear partner of all my childish sports! thou sharer of my joys and sorrows!
happy should I ever have esteemed myself to encounter every misery for you, and to procure your freedom by the sacrifice of my own.

Remarkably here, however, he soon switches back to using 'you' and 'your', which seems to be inconsistent of him, unless it is felt that the use of 'thou' is designed merely to signal a special rhetorical effect at the beginning of his address to his sister.

Secondly, at the end of Chapter Three, which describes the horrors of the' Middle   Passage' (the journey of slaves from West Africa to the West Indies), Equiano likewise switches from narrating in the third person to the heightened emotional tone of this address to the white traders:

O, ye nominal Christians! might not an African ask you, Learned you this from your God
who says unto you, Do unto all men as you would men should do unto you?

Here, too, he soon reverts to the use of 'you' where 'ye' might have been expected if he had wanted to continue in the same rhetorical tone (i.e. as the subject of 'Learned' and of 'would'). A similar example is found towards the end of Chapter Seven.

M.2. Equiano's use of the parts of verbs largely conforms to present-day usage, but on p 17 we read '....I had not eaten or drank anything all the day...' ('drank' for 'drunk'), and on
p 52 '...and at that instant sprung himself into the barge from the ship'

('sprung' for 'sprang'). On p 47, when describing his participation in a British naval assault on the French island of Belle-Isle, he writes:

One of the largest of their shells bursted within nine or ten yards of me.... Where it burst the earth was torn in such a manner that two or three butts might easily have gone into the hole it made...

- where we thus find one instance of burst treated as a regular verb, with the past simple –ed morpheme, and another of it treated as an irregular verb, with a past tense zero morpheme, as in Standard English today.

M.3 Though not for the purpose of forming a finite verb group, Equiano once uses what by the eighteenth century had become the old-fashioned a - V+-ing pattern: 'he used to use his few leisure moments to go a-fishing' (where by his day 'a-' was dropped). He conforms to eighteenth century usage by using a progressive active where today a progressive

passive would be found, as in: 'An expedition was now fitting out to explore a north-east passage' ('fitting' and not 'being fitted') at the beginning of Chapter Twelve.

Equiano quite often uses the past simple tense where the past perfect would be more appropriate, as in: 'One morning when I got upon deck, I saw it all covered with the snow that fell overnight' ('fell' and not 'had fallen'). His use of the present perfect is also sometimes inappropriate (Jowitt and Pam, forthcoming 2021).

M.4 Some instances of the be-perfect occur in the Travels. In the following example, the have-perfect occurs in the relative clause following 'comfort', but the be-perfect is used in the second main clause:

I now totally lost the small remains of comfort I had enjoyed in conversing with my countrymen; the women too who used to wash and take care of me were all gone different ways..

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S.1 Many quite short sentences are found in the Travels, but from time to time there occurs one of a length and complexity that was not unusual in the eighteenth century but would be less acceptable today, for example (p 32):

Thus such a friendship was cemented between us as we cherished till his death, which to my very great sorrow happened in the year 1759, when he was up the Archipelago on board his Majesty's ship the Preston, an event which I have never ceased to regret as I lost at once a kind interpreter, an agreeable companion, and a faithful friend; who, at the age of fifteen, discovered a mind superior to prejudice, and who was not ashamed to notice, to associate with, and to be the friend and instructor of one who was ignorant, a stranger, of a different complexion, and a slave!

The sentence contains 105 words; its clausal structure consists of a short initial main clause ('Thus..... us') followed by series of no fewer than eight subordinate clauses, six of them relative and beginning with 'who' or 'which'. The eight clauses can be divided into two groups of three and five clauses respectively, the second group being dependent on the noun 'event', which is in apposition to 'death' in the first group. The whole sentence is stylistically somewhat infelicitous.

S.2 One notable example of the periodic sentence in the Travels comes in the Appendix I to the Edwards edition. In 1786 Equiano, by now a free man and well established in London, was appointed Commissary of Stores for the project of settling freed slaves in Sierra Leone; but he quarrelled with the organizers of the scheme and was dismissed. He then wrote a letter of protest to the Government which reaches a climax as follows:

Your memorialist will not trouble your Lordships with a vindication of any part of his conduct, because he knows not of what crimes he is accused; he, however, earnestly entreats that you will be pleased to direct an inquiry into his behaviour

during the time he acted in the public service; and, if it be found that his dismission arose from false representations, he is confident that in your Lordships' justice he shall find redress.

The main point of the long, 75-word sentence is expressed in the last twelve words.

S.3 From time to time Equiano builds parallel structures into his text, with fine rhetorical effect. For example after denouncing one of the laws prevalent in the West Indies which made the life of a slave of very little account, he asks (p 64):

And do not the assembly which enacted it deserve the appellation of savages and brutes rather than of Christians and men? It is an act at once unmerciful, unjust, and unwise, which for cruelty would disgrace an assembly of those who are called barbarians, and for its injustice and insanity would shock the morality and common sense of a Samoyed or a Hottentot.

Here, in the first sentence, 'savages and brutes' is in parallel with 'Christians and men'.

In the main clause of the second, three adjectives all begin with the negative prefix 'un-'; while in the subsequent relative clause, 'for cruelty' is paralleled by 'for its injustice and insanity', 'would disgrace' is paralleled by 'would shock', and the proper names at the end form another parallel structure. On the whole Equiano here displays a mastery of rhetorical devices which must have touched the hearts of his British readers and increased their horror and disgust at the Slave Trade, which was his primary aim in writing the book.

S.4 Numerous instances of subject-verb inversion in the text include: 'nor had I the least desire to taste anything' (p 23); 'Often did I think many of the inhabitants of the deep much more happy than myself (p 25); 'Many times have I even seen these unfortunate wretches beaten' (p 59); 'Nor did he scruple to say I was of more advantage to him than any of his clerks' (p 61); 'nor was its failure owing to government' (p 154).

S.5 Certain instances of the absolute clause also occur in the text, for example: '...it being found just before her execution that she had an infant at her breast, and no woman being prevailed upon to perform the part of a nurse, she was spared on account of the child';

'...they all made their sport of me, I roaring and crying out all the time...' (p 36); 'it being late in the evening, we hauled the boat ashore' (p 102). In the first example, two such clauses precede the main clause. Clauses of this type have an adverbial function, and in present-day English a finite clause probably expressing reason would be used, e.g.:

'since it was late in the evening'. However, in each example, the absolute clause might alternatively be deemed to be expressing 'circumstance', clauses of circumstance being recognized by modern grammarians such as Quirk et al. (1985). This is probably the best way to construe the second example above, which in modern English might be rendered 'while I roared and cried out all the time'.

V.1 Examples of Equiano's preference for longer words or words of Latin origin, in line with eighteenth century usage, can be found on every page of the Travels. More than once he uses 'avarice' where today we would prefer 'greed', and this is an apt example because 'avarice' has three syllables and is of Latin origin, while 'greed' has one syllable and is of Anglo-Saxon origin. He uses 'suffer' (Latin) instead of 'allow' (Anglo- Saxon); 'desire' (Latin) instead of 'want', 'wish', or 'ask' (all Anglo-Saxon); 'victuals' (Latin) instead of 'food' (Anglo-Saxon); 'inundation' (Latin) instead of 'flood' (Anglo-Saxon); 'amiable' (Latin) instead of 'lovable' (Anglo-Saxon); 'replete' (Latin) with' instead of 'full of' (Anglo-Saxon); 'odoriferous' (Latin) instead of 'sweet-smelling' (Anglo-Saxon); 'commodious' (Latin) instead of 'roomy' (Anglo-Saxon); 'merchant' (Latin) rather than 'trader' (Anglo-Saxon); 'repine' (Latin) instead of 'fret' (Anglo-Saxon); 'repast' (Latin) instead of 'meal' (Anglo-Saxon); 'the ire (Latin) of God' and not 'the wrath (Anglo-Saxon) of God'; 'sable'

(Latin) instead of 'black' (Anglo-Saxon). On p 79 he says: 'I at last procured my liberty' (Latin) instead of 'I at last won my freedom' (Anglo-Saxon). It must be added, at once, however, and emphasized, that the Latin-derived words are not used wrongly, and that if stylists might object to some of them (e.g. 'replete'), fashions in style change, as they have from the eighteenth to the twenty-first century.

The generalization needs further qualification. Although Equiano uses the longer word 'countenances' instead of 'faces', both words are of Latin origin.   He uses 'civility' instead of 'politeness', but the roots of both words are from Latin – however, in 'politeness' an Anglo-Saxon suffix has been added to the Latin root. He uses 'vicinity' which comes from Latin, but also the synonymous 'neighbourhood', from Anglo-Saxon. On p 25 a sentence describing conditions on the slave ship that transported him to the West Indies contains the words 'copious perspirations' (both from Latin – the purely

Anglo-Saxon equivalents would be 'heavy sweat'); but the description later talks of 'loathsome smells' (both words being Anglo-Saxon).

Moreover, although it would be difficult even today to write a sentence of some length without using at least one word of Latin origin, in this extract from p 128 there are only two such words ('observe', 'excepting'):

At last he asked me, 'How comes it that all the white men on board who can read and write, and observe the sun, and know all things, yet swear, lie, and get drunk, only excepting yourself?'

V.2 Certain words occur in the Travels which were in current usage in the eighteenth century but are no longer so: 'affrighted', 'alas!', 'comeliness', 'complaisance', 'dismission', 'ere', 'knavery','nigh', 'notwithstanding', 'perquisites'. 'Lest', sometimes used by Equiano, is likewise hardly in common use today. On p 107 we read: '. I bade adieu to Georgia, then sailed for Martinique', where Equiano

uses the past tense of the now archaic irregular verb bid, with the meaning 'say(to)' or 'command'. He uses the archaic spelling 'shewn' (present-day 'shown'). To these words can be added his free use of adverbial compounds of what Jowitt (2014) calls the 'H-TH-WH' type: 'thither', 'thenceforth', 'wherein', etc. More than one instance occurs of the (non-compounded) use of 'ill' as an adverb, as on p 90:

...one evening a slave belonging to Mr Read, a merchant of Savannah, came near our vessel, and began to treat me very ill.

'Scarce' is used as an adverb in '...I could scarce help expressing my surprise' (p 19)
('scarce' today having normally become adjectival only), and numerous instances occur of 'near' used as an adjectival complement where today the adverbial modifier 'nearly' would be used, for example on p 34: 'I was near twelve years of age' (i.e. 'I was nearly twelve years of age), and on p 75: 'I was very near being drowned'

(i.e. 'I was very nearly drowned').

Equiano frequently uses 'but'as an adverb meaning 'only', as on p 14: 'we had advanced but a little way', or as a preposition meaning 'except', as on p 20:

... such instances of hardship and cruelty continually occurred as I can never reflect on but
with horror.

As is still often the case in Nigerian English today, Equiano uses 'yet' to introduce a main clause following a concessive clause, as in

... though we were but nine in the whole, including five sailors and myself, yet we were obliged to attend to the pumps every half or three-quarters of an hour.

He is extremely fond of litotes of the form no + adjective, especially the adjective 'small', as in 'to my no small satisfaction' (p 29); 'to my no small grief' (p 39); 'we opened them with no small eagerness and expectation' (p 86); 'to the no small joy of all on board' (p 125).

Equiano frequently uses 'much' as an intensifier preceding an adjective where 'very' is today usual (although he also s o m e t i m e s uses 'very'), for example: 'I was much astonished and shocked at this contrivance' (pp 29-30).

Finally in this section Equiano uses the forms 'amidst', 'amongst', 'whilst', which today sound somewhat archaic, 'amid', 'among', 'while' being usually preferred.

V.3 Several examples can be cited from the Travels as evidence of semantic change as defined above. 'Suffer', already mentioned above under V.1, today usually means 'feel pain', but it could then have the meaning 'permit','allow', and Equiano normally uses it like this, as in '...before they are suffered to pass' (p 6). 'Want' (noun or verb) normally today means 'wish', but then frequently had the meaning of 'lack' or 'need', as on p 154:

... wasted by sickness, brought on by want of medicine, clothes, bedding, etc. they reached Sierra Leone...

'Discover', which today means 'find out something previously unknown', in an intellectual sense, could then have the meaning 'expose to view, reveal, manifest' as in the example in

S.1 above taken from p.32 of the Travels. 'Character' could have the meaning, now lost, of 'report on someone's character or personality' (i.e. like today's 'reference'), as on p 80:
This speech of the captain was like life to the dead to me....; and still more so on hearing my master immediately say that I was a sensible fellow and he never did intend to use me as a common slave, and that but for the entreaties of the captain and his character of me he would not have let me go from the stores about as I had done.
Today, 'amuse' normally means 'make someone laugh', or with a reflexive pronoun 'pass the time in small diversions'; but neither of these meanings seems to be relevant
when Equiano writes (p 118):

He had likewise bought goods from some more of our people, whom he intended to serve in the same manner;

but he still amused us with promises.

The last few words seem to mean something like 'kept us happy with (mere) promises'.

4.0 Conclusion

This paper has demonstrated that the style of Olaudah Equiano's autobiography, first published in 1789, is what would be expected of a late eighteenth-century writer of English prose. As a result, the style is marked by certain features in the areas of morphology, syntax and vocabulary which may seem a hindrance to our early twenty-first century understanding; but they ought not seriously to affect our ability to read and enjoy a work which deserves to be widely read, and to be read more widely in Nigeria, where the author was born, than perhaps it is at present.

Partly with a view to encouraging potential readers for whom the style might be an obstacle, the paper has confined itself to a discussion of language issues. The summary of its contents presented towards the beginning might nevertheless serve to convince the potential reader that Equiano's story of his life is full of human interest, since it shows a human being who is also an African struggling successfully against adversity, being continuously ready to learn more about the world he lives in, and taking advantage of the opportunities that constantly arise for self-improvement. By his own account, moreover, Equiano increasingly trusted in divine providence, and it is easy to see that this faith nurtured his courage and general strength of character. Supported by it, he achieved freedom for himself and fought the great evil of the trade in slaves and the racist attitudes that went with it. Thanks in part to the excellence of his literary style, his place in the roll-call of Nigerian writers in English and also that of Black Britons is assured; and there should be no question that the book itself is a classic.

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Deixis In Drama: A Stylo-pragmatic Analysis on Irene Salami-ogunloye's more than Dancing

MOHAMMAD ABUBAKAR M.

Abstract

This paper studies a play, *More than Dancing*, written by Irene Isoken Salami-Agunloye (2003). The play is analysed from the perspective of stylo-pragmatics, an approach that has opened dramatic texts to fruitful linguistic analysis since the 1980s. The pragmatic elements analysed in the text are deixis, primarily the personal deixis, which are extracted from the turns in Movement One of the play. However, other deictic expressions, such as address terms are sparingly analysed for fuller meaning determination. The aim is to show the functional significance of these expressions to textual interpretation, and to enrich the literature on dramatic stylistics. The paper has found that the ingenious deployment of deictic expressions and a systematic study of the same have proved very effective in the development of the theme of women's agitation for political space, by the writer and the analyst, respectively.

Keywords: stylo-pragmatics, deixis, dramatic stylistics

Structured practitioners note

Deixis are language markers that serve the function of pointing or specifying from the perspective of a participant in an act of speech or writing; aspects of a communication whose interpretation depends on knowledge of the context in which the communication occurs. How this concept is realized and deployed in Irene Salami-Agunloye's play '*More than Dancing'* is what this study set out to determine. Through a pragmatic approach it was found that deixis, primarily the personal ones manifested profusely in the

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significance of these elements for the interpretation of the play with the aim to determine how much interpretative value can be gained from this endeavour. Almost any pragmatic principles/theories can be deployed for this analytical exercise, but this paper has chosen the principle of deixis which has proved effective in the analysis of dialogic literature such as Salami-Agunloye's *More than Dancing* (2003). Deixis is a set of words used to refer to persons, places and things relative to the position of the speaker (Ezeifika 91). Like natural conversations, dramatic texts are based on the speeches of characters in form of turns (Burton 1980; Herman 123, Mey 216). As such, each character speaks relative to other characters in terms of person, space, time and social status, variables upon which personal deixis, spatial deixis, temporal deixis and social deixis respectively depend. These variables guide what each speaker says; hence, analyzing them brings out a lot of underlying messages not apparent from surface reading of a play. It is hoped that the work will enrich the literature on stylistics of drama.

2.0   Stylo-pragmatics

Stylo-pragmatics is a hybrid of two areas of linguistic research endeavour, namely stylistics and pragmatics. Stylistics uses the full array of language models at the disposal of analysts when engaging a text with a view to its interpretation. The analytical tools are drawn from linguistics – grammar, morphology, phonology, semantics, discourse analysis and pragmatics (Leech and Short 95; Simpson 5). Drawing its tools from linguistics, stylistics is often described as being more objective than literary criticism as it is rigorous, retrievable and replicable (Simpson 4). Pragmatics, on the other hand, analyses meaning based on the context of speech situation, thus the interlocutors involved, the time of speaking, their social statuses, etc all bear on the interpretation of the message. This is why pragmatics is based on principles such as cooperative principle, speech acts, presupposition, politeness and implicature. On its part, dramatic literature, being interactional and dialogic, is best analysed using pragmatic theories/principles (Culpeper 4).

Deixis

These are expressions used to refer to entities within a given speech situation. Every language is said to have a set of words that is used to refer to persons, places and things relative to the position of the speaker. The act of meaning interpretation is therefore possible only by relating the given deictic expression to its context. This explains Yule's definition of deixis as words in a language that cannot be interpreted at all unless the physical context of the speaker is known (Mey 54; Yule 367).

Five major types of deixis have been identified (Ezeifeka 92). These are personal, spatial, temporal, social and discourse deixis. The focus of this paper is the personal deixis. The personal deixis identify participants in conversations.

They identify who has the floor at a particular time, and who is being addressed, whether the addressees are single or many, and whether the speaker is involved in the subject of discussion or just reporting another person or entity. Consequently, the gamut of English pronouns is used as the pointing devices.

During conversations, the deictic forms keep changing, for example, the italicised words below are personal deixis. The interpretation of each is not possible without relating it to the "deictic centre" in this case, the speaker:

> **Sani**: the reason *we* called *you* is that *we* feel there is need for *us* to discuss and arrive at a solution to the threatening political crisis in *our* party.
>
> **Bisi**: *I* do not know of any crisis. *I* do not see any threat to *our* party. *You* do.

(*More than Dancing*, Movement 12, page 91)

3.0 The Synopsis
More than Dancing

The play *More than Dancing* by Irene Isoken Salami, unfolds with a mini-convent party (UPLP). The gorgeously dressed men are seated on the top rows while the women are seated on the lower rows which signify that the men are in charge of politics while the women are not. The women are also seen dancing. Madam Bisi Adigun who is considered as the Women Leader of United People Liberation Party (UPLP) addresses the

dancing women bitterly.

Madam Bisi Adigun stands as a strong bone against the repressive men in the party like Madu, Femi and Alhaji Sani. A heated argument ensued. Later, some women leaders gather for a meeting at Bisi's house in order to appraise their issue and to choose a candidate that would contest election on their behalf. Hajiya Aisha and Professor Nona Odaro are chosen but the former steps down for Professor Odaro.

Despite Nona's inexperience in politics, she does not want to fail her fellow women; so, she prays and asks for divine direction. While sleeping, Nona has a dream in which national heroines of blessed memory enter the stage with their retinue of dancers. Eventually, Nona wakes up shouting "I am ready! Here am I. I am ready to go all the way" (*More than Dancing* 29)

When the men sense that the women are planning a coup, they decide to device a means to discourage them. Meanwhile, Nona is surprised about her husband's sudden change. When she dreams again about the heroines, Nona realizes that for her to achieve her dreams, she has to make a lot of sacrifices. After a lot of politicking, at the UPLP secretariat, Sonsare enters and breaks the news to them that the women have mobilized and that the national airwaves are filled with "Professor Nona for President". The play ends with the successful election of a

female professor as the presidential candidate of the party.

4.0 Analysis

Context: In Movement one, (the author uses movement instead of the traditional *Act*) a mini-political convention is taking place. This is where members belonging in United People's Liberation Party (henceforth UPLP) meet for the convention. Women are seen dancing until a female politician, Madam Bisi, steps into the dancing arena and motions them to stop.

> **Bisi**: Stop the drumming! Stop the dancing!!
>
> (Movement One, page 1)

Here, there is no explicit pointer to whom Madam Bisi is referring, as she has neither used any address terms nor has she used any linguistic markers to this effect. Looking at the context however one would easily see that the dancing women are the target of Madam Bisi's address. This falls in line with the English tradition of null or implied addressee in imperative sentences such as the one used by Bisi. Pragmatically too commands are situations where address terms are seldom used. The first personal reference is used in:

> **Bisi**: All we do is dance. Is dancing all we can do? Is that all we're meant for?

(Movement One, page 1)
The personal pronoun "we" is cataphoric as it has not been preceded by its referent. Through the device of, contrast however,

one is able to know that the referent of that pronoun is the women on the dance floor, excluding the men, for Bisi asks:

> **Bisi**: How many **men** do you see? The men have since stopped dancing.

(Movement One, page 1)
Thus readers know that the pronoun "we" is not all-inclusive, but selective of only the women dancing on stage. And to further bring this out, she points at the high table while addressing the women:

> **Bisi**: How many women do you see up there? The seats are filled with men. Where are the women? Where are the women, I ask? Look at us…dancing and collecting two wrappers to be shared among thirty-five women! Women these are distractions.

(Movement One, page 1**)**
By contrasting women and men in her speech, the referent of "we" becomes undoubtedly obvious. Throughout her speech, Bisi pitches "we" against "they" to underscore the asymmetrical relations between the political actors that are members of the same party. Madam Bisi never masks her disdain for this inequality of the sexes within her political party as would be shown in the following extract:

> **Bisi**: United People's Liberation Party is a party for men, dominated by men, safeguarded by men. Men are chairpersons…and so on.

They are members of the board of trustees. Then, we are remembered as women leaders. We are supposed to be a united people liberation party; the liberation is for only men, not for women. Yet it is time for election, women are mobilized to vote. We are only good for dancing and voting.

(Movement One, pp. 1-2)

The men regard Madam Bisi's action as a slight to their ego and so Madu challenges her:

Madu: Madam Bisi, just who do you think you are that you disperse the dance troupes that our party has funded? Mr. Chairman Sir Madam Bisi should be called to order.

(Movement One, pp. 2)

Madu's turn is diectically interesting because of his use of the pronoun "you" and the possessive "our". The second person deixis, *you*, refers to a single participant or to a group of participants excluding the speaker. Commonly, the referred participant is the addressed one. However, *you* may have usages other than referring to the addressee. For example, it can be used for referring to a category of persons or to anyone. In either case, the pronoun is known as the second person deixis. In the case of Madu's speech, the pronoun is referring particularly to

Madam Bisi. Madu's use of the possessive *our* is however ambiguous. The ambit of coverage of the poseessive is blurred by the fact that it can be inclusive of both the men and the women, or exclude the women members of the party. Arguably, it can be said to exclude the women, going by what Bisi has said about the party belonging to men in practice.

Another instructive deictic markers used in Madu's turn are the address forms: *Madam Bisi* and *Mr. Chairman, Sir* which show a lot about the power relations between the speaker and his two addressees. The former is a fellow party member; the latter is superior to the speaker and equally important a male! Thus, first name is used in the case of Madam Bisi while only the more respectful and formal title is used for the chairman of the party.

The next turn is Aisha's, who brings another second person deixis (you) whose referent may not be the person being addressed:

Aisha: Funded what? How much did you pay the dancers? We are tired of this trickling down method. The veil covering our faces has been removed. You cannot intimidate us with your yelling any more.

(Movement One, pp. 2-3)

Aisha's use of the deictic *you* shows that she is addressing a group and not the individual she is replying (Madu). Hers is a reply to the former's claim that *they* (a

particular group of people) funded the party. To justify her plural *you*, she contrasts it with other personal deictic expressions, namely, *we*, *our* and *us*.

In response to Femi's sarcastic claim that women need money to contest elective positions in the party, Alero says:

> **Alero**: If we had the opportunities you've had, of course we would have had money. However, politics doesn't have to cost so much money.

(Movement One, p. 3)

Alero's use of *you* is ambiguous, for she may be referring to either Femi or Sani (the character who started the money debate) or both. In fact, it could be referring to all men in politics.

Sani then summarily dismisses his co-arguers that they are not ripe for politics:

> **Sani**: You are not ripe enough to lead. Your time has not come. Wait for your time. Don't jump the gun.

(Movement One, p. 3)

Sani's *you/your* addresses the entire women in politics, not just the ones he is arguing with, at the mini convention. His dismissive contribution to the debate shows his apparent insensitivity and lack of tact towards his female colleagues in politics. The impolite assertions of Sani trigger Nona's angry retort:

> **Nona**: What an insult! How long does it take to mature for leadership? Yet we call ourselves united people's

liberation party! Liberated indeed! Look here Alhaji Sani; we cannot talk of a liberated party until our women are emancipated from all forms of oppression. We cannot say we are a democratic party until people see in practical terms a radical turn around in the conditions of women generally and that they have been empowered to have access to all aspects of governance as equal partners with other members of the society.

(Movement One, pp. 3-4)

In the above turn, the deictic "we" may not be as inclusive as readers may think. Interestingly, the '*we'* is an exclusive deictic marker here. More often than not, the pronoun includes the speaker, it being a first person deixis. Here, however, Nona employs it as a sarcastic strategy to belt her male colleagues. To make sense of her "we" therefore, one needs to relate it to the men: "We (men) cannot say we are a democratic party until people see in practical terms a radical turn around in the conditions of *women* generally…". Otherwise with mention of women, her statement would not make sense if one interprets '*we'* as including all members of the party, men and women.

Hakeem, addresses Femi, who asks a question, by the latter's first name:

> **Hakeem**: It is so Femi.

(Movement One, p. 4)

This is quite informal and in this circumstance, only proves the *sexual* equality of the characters and their privileged positions within the party. And without waiting for Femi's response, Hakeem turns to the women:

> **Hakeem**: Women, my advice to you is not to end up talking but also to back up your words with actions. Let us see a demonstration of this new consciousness in practical terms.

(Movement One, p. 4)

The address terms used is all-inclusive of both the women being argued with and those are not on stage but who are members of the party. And to appreciate Hakeem for his solidarity with the women, Nona addresses him with a title:

> **Nona**: Thanks, Mallam Hakeem. Your point is noted.

(Movement One, p. 4)

Femi however seems unruffled for he continues to put up a defence for the men's behaviour:

> **Femi**: You have to realise that no one party can empower anyone. You have to work hard at empowering yourselves so you can participate effectively. Voters are free to vote in whosoever they choose, male or female.

(Movement One, p. 4)

The deictic reference *you* at the opening of the turn is the impersonal usage of you (Schegloff 1996), for it refers to a category of people not just the one(s) being addressed. Femi's use of the reflexive, *yourselves*, emphasises that only the women can get themselves out of the quagmire of inequality that they are in, and nobody else will help them in this regard. And by saying that voters are free to choose between male and female contestants, he is implying that there is no end to the women's plight in sight. In support of Femi, Sani also uses the impersonal you:

> **Sani**: When you get home this evening, where will you end up? In the kitchen, of course!

(Movement One, p. 5)

Sani seems to be saying that every woman, not just the ones being talked with here, submits to household chores, and that this is where they are adept, but not occupying political positions. Similarly, he has by this statement relegated the importance of women in the political space, reserving politics to his ilk. Not only these, he dismisses the argument at hand with the phrase "this noise". The spatio-proximal deixis refers to the ongoing argument, while *noise* is a metaphor for any meaningless or trivial discussion. In spite of Sani's derogatory remarks, Nona chooses to be civil in her response by not just choosing nice words but a respectful

social deixis, *Alhaji*:

>   **Nona**: Alhaji, women are not as weak as you think… All they need is encouragement. Dancing is not all we can do.

(Movement One, p. 5)

The playwright has depicted her to be a nice woman here who prefers the path of peace to war. By this token, the female characters can effectively win the hearts of readers of the play. Nona deploys "*we*" to represent all the women, even though she is not part of the dancers. The '*we*' is an expression of solidarity to her kind; her means of showing how much she shares characteristics hopes and aspirations with all other women irrespective of status. Balat, however picks up in favour of the sexual imbalance in the party:

>   **Balat**: Stop this whole fuss about dancing, partnership and oppression. Your women have always been paid whenever they danced.

(Movement One, p. 5)

As is the characteristic of imperative sentences, addressees are often implied, not explicitly revealed. The onus of such a revelation rests on the context of the play. Thus, here it is not difficult to understand that the women are the target of Balat's warning. The address term in the second sentence ("your women") is condescending, where the possessive calculatingly detaches the women from the men and effectively divides the party. And more important is the fact that the women are left to deal with their own problems. Women, if and when involved, will be only for entertainment and pleasure of the men and not for serious business of governance and policy-making.

Another female character, Omozele, pursues the '*we*' versus '*you*' argument, this time bringing out the sacrifices made by women during the elections that always put men in leadership positions:

>   **Omozele**: And whenever it is time for election, you expect us to defy theharmattan cold; rain and sun to rush out all day to cast our votes for you.

(Movement One, p. 5)

Clearly the '*we*' refers to women while the '*you*' to men. Both are used impersonally or generically. Neither is referring to the men and women arguing at the moment. This use of the impersonal '*we*' continues in Femi's argument that he will not be the one to change the status quo regarding women's plight:

>   **Femi**: My forefathers never tarred it, why should we be the ones to tar it? For now all we can do is to grade it. The next generation may wish it to be graded and tarred.

(Movement One, p. 6)

To this Aisha replies:

>   **Aisha**: In that case we may have to move to a party where

gender is mainstreamed into the political process and the roads are tarred.

(Movement One, p. 6)

Thus while Femi uses the impersonal we, Aisha's we may not be as broad in its area of coverage, for it could mean just the women in united people's liberation party (UPLP). Since only the UPLP is presented to readers, there could be another party, liberal and progressive in its policies regarding women participation in politics, to which the women can move. Typical of the majority of the male politicians in the play, Terna tries to dissuade the women from pursuing the stance expressed by Aisha:

> **Terna**: Where will you find such a party? Please, if you find one don't join them. The wide tarred road may be dangerous to drive on.

(Movement One, p. 6)

Of course, his 'you' is addressing Aisha and any other woman that could be influenced by her. The movement closes with Hakeem defining what/who the problem with the political party is:

> **Hakeem**: The problem is not with the party but with the people that make up the party. It is these people who take decisions that are binding on the party.

(Movement One, p. 6)

From the context of the play, these people are those men that exclude women from joining them at the forefront of decision-making. Using the spatio-proximal deixis *this* is as instructive as it is effective, as it communicates a sense of nearness and immediacy. But the playwright has given the faces of these people as Sani, Femi and Terna. Hakeem being the progressive one therefore calls out to them:

> **Hakeem**: Gentlemen the time for us to address the issues raised by our women has come if we must progress as a party.

(Movement One, p. 6)

Hakeem's use of "gentlemen" in this case is to show solidarity with other male members of the party. This may soften their hearts to what he has to tell them. Besides, "our women" is decidedly used here to draw the attention of the men to the fact that women are necessary in the party, otherwise the speaker might have used "these women" or other excluding devices or modifiers that could draw the women further apart from the men.

5.0 Findings

The pragmatic principles of deixis have been found to be effective in the explication of the play, *More than Dancing*. Apart from using deictic expressions in good measure, the playwright's ingenious choices of these expressions like her use of impersonal *you*/*your* and *we*/*our* have heightened the interest

6.0 Conclusion

Other pragmatic principles such as the cooperative principle, speech acts (im)politeness, relevance theory, presupposition can be employed in the analysis of the book. The analysis carried out here can be effectively extended to show how the deictic expressions used mark politeness or lack of it (impoliteness). This can deepen the understanding of the message of the play.

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SECTION FIVE

PHONETICS

AND

PHONOLOGY

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Emphatic Stress in Nigerian English: Evidence from Selected L2 Learners of a South West University, Nigeria

JULIANAH AKINDELE & BABATUNDE AYODELE

Abstract

Nigerian English stress has been claimed to be remarkably different from native English form but studies on Emphatic stress have not been exhaustive. One hundred L2 learners of the penultimate level of the Department of English and Literary Studies, Osun State University, were purposively sampled. Each of the participants produced five English sentences into speech software installed on Hp 250 computer laptop. Token of occurrences were captured and the appropriate use was elicited and converted to simple percentages. Out of 500 expected overall results of competence use, 432 (86.4%) identified the focus items appropriately while 68 (13.6%) had inappropriate use. The performance of the participants in the production of emphatic stress showed 232 (46.4%) appropriate use while 268 (53.6%) had inappropriate use. Males had 115 (23%) appropriate use while females had 117 (23.4%). Inappropriate production for males and females was 134 (26.8%) respectively, showing insignificant difference for sex production test .The speech wave forms of L2 learners showed that majority of them did not apply modulation on the focus items as expected in Standard English. Competence results of the sampled L2 learners of English clearly showed ability to identify and interpret the focus items in the sentences. This implies that L2 learners were able to internalise the rules as taught and learnt in the classroom but had challenge in articulating the internalised rules as observed in the production test. Hence, the emphatic stress pattern of sampled L2 learners tilt towards competence in written form than actual performance.

Keywords: Nigerian English, Emphatic stress, Linguistic competence, performance

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Structured practitioner's note

Stress placement is an important component of the suprasegmental aspect of phonology also refered to as prosody. Stress placement connotes the degree of force a speaker makes on particular syllables or part of words so as to convey a kind of information to listeners. Determining the correct placement of stress particularly for second language learners' (L2) is said to be a herculean task. It is in light of this that this study investigates L2 learners of English in their third year of university studies in the English Department of Osun State University to determine their knowledge of and placement of English words. Findings revealed that majority of L2 could not apply modulation on the focus items as expected in Standard English. Competence results of the sampled L2 learners of English showed ability to identify and interpret the focus items in the sentences. This meant that L2 learners are able to internalise the rules as taught and learnt in the classroom but have challenges in articulating the internalised rules as observed in the production test. Hence, the emphatic stress pattern of sampled L2 learners' tilts towards competence in written form but not in actual performance.

Introduction

Kager (1995:367) opines that the main concern of the study of word stress is the location of prominent syllables within words. This is because prominent syllables are capable of bearing pitch movements with a strong perceptual load. It also includes the identification of the positional, quantitative and morphological factors that govern patterns of syllable prominence Akindele (2011). Roach (2000), Atoye (2005) and Oladipupo & Or (2020) are of the opinion that the English stress rules are complex and may be problematic for a vast majority of second language speakers of English. This is because there is virtually no rule of English stress without an exception. The implication of this complex rule system is that second language speakers of English would have to learn the English stress rules along with the exceptions and this becomes a herculean task for them. Meanwhile, emphatic stress, an aspect of the English stress, makes a particular syllable of a word of an English utterance prominent in order to convey particular information. This aspect of English stress has been observed to be in exhaustive in the literature of Nigerian English stress, and hence the need for this study. The study intends to:

    i.   examine the pattern of stress placement on

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appropriate syllable of emphatic words of L2 users in written and production forms;

ii. compare the emphatic stress patterns between L2 users males and females;

iii. find out whether or not L2 learners emphatic stress production tilts towards linguistic or communicative competence;

Definition and Concept of Stress

Stress has been variedly described by scholars (Atoye, 2005; Akinjobi, 2004; Akindele, 2011) but central to all the definitions is the concept of prominence (Muhammed, 2017). Roach (2010) remarks that in most stress languages, there are some syllables that are stronger than the others and it is these syllables that possess the potentialities to be described as 'stressed'. He further states that differences between strong and weak syllables are of some linguistic importance in every language because strong and weak syllables do not occur randomly.

Roach (2000:94) further posits that: from the perceptual point of view, all stressed syllables have one characteristic in common, and that is prominence. Stressed syllables are recognized as stressed because they are more prominent than unstressed syllables. He identifies loudness, length, pitch and quality as the four basic factors with which a stressed syllable can be recognized. Though, he argued that a syllable may be made prominent by means of one or two of them. He explained further:

i. In a sequence of identical syllables (e.g. ba: ba: ba: ba :), if one syllable is made louder than the others, it will be heard as stressed. However, it is very difficult for a speaker to make a syllable louder without changing other characteristics of the syllable such as those explained below (ii – iv). That is, if a speaker literally changes only the loudness, the perceptual effect is not very strong because loudness itself is a component of prominence.

ii. If one of the syllables in the nonsense word ba: ba: ba: ba: is made longer, there is a strong tendency for that

syllable to be heard as stressed.

iii. Every syllable is said on some pitch. Pitch in speech is related to the frequency of vibration of vocal folds and to the musical notion of low and high-pitched notes.   It is essentially a perceptual characteristic of speech. If one syllable of the "nonsense word" is said with a pitch noticeably different from the others, this will have a strong tendency to produce the effect of prominence. For example, if all syllables are said with low pitch except for one said with high pitch, then the high-pitched syllable will be heard as stressed and the others as unstressed.

iv. A syllable will tend to be prominent if it contains a vowel that is different in quality from neighbouring vowels. If we change one of the vowels in the "nonsense word" (ba: bi: ba: ba :), the odd syllable 'bi:' will be heard as stressed (Akindele, 2008,

2011).

Gimson (1989:222) further summarizes that any or all four factors, stress, pitch, quality, quantity, may render a syllable more prominent than its neighbours. Kingdon (1958) also attests to this phenomenon as significant criteria for describing a stressed syllable in English.

Emphatic Stress

Emphatic stress describes a situation where a speaker wishes to place special emphasis on a particular element. Generally, all scholars agree that syllables that carry either primary or secondary stress are regarded as "stressed" while those (syllables) that are weak are referred to as 'unstressed' due to vowel reduction to schwa /ʔ/ (Hyman, 1975; Adegbija, 2004; Roach, 2010;   Akinjobi, 2004 ; Muhammed, 2017; Akindele, 2019). An English sentence is characterized by content words and grammatical words. In English, content words are normally stressed while grammatical words are either not stressed or weakly stressed. However, depending on the context and the meaning intended, any word in a sentence can be stressed as the focus of the information. Grammatical words which

are not normally stressed in a sentence can be the centre of information and in such a context become stressed and emphasized. When primary stress occurs on a word in an English utterance to show contrast or for emphasis, stress on other words is usually reduced.

Elugbe (2002) opines that emphatic stress may be seen as the fourth kind of stress in English in which a particular syllable of an English word is made more prominent and usually extra strong in order to emphasise certain aspects of a sentence.

The following examples illustrate emphatic stress in the English language:

    (1)   SHE built a house (not he)

    (2)   She BUILT a house (not bought)

    (3)   She built A house (not two)

    (4)   She built a HOUSE (not a shop)

Source: Akindele (2011)

Stress in Nigerian English

Linguists have consensually established the fact that the pronunciation of a disyllabic/polysyllabic word consists of at least one prominent syllable (Cruttenden, 1986; Roach, 2000; Akindele, 2011; Atoye, 2005). In a disyllabic/polysyllabic English word, one of the syllables will sound more prominent than the other(s). This greater prominence is what can be referred to as stress. This theory views stress from the 'listeners' perspective. O' Connor and Trim (1973) are of the opinion that "the auditory correlate of stress is loudness and that stressed syllables tend to sound louder than the unstressed syllables." Ogoanah (1990: 85) claims that when we stress a syllable, that syllable is perceived as louder and longer compared to the unstressed syllables around it. Egbokhare (2003) and Akindele (2011) subscribe to Fry (1955) and Bolinger's (1958) observation of cues to stress in this order: pitch modulation, duration, intensity and segmental quality. The duo argues that it is not necessarily increased pitch but pitch modulation that serve most effectively to signal stress. This is because earlier linguists like Ohala (1978), Ladefoged (2003) have condemned Stetson's (1951) claims that "there were separate expiratory pulses (breath pulses) for each spoken syllable as well as extra heavy pulses for stressed

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syllables." Stetson's experimental technique was considered primitive and problematic. The idea of pitch modulation as identified by Egbokhare (2003), Akinjobi (2004) and Akindele (2011) is germane to this study. This is because stressed syllables are known to be more prominent than unstressed syllables in a word or utterance in English and this may be untrue for L2 English learners.

Second Language Learning and Acquisition

Language learning in contrast to language acquisition is the process whereby humans pass the critical period before learning a second language. All human beings have the ability to learn additional languages; although, just as with other areas of study like mathematics or science, some people are better at learning second language than others. Older folks (children and adults) may learn one or more second languages. For example, a woman who acquired French as a child and learned English as an adult would have one as first language (French) and the other as second language (English). Similarly, a man who acquired Dutch as a child and learned English and Spanish as an adult would also have one

first language (Dutch) but two second languages - English and Spanish, (See, Akindele, 2008). As opposed to language acquisition, learning occurs actively and consciously through explicit instruction and education. In other words, older children and adults pass the critical period; need explicit teaching to learn their second language. Language learning requires explicit instructions in speaking and learning additional languages.

Theoretical Framework
Linguistic Competence /
Communicative Competence

Akinjobi (2012) opines that L2 learners predominantly learn English in a formal classroom, what according to her, is naturally learnt by native speakers outside the classroom. She explains that native speakers are naturally expected to have the native intuition in the use of the language compared to an L2 speaker who learns the language in a non-native environment. According to her, the question of linguistic competence becomes irrelevant due to the herculean task of learning the rules of the target language. Chomsky and Halle (1968) describe linguistic competence as a system of linguistic knowledge possessed

by native speakers of a language which makes it possible for speakers to produce and understand an infinite number of sentences in their language and to distinguish grammatical sentence from ungrammatical sentences. Chomsky differentiates linguistic competence from academic performance, claiming that the latter has to do with the use of language. Linguistic competence is the speakers' unconscious knowledge of the grammar of his or her native language while communicative competence has to do with the actual production and comprehension of utterances. This implies that in this context, communicative competence is of linguistic importance since the target of this investigation is L2 learners. Hence, communicative competence as adopted in this study has to do with the act of mounting pressure on the already possessed "competence." That is, knowledge already internalised about stress rules through drills in the classroom setting.

Methodology

One hundred L2 learners of the penultimate level of the Department of English and Literary Studies, Osun State University were purposively sampled. The study was particular about competence and performance of the participants in the use of emphatic stress in English sentences. Each of the participants produced five English sentences with the syllable of the focus item of the sentence written in capital letter to guide participants' competence and performance tests. Each of the participants was also given two minutes to relax before data elicitation was commenced for production test. This was done in order to allow for naturalness. Data was elicited into computer software for speech analysis installed on Hp 250 computer laptop. Each of the participants' production was later played back for analysis. Token of occurrences were captured and the appropriate production was elicited and converted to simple percentages, with the highest percentage taken as the norm for L2 learners.

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Analysis

Table 1: L2 Learners' Competence Test of Emphatic Stress

Items	Participants	Appropriate Use of Emphatic Stress	%	Inappropriate Use of Emphatic Stress	%
SHE cooked a delicious food (not he)	100	85	17	15	3
She **COOKed** a delicious food (not fried)	100	89	17.8	11	2,2
She cooked a delicious **FOOD** (not snacks)	100	82	16.4	18	3.6
She cooked the **deLIicious** food (not sour)	100	89	17.8	11	2.2
She cooked **A** delicious food (not two)	100	87	17.4	13	2.6
Total	**500**	**432**	**86.4**	**68**	**13.6**

Table 1 presents L2 learners competence test, which reveals that out of five hundred expected overall results, 432 which make 86.4% identified the accented syllable of the items appropriately while 68 (13.6%) got it wrongly. Competence test shows that L2 learners could identify and interpret the focus item of the emphatic words in the sentences given.

Table 2: L2 Learners Production of Emphatic Stress

Items	Participants	Appropriate Use of Emphatic Stress	%	Inappropriate Use of Emphatic Stress	%
SHE cooked a delicious food (not he)	100	45	9	55	11
She **COOKed** a delicious food (not fried)	100	49	9.8	51	10.2
She cooked a delicious **FOOD** (not snacks)	100	42	8.4	58	11.6
She cooked the **deLIcious** food (not sour)	100	49	9.8	51	10.2
She cooked **A** delicious food (not two)	100	47	9.4	53	10.6
Total	**500**	**232**	**46.4**	**268**	**53.6**

Table 2 presents the performance of the participants in the production of emphatic stress. Out of 500 expected outcome of appropriate use, 232 (46.4%) had appropriate use while 268 (53.6%) had inappropriate use. From the sampled items, even though the expected stress on the syllables of the emphatic word was written in capital letter in order to guide the participants, production of the participants was below average despite the level of training and exposure to stress drills.

**Table 3: Males and Females Production of Emphatic Stress**

Items	Participants								
	Males	Appropriate Use		Inappropriate Use		Females	Appropriate Use		Inappropriate use
SHE cooked a delicious food (not he)	50	22	4.4	28	5.6	50	23	4.6	27	5.4
She **COOKed** a delicious food (not fried)	50	24	4.8	25	5	50	25	5	26	5.2
She cooked a delicious **FOOD** (not snacks)	50	21	4.2	29	5.8	50	21	4.2	29	5.8
She cooked the **deLIciou**s food (not sour)	50	24	4.8	25	5	50	25	5	26	5.2
She cooked **A** delicious food (not two)	50	24	4.8	27	5.4	50	23	4.6	26	5.2
Total	**250**	**115**	**23**	**134**	**6.8**	**250**	**117**	**3.4**	**34**	**6.8**

Table 3 presents the sex production test for L2 learners'. The participants' comprised fifty males and fifty females. Each of these participants was made to produce the test items individually. Males overall performance 115 (23%) and females had appropriate use of 117 (23.4%). Inappropriate use by sex production was 134 (26.8%) for males and females respectively showing no significant difference for males and females production test.

Acoustic Analysis of L2 Learners Emphatic Stress Patterns

i.   SHE cooked a delicious food (not he)
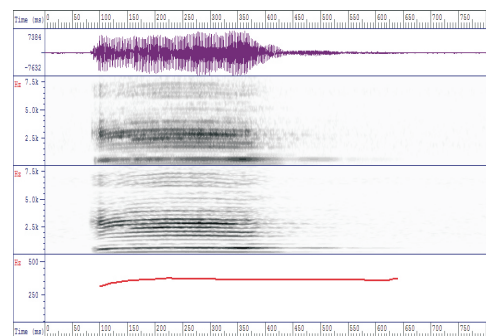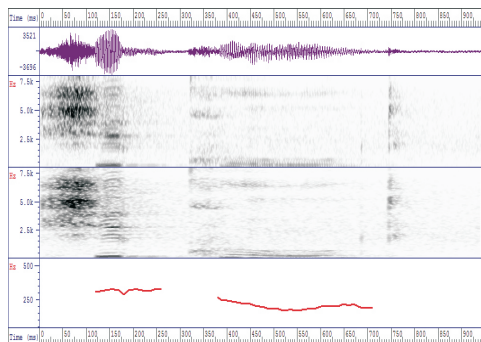
The focus of the above construction is 'SHE'. Though, naturally, a grammatical element is expected to be weakened in an English utterance but the focus of the sentence is on SHE Therefore, prominence is expected on the pitch track of L2 learners on the syllable /ʃi:/. However, no modulation was observed as expected on the focus item. This implies that L2 learners do not apply emphatic stress on the focus item in the sentence and this could affect meaning intention.
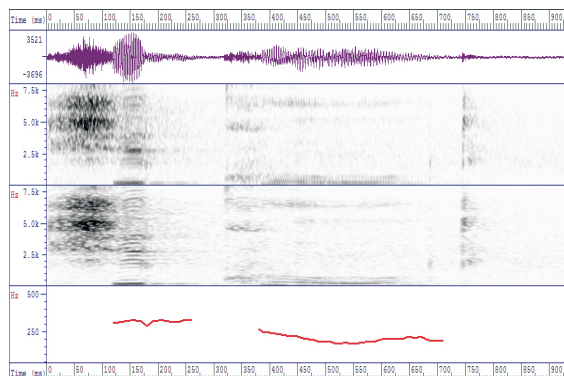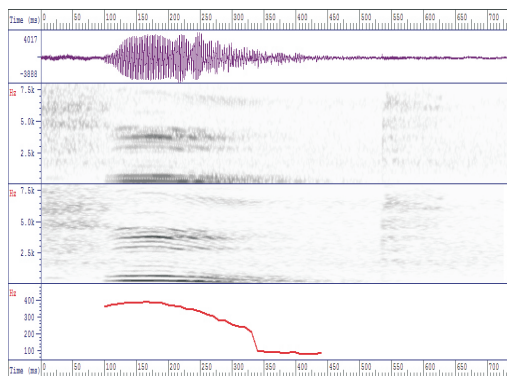
ii. She COOKed a delicious food (not fried)
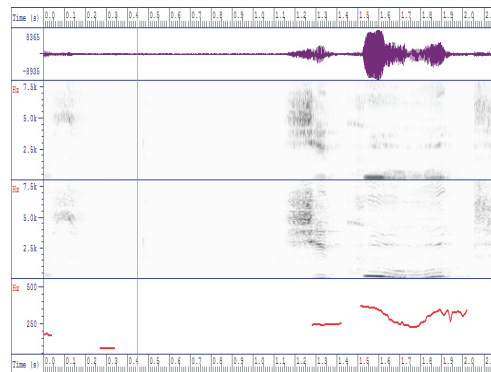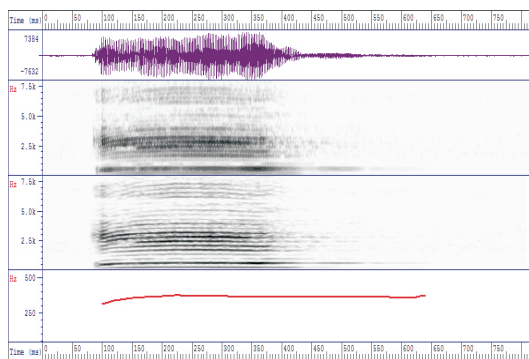
The focus of the above construction is COOKed. Therefore, prominence is expected on the pitch track of L2 learners. However, only a relative modulation is observed and not on the expected focus item. This implies that L2 learners do not apply emphatic stress on the focus item.

iii. She cooked a delicious FOOD (not snacks)

In sentence three, the emphasis is on 'FOOD'. Second language learners are therefore expected to make the syllable of 'food' more prominent than other syllables in the sentence. However, the L2 learners had a relative modulation as observed on the pitch track but not on the expected focus item. The pitch movement of L2 learners became flat on the focus item.

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iv. She cooked the deLIcious food (not sour) .
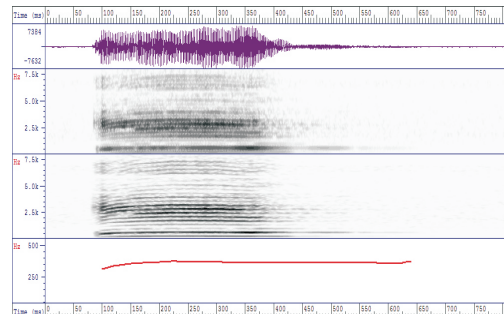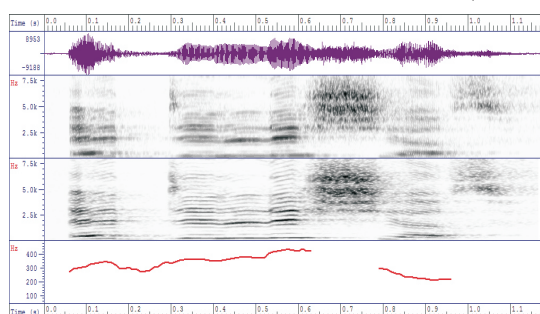
The word deLIcious is expected to get the pitch modulation in the above sentence being the focus of the sentence but the pitch track of L2 learner seems flattened on the focus item. The focus of the sentence was not given any prominence to show the focus of the sentence.

v. She cooked **A** delicious food (not two)
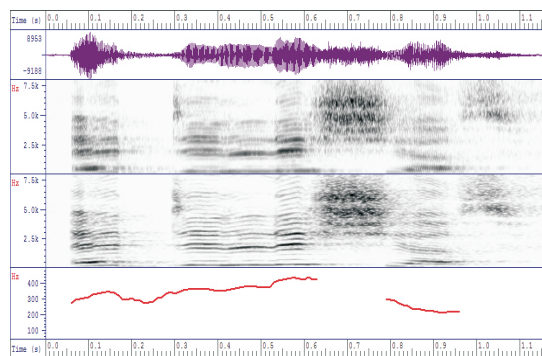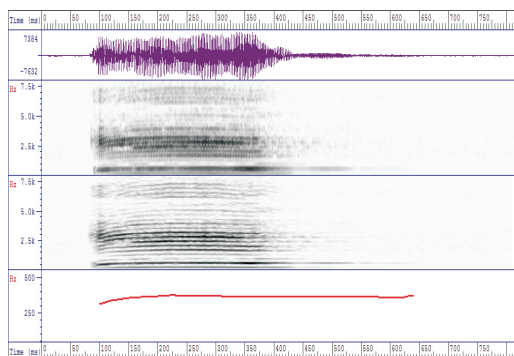
In Standard English, the syllable of a constituent word of an English utterance is expected to get prominence as displayed in the test items in order to convey some peculiar meaning on the emphatic word in an English sentence. Observation from this pitch track shows that the L2 learners applied pitch tone which have been confirmed by earlier linguists as common features in majority of Nigerian languages. This clearly demonstrates a transfer of L1 on L2, despite their level of training and drilling in speech use.

Results and Findings

i. Participants competence test showed that 432 L2 learners which make 86. 4% identified the accented syllable of the items appropriately while only 68 (13.6%) could not identify it rightly. The excellent performance reveals L2 learners are able to identify and interpret the focus item of

the emphatic stress on paper. For the production test, L2 learners had 232 (46.4%) appropriate use of emphatic stress out of 500 expected outcome while 268 (53.6%) had inappropriate use. From the sampled items, though the expected stress on the syllables of the emphatic word was written in capital letter in order to guide the participants' production, a less than an average use was confirmed despite the level of training and exposure to stress drills.

ii. The performance of males' and females' on the use of emphatic stress shows that L2 learner males' appropriate use was 115 (23%) while females had appropriate use of 117 (23.4%). Inappropriate use by sex production was 134 (26.8%) for males and females respectively showing no significant difference for males and females' production test.

iii. Competence results of the sampled L2 learners of English clearly showed ability to interpret the

stressed syllables of the emphatic words. This actually shows that L2 learners were able to internalise the rules as taught and read in books on emphatic stress pattern of English. Whereas, the production test was confirmed to show a less than average performance of 46.4% in overall appropriate use and performance. The reason for this may be that L2 learners are not native speakers of the language; the participants' are predominantly adults whose speech pathologies are matured and may not find it easy to articulate the syllables for excellent performance as discovered in the competence test. The indigenous nature of the source languages of the L2 learners which has been confirmed to be predominantly tonal as well may be part of the reasons why performance results fall below average.

Conclusion and Recommendations

Second language learners' competence and performance test and results show that L2 learners are able to identify and interpret the syllables of the emphatic

words on paper excellently but the production of syllables of the focus items of the emphatic words identified on paper did not measure up with the excellent performance discovered on paper. Meanwhile, as L2 learners, participants are expected to have some relative level of expertise to serve as model for Nigerian English speakers based on their exposure to speech training and drills in stress placement. Results further reconfirm the fact that Nigerian English is a peculiar variety of World Englishes that reflects its citizens' social cultural behaviours and attitudes even in the use of speech. Hence, non-native speakers should be abreast of this phonological phenomenon. Nigerian English speakers and especially L2 learners as used in this study should strive towards a good performance that is acceptable nationally and internationally. Since an excellent performance was confirmed in the competence test, it shows that L2 learners are abreast of the rules of emphatic stress but the utilisation of these internalised rules is still a challenge to them.   Second language learners and Nigerians are therefore advised to engage in constant drills in the use of stress by listening to native sources that are easily accessible from various cable networks in the present dispensation. The speech wave forms of L2 learners also show that majority of them did not apply modulation on the focus items as expected in Standard English to show the focus of the sentences. This therefore implies that the emphatic stress pattern of L2 learners tilts towards competence in written form than actual performance. This therefore implies that the performance of L2 learners could best be described as tilting towards communicative competence than linguistic competence. This is because an excellent performance was noticed on the written items tested while a less than average performance was confirmed for the oral production of the L2 learners.

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Consonants in English and Idoma Syllable Structure And Implications for Idoma Speakers of English

FESTUS O. OMALE & AZAN BABA JAMES (Ph.D)

Abstract

This study examines the syllable structure of the Idoma and English language. It attempts to identify the differences and similarities between the two languages. The area of consonant clusters especially at termination which poses articulatory problems to Idoma speakers of English has been identified. This has compelled Idoma speakers of English to seek redress to the situation by a way of insertion or deletion of a few phonemes in order to ease the pronunciation of words with clusters. However, these disparities do not completely alter the general network of the phonological pattern of second language. The findings in this research show that the languages do share some features, although they may in the linguistic sense not be related. Thus, as we observe in the case of English and Idoma, they both have the syllable as their unit of phonology. The findings also show that the wrong phonological realization of words of another language is to some extent a distinct measure of differences between one language and another. The implications of the findings in this research work clearly show how some features in the English syllable contrast with features of the Idoma syllable. This makes it difficult for the Idoma speaker of English to pronounce certain words in English

STRUCTURED PRACTITIONER NOTE

This study centres on the disparity between the syllable structure of Idoma and English, how this disparity affects utterances of the former, how the nature and structure of the English syllable structure is similar to or different from that of the Idoma language, and what problems the difference (s) pose to the Idoma speakers of English. All these and other questions will be addressed in this research. In other words, it aims at finding out the nature and structure of the syllables of two different languages and the implications for Idoma speakers of

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English. It is obvious that Idoma and English have structures that are identical; there are however, some structures that are present in one and lacking in the other. The implication is that the manner in which L2 learners pronounce L1 sounds is often different from the norms of L1. This study examines this issue through careful comparison of the syllable structure of the two languages and offers explanations for the mispronunciation observed in L2 learners. Research on L1 interference on Idoma speakers of English is not entirely is new phenomenon but the graphic representation to illustrate Idoma syllable using Cruttenden and Giegerich patterns adopted in this research is unique to this research.

INTRODUCTION

The term "language" originated from the Latin word *lingua* meaning "tongue". It is used in many senses. Language can simply be defined as the use of symbols and letters in combination for words and higher units of grammar. It includes, by extension, the use of body acts and extra-linguistic signs of various kinds to convey a number of messages Crystals (2008:265), summarizes that in his definition of language as "the concrete act of speaking, writing and signing". This process is shared between the speaker and the hearer. It is a rule-governed behaviour which operates at the level of sound, form and meaning. Kari (2015:151), points that "language is made of different components, such as phonology, morphology, syntax and semantics". In many instances according to him,

> …the components are found to interact with one another in interesting ways. It is impossible to talk about one component without making reference to one or more of the other components.

The definition presupposes that although written language as well as other means of language records, such as tape, disc and photographic images is communicative platforms, their utility will be inappropriate unless they have the potential of being transposed back into speech. The definition recognizes that the basis of language is speech, upon which other structures may be built. Although the sounds made by "lower animals" are certainly vocal and audible and many animals appear to be able to communicate a variety of notions to one another by means of sound, there exists a great difference between human vocal and

audible communication and that of the "lower animals". Human speech communication is not a mere system of arbitrary symbols but as earlier propounded by Robertson, employs a symbolic structure such that a sound is made to stand for something with which it has only a conventional relationship, Keith (1948:208-209) notes that it is the possession of this kind of language that separates us widely, one might say essentially, from the rest of the animals.

The foundation for social formation and operation is predicated on language: language is at the centre of human existence. It is one of the most important ways of expressing our views and feelings. It is vital to achieving our goals and ambitions. It is a source of artistic satisfaction and simple pleasure. Today, language is seen as one of the greatest things achieved by man in the history of the human race as a result of social necessity, which is man's need for communication with man. In any part of the world, for human beings to live in interdependent groups, the need for communication is a very powerful stimulus. Human communication is

achieved basically through words. Words are the blocks of any language. However, words as the building blocks of any language are meaningless unless they are conventionalised in terms of the sound patterns of a language. The vocal sounds of a language are accessible to almost everybody (except the deaf and the dumb). Once meaningful speech sounds are established, they act as a unifying possession of a whole speech community. Everybody who can use these symbols will be a member of the group; while those whose speech sounds are different will be regarded as "outsiders". Thus, language, which seems to something abstract, becomes a "concrete" property.

Therefore, we can speak of language, for instance the English language, as the native language of a certain speech community; and the Idoma language for example as a native language of another speech community. If natives of the latter speech community are prone to speak the language of the former speech community as cited above, such a speaker stands the risk of deviating from the rules and patterns of the second speech community and vice versa. It is usually not difficult to

decide, from the accent alone, the mother tongue of a Nigerian when he speaks English. He will display the features of his mother tongue.

THE NOTION OF INTERFERENCE

The notion of interference generally is not a new area of linguistic study. It is however, important to state from the outset that interference does not just spring up or come on its own. It usually occurs as result of bilingualism. It is in the light of this that Mackey (1960) states that

> bilingualism is a consequence of language in contact which deals with the direct or indirect influence of one language on the other

It can be inferred from the quotation above that each of the two languages has its own distinct phonological, lexical, grammatical and discourse rules. Each language therefore, constitutes a code of communication in the community of individuals who use it. Hence the direct or indirect influence of one language on the other in a contact situation results in interference, which is one of the implications of bilingualism. Language interference also arises when a learner transfers deep-rooted habits acquired in his mother tongue for the learning of the target L2, and this forms the basis of Weinriech's (1953: 23) conclusion that

> interference arises when a bilingual identifies a phoneme of the secondary system with the one in the primary and in reproducing it, subject it to the phonetic rules of the primary language

This refers to replacement of sounds in the target language with those in the first language on the basis of their similarities. O' Connor (1967:30) adds that

> interference occurs when some of the consonant and vowel sounds are referred to equivalents in English and the other languages

In other words, the tendency for the bilinguals to replace the sounds of L2 with L1 is apparent. In practice, there are so many variant pronunciations of English. No two speech communities speak exactly alike. The pronunciation of English varies in different geographical areas. Not even the pronunciation of General Received

Pronunciation that is the model of this research shows uniformity. Talking about second language phonology, Wenk (1986: 120) is of the view that…. w h e n t w o languages are disparate in terms of rhythmical patterning

> ....i.e. when the nature or relative patterns of the similar events are distinct, it may well be that native speakers of one language perceive and produce the other in ways closely related to the pattern of their first language.

Idoma and English serve well for the analysis of cross-linguistic influence at the rhythmical level because they are classified as syllable-timed and stress-timed respectively. Wenk uses the terms as 'trailer timed' and 'leader timed' to refer to syllable time and stress time in that order.

He stresses further that the speech rhythm of L1 would have the following influence on L2: delayed pitch, change in L2 learner's production, and inappropriate degree of acoustic energy on certain syllables.

THE IDOMA SYLLABLE

Since the basis of this research centres on the comparative study of Idoma and English syllable structure and the implications for mother tongue influence, it becomes expedient to expand the scope of this analysis around the Idoma syllable structure. Armstrong (1967) in a pyramidal chart propounds some dialects of the 'Idomoid' language group based on the genetic relations of these languages and showing percentages of probable cognation in the vocabulary as below.

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Pro-Idomoid

(Armstrong 1955)
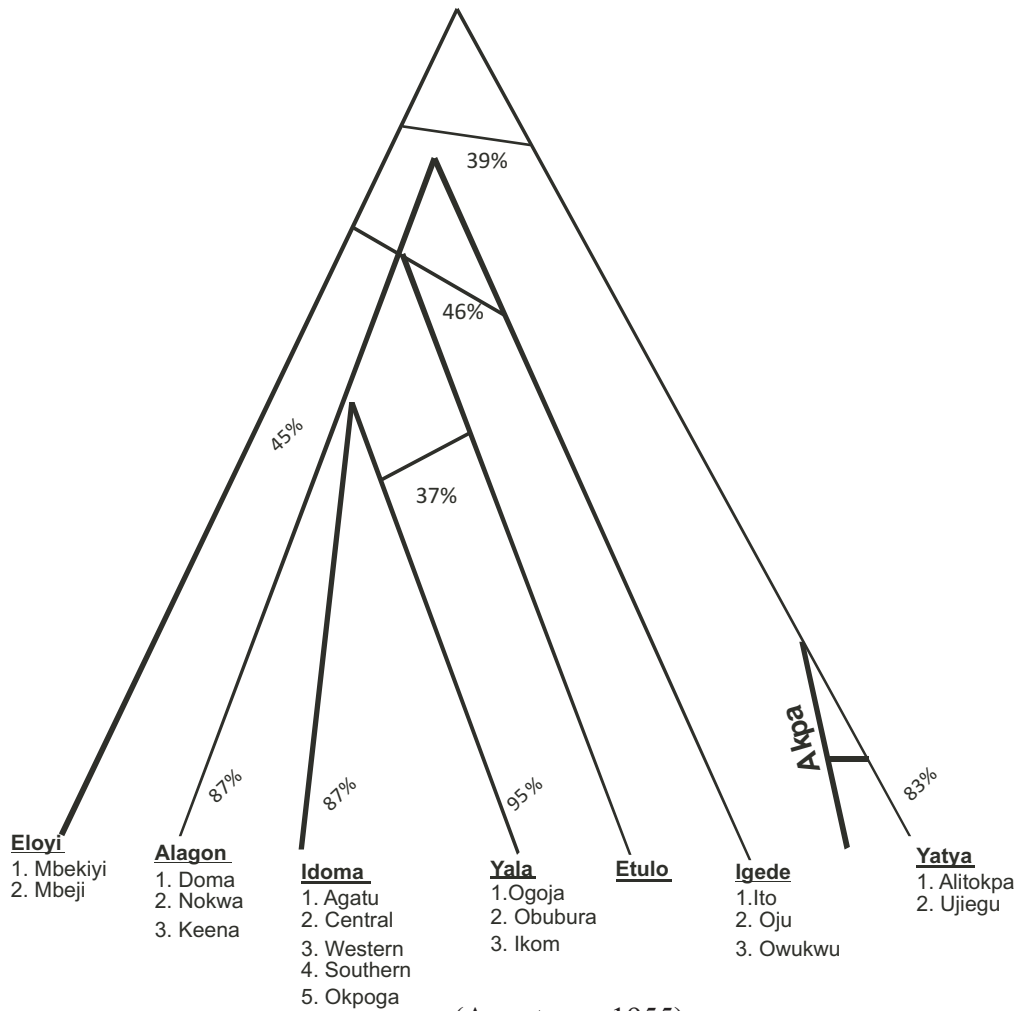
Speaking of Idoma dialect clusters, the Alagon, Central, Southern and Western dialects follow the general Kwa pattern that all nouns are vowel initial VC and all verbs are consonant initial CV: thus Igede, Akpa, Etulo and others. The Eloyi language has been added to this Idomoid group despite its elaborate noun class and concord system. The rest of the Idoma languages have little or no concord. Most of them have neutralized singular and plural distinction in almost all the

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nouns. It is pertinent to note at this juncture that an appreciable amount of work has been carried out on the Idoma language by different scholars. Notably among them are R.C. Abraham, R.G. Armstrong and S.O.O Amali. According to Armstrong (1985), "the first bit of writing in Idoma was in John Clark's "Specimen of Dialect" (1848) p 10-11. It was rooted in the Western Idoma dialect but was unmistakably Idoma. Ardener thinks that W.M Scott, a settler in Fernando Po from Doma country, whom Clark knew in 1841, was responsible for the short vocabulary of nine words. Armstrong is of the view that this was the first bit of written Idoma found anywhere in the world. Although the writing was impressionistic because it did not derive its inspiration from purely linguistic roots, it nevertheless remains the first recorded writing of the Idoma language.

The first substantial work on the Idoma language was printed in Koelle's "Polyglotta Africana" (1854), which lists about three hundred words of Yala Ogoja. Koelle was a good scholar but was neither a linguist nor a phonetician. This accounts for his obvious limitations. In 1854,

Samuel Ajayi Crowder, in company with Baikie on his voyage up the Benue to Garoua, collected a list of Idoma words on the pattern of Kolle's "Polyglotta Africana''; these were published in Crowder's journals of "Expedition up the Nigeria and Ishudda River" in 1854. Following the construction of the railway line through Idoma land by British administration in the early 1920s, a Methodist mission came into being, and Mr. Norcross, who was in charge of the mission, translated the Gospel of Mark and the Acts of the Apostles into the Igumale dialect of Idoma. Generally speaking, the input of Christian missionaries in the evolution of Nigerian languages and by extension, Idoma, as acknowledged by scholars, is monumental. Norcross' effort must be acknowledged as the first recognized work ever on any of the five principal dialects of Idoma. Despite his shortcomings based on linguistic principles, for instance, he adopted the Igbo orthographic convention of writing /ɜ/ as /e/, / ɘ/ = /o/, / / as /n/ at the time Idoma words were spelt on English pattern. Secondly, forms of words and morphemes were written as separate

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words without reference to the elaborate system of Idoma compounds. The Catholic mission upon establishing its presence in Idoma land preferred using phonetic symbols. Using a distinctive system to write the language in no time provoked a debate and controversy as to the ideal nature of Idoma orthography. In the same vein, the publication of Jude (a missionary) of a short description of Keana (or the Eastern Alagon dialect) of Idoma in the *Journal of Africana society* in 1923 did not receive widespread acceptability, owning to the fact that the orthography adopted lacked a linguistic foundation and the dialect under review was spoken around Lafia in far north eastern portion of the main Idoma heartland, which is situated south of River Benue.

The arrival of R.C Abraham in Idoma in 1935 as an Assistant Divisional Police Officer (DPO) was remarkable in this direction. The result of his work on Idoma provided a solid foundation for the advancement of Idoma language and literature, which R.G Armstrong developed through his numerous publications from the early 1950s. R.G.

Armstrong who came to Idoma land on a fellowship to study the language and culture of Idoma in 1950, further embarked on Idoma dictionary based on the Otukpo dialect, considered as the central dialect of Idoma.

Towards the end of the 1970s, the Methodist mission based in lka under the leadership of Rev. Hugh Mackay went further to study the Agatu dialect of Idoma and built on the work previously done by Colonel Dibble. In the period after 1953, Mr. Isaac Ochinyabo added to this movement by publishing a small Idoma newspaper called "Onyata". It must also be noted that the publication of the Idoma orthography authored by R.G. Armstrong in Manual III of the *Orthographies of Nigerian Languages* (1985) was a remarkable chapter in the evolution of Idoma language. Like many other sound units, the syllable is central to Idoma and indeed any other language, the way it is in English. However, differences exist between the syllable structures of both languages. First in English, a vowel is syllabic and can be preceded by one, two of even three consonants with the exception that /h/ cannot end a syllable

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and / / cannot begin a syllable. While it is true that /h/ cannot end a syllable in Idoma, / / can occur at the initial position of a syllable. An example is ' nma', "sorry".

As noted earlier, English language has a wide range of two consonant clusters and a number of three consonant clusters that can occur either in syllable initial or syllable final position or both. Sometimes we can have four consonant clusters in the syllable final- position, as is highlighted in Roach's linear model. These four consonant clusters can "present considerable articulatory difficulties …" (Jowitt 1991: 81). The structure of Idoma syllable on the other hand is simple. It can consist of a vowel alone V or consonant + vowel (CV) or a vowel proceeded by two consonants (C1C2V).

From the point of morphology, Idoma shows some levels of conformity with a good number of Nigerian languages, which informed the similarities noticed between Idoma syllable structure and those languages concerned. For instance, Nupe with the possible structures V, CV, C1C2V, Igbo with V, CV, C1C2V, Itsekiri with V, CV, C1C2V, Yoruba with V, CV,

C1C2V share similar syllable patterns with Idoma, due to absence of consonant clusters at the margin. Efik on the other hand with the possible structures V, CV, CVC, C1C2VC differs in this regard. No research on the syllable can claim to be thorough without extending investigation into the syllabification of polysyllabic words. This translates to saying that any well-formed polysyllabic word is a sequence of well- formed syllables or there can be no polysyllabic word in English that cannot be broken up into well formed syllables (Giegerich 168) However, the question arises as to what determines or governs the structure of syllable boundaries in polysyllabic words, which in Giegerich's opinion is notoriously difficult to judge by intuition. Moreover, the sonority-based phonetic theory cannot precisely answer the question as to where a syllable boundary is located. For instance, does the 'r' in "aroma" function as the coda of the first syllable or as the onset of the second syllable? In the same vein, does 'm' belong to the second syllable or the third? This probably offers us the following options: VC. V.C or V. CV. CV or V. CVC. V. Based on the established rule for the placement

of syllable boundaries which states that a single consonant between vowels is a syllable onset rather a coda of the proceeding syllable, V. CV. CV will be the most appropriate as showing syllable boundaries for the word "aroma. The issue of syllable boundaries in Idoma, however, is less complex since Idoma words are mostly monosyllabic or bisyllabic.

THE SYLLABLES OF ENGLISH AND IDOMA COMPARED

In discussing the syllable structure of two languages, it is necessary that we at their conventional orthographies and sound systems as it will enhance better appreciation of the topic.

The Sound System of English

The sound system of English language has forty-four phonemes comprised of twenty-four consonants and twenty vowels, O'Connor (1967: 8). Of the twenty vowels, twelve are referred to as pure vowels, while the remaining eight are diphthongs. Diphthongs are vowels for the production which the tongue glides from the position of one vowel to another. These sounds (vowels) are further subdivided into front, centre and back according to the shape of the lips and movement of the tongue at the point of articulation. / m/ /kw/ / w/, /ny/. In the same vein, the English consonant system adopts some sounds that are not found in Idoma. These include: /t̠ //d? //? / /ð/ /θ/.

THE ENGLISH AND IDOMA SYLLABLE: STRUCTURE AND PARTS

Largely speaking, the concept of the syllable has some degree of physiological reality. This is because those who are not privileged to undergo formal education can recognize the number of syllables in most words in their mother tongue. The number of syllables in a word can be determined by application of the sonority hierarchy theory as illustrated by Cruttenden contained in Gimson
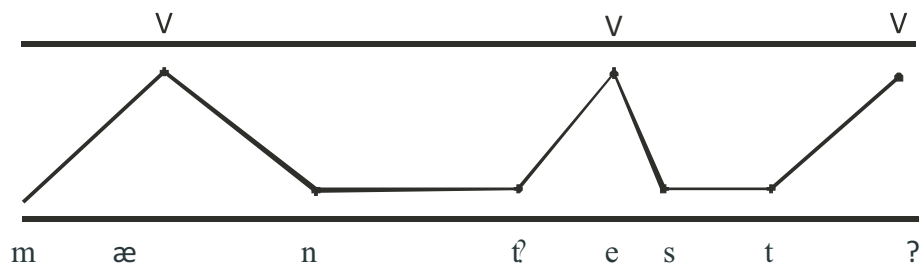
He says that the number of syllables in an utterance equate with the number of peaks of sonority. Uzoezie (1992:135-136) observes the complexity in the syllable and consolidates his view with the following sample structure of English syllables. As earlier stated, the English Syllable Structure has three parts, the onset, the peak and the coda. The peak and the coda are called the syllable core or rhyme. This is exemplified in the chart below

SYLLABLE

Rhyme

Onset   Peak   Coda

Onset	Peak	Coda
k	æ	t = cat
s	? ʊ	* = so
sp	i:	k = speak
*	? ʊ	* = oh
*	i	z = is
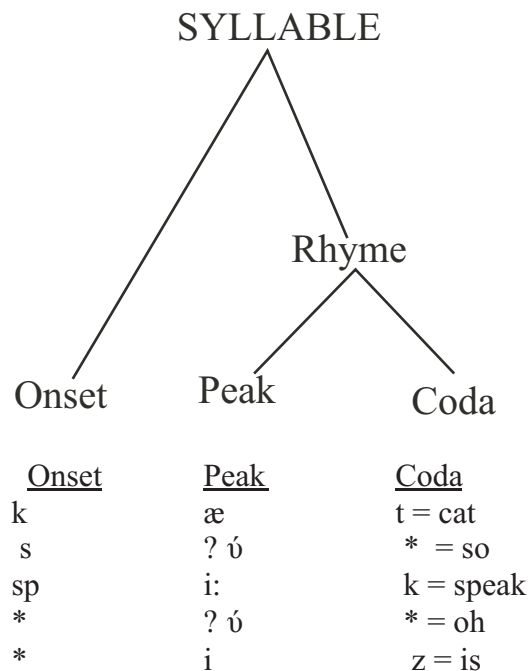
THE IDOMA SYLLABLE

A syllable is a unit of language which occurs in isolation in speech. It is usually bigger than a phoneme and smaller than a word. Like English, all vowels in Idoma are syllabic. That is to say that each vowel that constitutes the peak of sonority, which according to Cruttenden (1994) is the centre of a syllable. However, there is a special case of the velar consonant / / which also functions as a syllabic consonant in Idoma. It is essential to point out that the prominence theory of syllable is equally applicable to Idoma. In other

words, there are sounds in Idoma that enjoy relative loudness compared to

others. This is demonstrated in the words 'akele' (toad) in the chart below
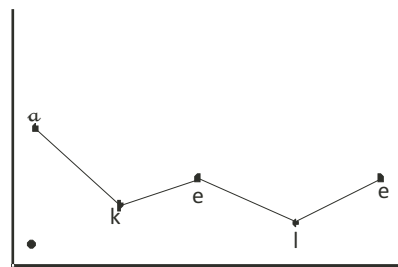
DIFERENCES BETWEEN THE SYLLABLE STRUCTURE OF IDOMA AND ENGLISH

There is no doubt that Idoma and English syllable structures share a great deal of similarities. For instance, both consider the vowel as a unit of a syllable. They also make use of syllabic consonants. However, some differences exist between the syllable structures of the two languages like the general feature of contrariness in both structures which shows that the Idoma syllable is generally devoid of consonant clusters, but this is not the case in English. The vowel or syllabic consonant (velar nasal) bears the tone and the number of vowels or syllabic nasals determine the number of syllables. The structure of English is very complex

compared to that of Idoma. This is demonstrated in the complete absence of syllable coda in the structure of the Idoma syllable. These differences are seen below.

Peak: In English syllable structure, diphthongs occurs at the peak, e.g. cow /kaʊ/, go /gəʊ/, why /wai/, which is not the case in Idoma. English has the following diphthongs and tripthongs. [əʊ] [ai] [aʊ] [ɔi] [ei] [iə] [eə] [uə] [aiə] [aʊə]

Zero Onset: The syllable of Idoma can begin with a vowel and syllabic consonant /ŋ/ while the English syllable begins with a vowel as English: arm /ɑ:m/, all /?:/, ball /b?:/ at /ɑ:t/, ill /i:l/, Idoma íré (play) ɛná (cow) m? (teach) ɛwu (dog)

Onset: Cases of consonant clusters abound in the English syllable. It is largely assumed that the Idoma syllable is devoid of consonant clusters at the onset; however, the cases of / m/ in   mna (sorry) and / y/   y? (go) can be considered as exceptions to this rule. Emenanyo argues in favour of this view. He gives an instance of the word   ma: the syllabic nasal /m/ in this word is articulated as a voiced bilabial nasal while / / is articulated as a voiced velar nasal. The two consonants are articulated at different places of articulation, and can be considered consonant clusters. Examples of consonant clusters in English include: still /stil/, swim /swim/, slab /slæb/ stream /stri:m/

Coda: The syllable structure of Idoma has no consonant after the peak, while the English syllable has the possibility of four consonants occurring at the end of the coda as in: sixth /siksθ/ and prompts /pr?mptz/.

PRESENTATION AND ANALYSIS OF DATA

In the analysis below, the first column stands for the British Received Pronunciation, which will be represented as RP for short. The second column is for our subjects' pronunciation, which will be tagged "ID Eng" to represent the rendition of our subjects. The following demonstrates the influence of the Idoma syllable on the respondents in their articulation of English words.

Over differentiation of Sounds (Epenthesis): Over -differentiation of sounds refers to the process that involves the inclusion of a vowel or a consonant medially in a word, where it is not required. This occurs to ease pronunciation, and is common in the spoken language of people like Idoma whose L1 lacks the type of syllabic structure which accommodates three consonants clusters (CCC) at the onset and four consonant (CCCC) at the terminal position for which English is known. Those vowels (epenthetic) are therefore adopted to dissolve those consonant clusters as exemplified in the following examples

Word	RP	ID Eng
apple	/æpl/	/aplu/
reason	/ri:zn/	/rizin/
investment	/investm nt/	/investment/

arrangement/   reind?**m**ent//areind?ment/

It is observed that the process of epenthensiation has a significant implication for the respondents, in the sense that the insertion of epenthetic vowels reduces final syllabic consonants as cited above, where all but 'investment' and 'arrangement' have final syllabic consonants removed.

Under- Differentiation of Sounds (Apocope): Another manner in which the respondents modify consonant clusters is by the process of un-differentiation (apocope). This involves the loss of one sound or more than one sound from the end of a word as in

Word	RP Eng	ID Eng
list	/list/	/lis/
passed	/pa:st	/pas/

The problem with consonant cluster at termination is really enough problems for the Idoma speakers of English because they are completely absent in his own syllable termination. To ease their burden in trying to pronounce all the clusters at the same time, vowel insertion becomes inevitable, or   alternatively they drop one or two of the sounds as in

Word	RP Eng	ID Eng
bent	/bent/	/ben/
fact	/fækt/	/fat/
eight	/eitθ/	/eit/

CONCLUSION

In conclusion, this research attempted the investigation of all the areas stipulated by its scope. However, it does not in any way claim to be exhaustive in its handling of the issues raised. This is because other issues like sociolinguistics and style which are relevant to the topic were not considered in this essay. It is however, the hope of these writers that this effort would have added a significant input to the study of cross-linguistic influence.

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An Optimality-Theoretic Analysis of Homorganic Nasal Assimilation in English

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Abstract

This paper analyzed homorganic nasal assimilation that takes place in the derivation of English negative adjectives via prefixation. Data were sourced from various literature on English morphology in particular, and some other materials in which examples of this paper's subject matter are cited while the analysis was couched within Optimality Theory. In consonance with the existing studies, this paper assumed that the prefix /in-/ is the underlying form from which all other forms are derived when attached to a root. When attached to a consonant-initial base adjective in particular, the alveolar nasal consonant /n/ of the prefix takes on the place of articulation feature of the adjective's initial consonant (obstruent); it changes to [m] before a labial consonant (e.g. [ʔmp?s?bl]), it becomes [ ] before a velar consonant (e.g. [i k?rekt]), and it remains as [n] before an alveolar consonant (e.g. [indel?bl]). As opposed to a rule-based approach in which multiple rules must be formulated and formalized to account for these systematic changes, the paper established that a single hierarchy of markedness and faithfulness constraints uniformly governs all cases of homorganic assimilation between a prefix's nasal and the following obstruent in the derivation of English negative adjectives. This hierarchy is given thus: SPREAD[place]-L, IDENT(nasal), IDENT(voice) >> *NT >> IDENT(place). Given this simple, straightforward and unified analysis, the paper, therefore, concluded that a constraint-based approach constitutes a better alternative as far as the analysis of the phenomenon under investigation is concerned.

Keywords: Homorganic nasal assimilation, negative adjectives, English, Optimality Theory

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Structured practitioners note

Homorganic nasal assimilation takes place in the derivation of English negative adjectives via prefixation. Extant literature posit that the prefix /in-/ is the underlying form from which all other forms are derived when attached to a root. This paper leverages on such existing assumptions to test how homorganic nasal assimilations is realized in select English words. Data were sourced from various literatures on English morphology in particular, and some other materials while the analysis was done using Optimality Theory. The study found that, when attached to a consonant-initial, base adjective in particular, the alveolar nasal consonant /n/ of the prefix takes on the place of articulation feature of the adjective's initial consonant (obstruent); it changes to [m] before a labial consonant (e.g. [ʔmp?s?bl]), it becomes [ ] before a velar consonant (e.g. [i k?rekt]), and it remains as [n] before an alveolar consonant (e.g. [indel?bl]).

1.   Introduction

Following Cruttenden (2008, p. 252), "In connected speech, English words exhibit variations of accentual pattern and changes of a phonemic or phonetic kind, involving assimilation and elision, especially at word boundaries." This natural phonetic and phonological tendency in the language is evident in the case of affixing prefixes to consonant-

initial adjectives to derive negative adjectives. In the course of the derivation, homorganic nasal assimilation takes place, as briefly exemplified in (1).

(1) a. in + possible impossible [ʔmp?s?bl]

   b. in + correct incorrect [i k?rekt]

   c. in + delible indelible [indel?bl]

One observes in (1) that the alveolar nasal consonant /n/ of the prefix /in-/ is slightly modified to take on the place of articulation (homorganic) feature of the adjectival stem's initial consonant; /n/ becomes [m] before a labial consonant, /n/ becomes [ ] before a velar consonant and /n/ remains as [n] before an alveolar consonant in (1a), (1b) and (1c), respectively.

The previous accounts of English homorganic nasal assimilation (e.g. Schane, 1973; Abiodun, 2010; Oyebade, 2018, among others) have been largely carried out within the derivational rule-based theoretical framework, namely Generative Phonology. As far as the rule-based framework is concerned, since three assimilatory processes are in operation in (1a), (1b) and (1c), three different phonological rules of homorganic nasal assimilation would have to be formulated and formalized in order to explain the

alternations involving the negative prefix in the data. This rule-based approach is complex than is necessary especially considering the implication it has for language pedagogy ? a simple grammar or analysis is easier to learn than a complex one. Within a constraint-based model in which rules have no place, however, a single constraint hierarchy would account for the data in (1) in a simple, straightforward and unified fashion. Hence, the present study becomes paramount. The core argument of this paper is that homorganic nasal assimilation in English can be better accounted for with the aid of constraints that are linguistically universal and violable rather than rules that are usually language specific and inviolate.

As a result of some observable shortcomings in the rule-based framework, particularly its failure to provide formal explanations for phonological conspiracy and the issues associated with rewrite rules, attention in nearly the past three decades has been shifted to a new orientation in linguistic theorizing that has arguably hitherto become the most influential model of theoretical analysis, particularly in

phonology. This framework, proposed by Alan Prince and Paul Smolensky in 1993, is known as Optimality Theory. The notion of phonological rule is completely abandoned in this theoretical enterprise, and importance is placed on constraints, a set of linguistically inherent principles that connect the properties of all the languages of the world. A major advantage that a constraint-based approach has over its rule-based counterpart is its synchronization of idiosyncratic linguistic features and language universals. While rules explain linguistic operations that are peculiar to a given language, constraints explore the points of convergence and divergence among all the languages of the world with respect to the operations.

Therefore, adopting a constraint-based model (Optimality Theory), this paper aims at analyzing the assimilatory process observed in the derivation of negative adjectives in English, specifically those that are derived when an affix is prepended to a consonant-initial adjective. The paper attempts to establish, in a more principled fashion, why the alveolar nasal undergoes a partial modification. As would be shown later in this work, multiple context-specific

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phonological rules are not necessary; rather, a single constraint hierarchy would do the job, *tout court.*

2. Assimilation

The various interrelated, but independent, activities or events involved in the production of speech sounds especially in connected speech are complex in that they require the relevant articulators to be manipulated in various ways. Interestingly, the articulatory gestures which initiate sounds in a sequence overlap in such a way that one sound tends to influence another in one way or the other. One major result of such articulatory effect is assimilation. Since assimilation is evident only when sounds are produced in connected speech, it is assumed to be both a phonetic and phonological concept ? phonetic because it involves articulation of sounds, and phonological because it takes place when sounds are combined.

Matthews (2007, p. 29) defines assimilation as a "sound change or process by which features of one element change to match those of another that precedes or follows." Along a similar line of thought, Dobrovolsky and Katamba (2011, p. 49)

assert that "assimilation always results from a sound becoming more like another nearby sound in terms of one or more of its phonetic characteristics." It could be deduced from these two related views that assimilation basically entails featural modification of a sound courtesy of the influence received from a neighbouring sound. If all the features of the target sound are changed to match those of the trigger sound, then the assimilation is total; but the process is partial if only some of its features are affected. Examples of partial and total assimilation in English are given in (2) and (3), respectively.

(2) Partial Assimilation

   a. bag + s   bags   [b? gz]
   b. pot + s   pots   [p?ts]
   c. bead + s   beads   [bi:dz]
   d. fork + s   forks   [f?:ks]

(3) Total Assimilation

   a. bad + boy bad boy   [b? bb??]
   b. send + mesend me   [senmmi:]

In (2), the plural suffix copies only the state of the glottis feature of the root's final consonant: if the consonant is voiced, the suffix is voiced; if the consonant is voiceless, the suffix is voiceless. In (3), the initial consonant of the second word conditions the final consonant of the first

word to become totally like itself. It should be stated, however, that while the instances in (2) are the norm in English, those in (3) are very rare, as they only occur in occasional, informal conversations.

Finally, Abiodun (2010), Osisanwo (2012), Oyebade (2018), among others, have claimed that the direction of sound modification with respect to assimilation could be either of two ways ? progressive (perseverative) or regressive (anticipatory). Assimilation is progressive when the identity of a phoneme changes due to the influence of a preceding phoneme (Abiodun, 2010, p. 49), whereas it is regressive when the succeeding phoneme constitutes the factor responsible for the change in the previous phoneme (Osisanwo, 2012, p. 178). Observe that the direction of assimilation in the examples given in (2) is progressive while that of (3) is regressive. There are various processes of assimilation, some of which include nasalization, labialization, palatalization, velarization, pharyngealization, and homorganic assimilation, the focus of the present study. Before venturing into the core of this paper, a brief discussion of the chosen theoretical framework is necessary, and this is taken up in the next section.

3.   Optimality Theory

Propounded by Prince and Smolensky (1993, 2004), Optimality Theory (OT, hereafter) came on board to address some of the theoretical issues associated with the rule-based Generative Phonology (GP) that was brought to the limelight in Chomsky and Halle's (1968) *The Sound Pattern of English* (SPE) and eventually became prominent in phonological research for many years, at least till the era of OT evolution. The chief of those issues was input-based 'rewrite rules', a central feature of SPE. According to McCarthy (2008, p. 1), "Rewrite rules can describe lots of phenomena, but they do a poor job of explaining how phonological systems fit together." Also, rewrite rules are so rigid and inviolate that any form which fails to comply with them would be termed as 'exception to the rule' or, in some circumstances, ill-formed. This rightly reveals the limited power of phonological rules themselves: they only capture the idiosyncratic features of a language at the expense of the core principles that cut across all languages. Furthermore, if multiple rules are required

in a given derivation, two questions are likely to readily come up. First, do the rules apply simultaneously or iteratively? In the tradition of SPE, which is popularly referred to as the Standard Generative Phonology in the literature, it is assumed that rules apply iteratively as emphasis is excessively placed on the notion of 'ordered rules'. This naturally leads to the second question. If rules apply sequentially, then, in what order? Rule ordering phenomenon eventually became a problem for the rule-based generative framework. See Oyebade (2018) for a detailed exposition on this issue.

Following from the foregoing, the need to circumvent the observable issue of rewrite rules was one of the motivations for the development of OT. McCarthy (2008, p. 6) says that "OT does not have rewrite rules or anything that resembles them." Rather, importance is placed on constraints ? specific restrictions or conditions which linguistic representations may satisfy or flout. In OT, constraints are assumed to be linguistically universal but violable, the only difference among languages conceals in the ranking of the same sets of constraints (Kager, 1999; McCarthy,

2002, 2007, 2008; Prince & Smolensky, 2004; Hameed & Abdurrahman, 2015; Oyebade, 2018, etc.). It is important to emphasize that the shift in phonological thought from rules to constraints has hitherto had a great deal of impact on phonological research in general.

Apart from the constraints (CON) component, OT machinery is controlled by two crucial functions or operators known as the generator (GEN) and the evaluator (EVAL). According to Archangeli (1999), GEN creates a set of candidates whose elements are expected to correspond in some way to the elements of an actual input while EVAL evaluates the candidate set against a given constraint hierarchy in order to select the candidate which fares better on the hierarchy than the rest. This candidate is termed as the 'optimal' candidate in optimality-theoretic parlance which in layman's terms is referred to as the 'actual output form' in a given language. Summarizing how analyses are carried out in OT, McCarthy (2002) writes:

> Candidate comparison is often shown in a *tableau*, where an optimal candidate is compared with one or more of its competitors

with respect to their performance on two or more constraints. A tableau therefore gives a perspicuous view of some of the constraints and rankings that are crucial in selecting a candidate as optimal (…). Constraints are given in domination order from left to right, and the rows contain the different candidates, one of which is optimal. The individual cells show the violation-marks (*) incurred by each candidate relative to each constraint. The optimal candidate is called out by the pointing hand. (p. 4)

In addition to the above elucidation, fatal violations are indicated in a tableau by placing an exclamation mark (!) immediately after an asterisk. A candidate incurs a fatal violation on a higher-ranked constraint and such candidate is at risk of being ruled out as a potential winner. All these OT conventions are consistently used in this paper, except the use of an arrow (in spirit of McCarthy (2008)) to replace the pointing hand for simplicity sake.

Having taken a cursory look at the internal workings of OT, the next section is devoted to the core of the paper, which is presentation and analysis of data within the given framework.

4. Methodology

Since the present study is qualitative in nature, it adopted the qualitative research methodology. The sets of data were generated from secondary source, namely the relevant literature in which English prefixation was treated or used as illustration to explain the operation of phonological processes and rules. Specifically, the majority of the data were randomly extracted from Abiodun (2010), Arokoyo (2017), and Oyebade (2018) with some form of adaptation; whereas a few others were sourced from the 9th edition of the *Oxford Advanced Learner's Dictionary*. It should be stated that the reference material equally served as a guide for providing the phonetic transcription of the data. However, in order to have an accurate phonetic representation of each item of the data, the researchers purposively selected two fluent speakers of English to pronounce the items, paying special attention to how the prefix's nasal consonant in particular was rendered. The data were grouped into three sets on the basis of the type of

homorganic assimilatory process in operation, and each set comprises 7 items. Thus, 21 items altogether were presented for analysis. Finally, the analysis of the data was carried out using the descriptive approach in the context of the chosen theoretical framework. It is crucial to emphasize that the analysis of the data and the findings derived from it were ultimately informed by the two subjects' verbal rendition of the data items.

5.   Data Presentation and Analysis

The English morphology is very rich in prefixation; it has many prefixes of diverse phonological structures and morpho-syntactic categories that are used in forming words in the language. Examples of prefixes in English are underlined in the following words: arise, devalue, offload, onlooker, cooperate, disobey, redeploy, disyllabic, subordinate, preordain, antichrist, antenatal, post-covid-19, quasi-adjective, multidimensional, monosyllabic, mislead, minimart, unloved, inheritance, intolerable, impatience, inappropriate, inconvenient, illogical, irrelevant, and so on. However, the only set that concerns this paper is one involving derivation of a set of words which Arokoyo (2017, p. 125)

refers to as *deadjectival adjectives*. According to her, deadjectival adjectives are those adjectives that are derived from other adjectives, and one of such kinds is termed as 'negative adjectives', which indicate a reversal of the values of the base adjectives. While there are many cases of negative adjectives in English, this paper focuses only on those that are derived when an affix is prepended to a consonant-initial adjective because it is such class that conditions homorganic nasal assimilation, the subject matter of the paper. In consonance with the previous studies, this paper assumes that the prefix /in-/ is the underlying form from which all other forms are derived when attached to a base adjective. Consider the data in (4).

(4) SET A (Assimilation to labial place: bilabial)

In + penetrable   [ʔmpenʔrʔbl]

In + perfect [ʔmpʔ:fʔkt]

In + potent   [ʔmpʔtʔnt]

In + pure   [ʔmpjʔʔ]

In + proper [ʔmprʔpʔ]

In + prudent   [ʔmpru:dnt]

In + balanced   [ʔmbʔ lʔnst]

SET B (Assimilation to coronal place: alveolar)

In + tolerable   [ʔntʔlʔrʔbl]

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In + terminable   [ʔnt?:mʔn?bl]

In + direct   [ʔnd?rekt]

In + discreet   [ʔndʔskri:t]

In + decisive   [ʔndʔsaʔsʔv]

In + domitable   [ʔnd?mʔʔ?bl]

In + digestible   [ʔnd?? est?bl]

 SET C (Assimilation to dorsal place: velar)

In + complete   [? k?mpli:t]

In + credible   [? kred?bl]

In + compatible   [? k?mp? t?bl]

In + competent   [? k?mpʔʔ?nt]

In + curable   [? kj??r?bl]

In + curious   [? kj??ri?s]

In + gracious   [? gre???s]

One could observe in (4) that the underlying alveolar nasal /n/ of the prefix changes to [m], remains as [n], and changes to [ ] before labials, alveolars and velars in SETS A, B and C, respectively. Before proceeding further, it should be borne in mind that there is a phonological contrast between the three nasals in the English phonology even though the contrast is neutralized in certain environments, as the data in (4) have shown. By virtue of minimal pairs, the contrast is evident in the following words: *neat* vs. *meat*, *teen* vs. *team*, *sin* vs. *sing*, and *brim* vs. *bring*. Proposing a

single constraint hierarchy for all cases of homorganic nasal assimilation observable in negative adjectives derivation in English is, therefore, the crux of this paper. The analysis is presented systematically as follows:

Considering the fact that the initial consonant (obstruent) of the base adjective spreads its place of articulation feature on the preceding nasal consonant of the prefix, a highly ranked markedness constraint, adapted from Sasa (2006), as cited in Sande, Ondondo and Rew (2019, p. 34), is implied. This constraint is defined in (5).

(5) SPREAD[F]-L: If a feature is associated with a segment on the right, the same feature is associated with an adjacent segment on the left.

This cover constraint is specifically defined as SPREAD[place]-L for the purpose of this study because the relevant feature here is place of articulation.

In conjunction with the markedness constraint in (5), two highly ranked faithfulness constraints governing the invariant nature of the nasal and voice specifications of the input and output corresponding segments are also necessary for the analysis. Adapted from

Kager (1999), these constraints are defined in (6) and (7), respectively.

(6) IDENTITY-IO(nasal): Corresponding input and output segments must be identical in terms of nasality. This is abbreviated as IDENT(nasal).

(7) IDENTITY-IO(voice): Corresponding input and output segments must be identical in terms of voicing. This is abbreviated as IDENT(voice).

There are two other constraints that are also relevant to the present analysis but which do not ultimately determine the winning (optimal) candidate, that is, the well-formed output with respect to the surface realization of the nasal consonant of the prefix /in-/. Consider the definitions of these constraints in (8) and (9).

(8) *NT: Assign one violation mark for every sequence of a nasal consonant followed by a voiceless obstruent (Pater, 1999, as cited in McCarthy (2008, p. 229)).

(9) IDENTITY-IO(place): Corresponding input and output segments must be identical in terms of place of articulation. This is abbreviated as IDENT(place).

The markedness constraint in (8) imposes a restriction on the sequence of a

nasal consonant and a following obstruent within a word. Since nasals are voiced by default, they are naturally expected to be succeeded by voiced obstruents. With respect to the phonological phenomenon under consideration, although there are instances where the prefix's nasal is followed by a voiced obstruent (e.g. [ʔmb? l?nst]), there are also instances where it is followed by a voiceless obstruent (e.g. [ʔht?l?r?bl]). In fact, there is an abundance of independent evidence of a nasal consonant being succeeded by a voiceless obstruent in English: pa<u>nt</u>, la<u>mp</u>, tha<u>nk</u>, wi<u>nt</u>er, bu<u>mp</u>er, ba<u>nk</u>er, etc. This implies that *NT is lowly ranked in the grammar of English. The faithfulness constraint in (9) is also lowly ranked because the prefix's nasal consonant is slightly modified in the output with respect to its cavity feature even though the constraint requires such feature to be preserved by the input and output corresponding segments.

The interaction of the markedness constraints ? SPREAD[place]-L and *NT ? and the faithfulness constraints ? IDENT(nasal), IDENT(voice), and IDENT(place) ? defined above produces a hierarchy that uniformly governs all cases

of homorganic assimilation between a prefix's nasal and the following obstruent in the derivation of English negative adjectives. Consider the proposed hierarchy in (10).

(10) SPREAD[place]-L, IDENT(nasal), IDENT(voice) >> *NT >> IDENT(place)

Given the hierarchy in (10), notice should be taken that there is no mutual ranking among the first three constraints. This is because none of the optimal candidates violates them, as would be shown shortly. However, they are all ranked higher than the last two constraints because while some optimal candidates violate *NT and

some satisfy it, all the optimal candidates violate IDENT(place). Nevertheless, such inevitable violations are inconsequential, as would be shown shortly. The application of the ranking in (10) is portrayed in each of the following tableaux. Note that only four representatives of the data presented in (4) are selected randomly for analysis below. Since the proposed hierarchy given in (10) can also successfully account for the other items, there is no point in analyzing all of them. This is to guard against repetition of claims or findings.

Tableau 1: Analysis of /in + pj??/ ☞[ɪmpj??]

/in +pj??/	SPREAD [place]-L	IDENT(nasal)	IDENT(voice)	IDENT(place)
a. ʔmpj??				*
b. ʔnpj??	*!			
c. ʔnbj??	*!			
d. ʔppj??		*!	☀	*
e. ʔmbj??			*!	*

Given Tableau 1, candidate (a) is the optimal candidate as indicated by the arrow. It wins because it is more harmonic to the hierarchy than its competitors by satisfying all the three undominated

constraints, notwithstanding its violations of the last two constraints. This justifies OT's tenet which says that constraint violation is permitted only that it must be minimal (Oyebade, 2018). The two

constraints violated by candidate (a) are lowly ranked in the hierarchy; hence, any violations incurred on them would be minimal. In particular, a sequence of a nasal consonant and a voiceless obstruent and a change of place of articulation of the prefix's nasal which *NT and IDENT(place) ban respectively are so trivial that they could not prevent the candidate from winning. What is most important is for the base adjective's initial consonant to spread its cavity (place) feature on the preceding prefix's nasal (as controlled by SPREAD[place]-L) and for the input and output corresponding segments to be identical in terms of nasality (as demanded by IDENT(nasal)) and voicing (as required by IDENT(voice)).

The other four candidates, on the other hand, lose out for various reasons. Candidates (b) and (c) fatally violate SPREAD[place]-L for not allowing the base adjective's initial consonant to spread its place feature on the preceding prefix's nasal consonant. As established in the review of OT in Section 3, fatal violations immediately put a candidate at risk of being ruled out as a potential winner. This is the case with (b) and (c), thus, considering their performance further on the hierarchy is irrelevant. Candidates (d) and (e) also incur fatal violations on IDENT(nasal) and IDENT(voice) for changing the prefix's nasal /n/ to a non-nasal segment [p] and changing the base adjective's voiceless obstruent /p/ to its voiced counterpart [b], respectively.

Tableau 2: Analysis of /in + bʔlʔnst/   ʔmbʔlʔnst]

/in + bʔlʔnst/	SPREAD[place]-L	IDENT (nasal)	IDENT (voice)	*NT	IDENT (place)
a. ʔnbʔlʔnst	*!			*	
b. ʔ bæelʔnst	*!			*	*
c. ʔmbʔlʔnst				*	*
d. ʔbbʔlʔnst		*!	*	*	*
e. ʔmpʔlʔnst			*!	**	*

Candidates (a) and (b) in Tableau 2 incur fatal violations on SPREAD[place]-L for not entertaining homorganic assimilation

between the prefix's nasal consonant and the initial obstruent of the base adjective. If compared with the remaining three

candidates with respect to SPREAD[place]-L, they are knocked out of contention because of the fatal violations incurred by them. Thus, there is no point in evaluating their performance on the remaining four constraints. Since candidates (c), (d), and (e) obey SPREAD[place]-L, their contest proceeds on the next highly ranked constraint, which is IDENT(nasal). While (c) and (e) satisfy the constraint, (d) severely violates it by allowing the input and output corresponding prefix's consonant to be non-identical in relation to nasality. In particular, the input segment in question is nasal (/n/) while the corresponding output segment is oral ([b]). Observe also that the candidate fares poorly on the remaining three constraints in the hierarchy. For this reason, it is knocked out of contention. Thus, only candidates (c) and (e) are left in the competition. Further assessment of their performance is done on IDENT(voice) since they both satisfy the

first two undominated constraints. While (c) obeys IDENT(voice) by ensuring that the input and output corresponding segments are identical with respect to voicing, (e) resorts to changing the base adjective's initial consonant /b/ to its voiceless counterpart [p], hence, a fatal violation of IDENT(voice).

By and large, candidate (c) is the winner, that is, the actual output form of the input /in + b? l?nst/. Note that the winner is not impeccable itself as it performs poorly on *NT and IDENT(place) by allowing a sequence of a nasal consonant followed by a voiceless obstruent ? *nt* ? and changing the place specification of the prefix's nasal consonant in the output, respectively. Based on the fact that these two constraints are lowly ranked in the given hierarchy, violating them is inconsequential to the outcome of the assessment of the competing candidates.

Tableau 3: Analysis of /in + t?l?r?bl/   [?nt?l?r?bl]

/in + t?l?r?bl/	SPREAD [place]-L	IDENT(nasal)	IDENT (voice)	*NT	IDENT (place)
a. ?mt?l?r?bl	*!			*	*
b. ?nd?l?r?bl			*!		
c. ?nt?l?r?bl				*	

In Tableau 3, three candidates are compared against the given hierarchy. The first candidate loses out for violating the first higher-ranking markedness constraint. Because the next two candidates satisfy both SPREAD[place]-L and IDENT(nasal), their performance is evaluated on the next constraint, which is IDENT(voice). In an attempt to satisfy *NT, candidate (b) changes the initial obstruent /t/ of the base adjective /t?l?r?bl/ to its voiced counterpart [d] in the output. This move automatically leads to a fatal violation of IDENT(voice), a faithfulness constraint which requires input and output

corresponding segments to be invariant in terms of voicing. Thus, it loses to the last candidate, which is chosen by EVAL as the observable output on the basis of the given input. Notice that the winner ensures a satisfaction of IDENT(voice) even at the expense of violating *NT. This entrenches one of OT's tenets which stipulates that constraints are intrinsically in conflict, as satisfaction of one constraint implies a violation of another (Kager, 1999). Conflict is resolved by ranking, hence, the domination of IDENT(voice) over *NT in the hierarchy.

Tableau 4: Analysis of /in + gre???s/   ?[gre???s]

/in + gre???s/	SPREAD [place]-L	IDENT (nasal)	IDENT (voice)	*NT	IDENT (place)
a. ʔmgre???s	*!				*
b. ʔ gre???s					*
c. ʔngre???s	*!				
d. ʔggre???s		*!			*
e. ʔ reʔ??s		*!			*

Out of the five candidates submitted for competition in Tableau 4, only the second one wins simply because it is the most harmonic candidate with respect to the given ranking. The third candidate satisfies all the three faithfulness constraints in the hierarchy by not

tampering with the input segments in the surface realization. However, such deliberate choice constitutes a serious offence as far as the markedness constraint SPREAD[place]-L is concerned ? it demands that the initial segment of the base adjective spread its place feature to

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the leftward segment, that is, the nasal coda of the prefix. For this reason, it loses to candidate (b). Similarly, candidate (a) changes the underlying /n/ of the prefix to [m] in its surface form, forcing the input-output corresponding segments to be non-identical in their place of articulation. Thus, in addition to flouting the faithfulness constraint IDENT(place), it severely infracts SPREAD[place]-L because the [m] of the prefix does not share the same place of articulation with the [g] of the base adjective. This fatal violation costs the candidate the chance of winning. In their own case, candidates (d) and (e) lose to candidate (b) on IDENT(nasal), albeit in different manners. For candidate (d), the best way to satisfy SPREAD[place]-L vacuously is by converting the prefix's nasal /n/ to its oral counterpart [g], hence, a severe violation of IDENT(nasal). To achieve the same purpose, candidate (e) chooses to convert the base adjective's initial oral consonant /g/ to its nasal counterpart [ ], also gratuitously leading to a serious violation of IDENT(nasal).

From the foregoing analyses presented in the four tableaux, one could deduce that the ultimate requirement of well-formedness as far as the surface realization of the prefix's nasal is concerned is to satisfy the markedness constraint SPREAD[place]-L, which requires the prefix's nasal to be homorganic with the onset of the base adjective. Of course, this comes at a cost; it implies a violation of the faithfulness constraint IDENT(place), which demands that input-output corresponding segments be invariant in their place specification. This grammatical tension between SPREAD[place]-L and IDENT(place) is characteristic of OT's constraints component. Insofar as no grammar can possibly have all of its words satisfy all phonological constraints, "the inevitable tension is resolved in each language by assigning particular rankings to the conflicting constraints" (Pulleyblank, 1997, p. 101). Thus, this motivated the need to rank SPREAD[place]-L above IDENT(place). Interestingly, the ranking SPREAD[place]-L >> IDENT(place) typifies an OT-based grammar: while faithfulness constraints forbid change, markedness constraints require it to achieve well-formedness. Most crucially, this broad ranking, which has been narrowed down as SPREAD [place]-L,

IDENT(nasal), IDENT(voice) >> *NT >> IDENT(place), is the grammatical mechanism governing the pattern of homorganic assimilation between a prefix's nasal coda and the base adjective's oral onset.

6.   Conclusion

This paper has carried out a constraint-based analysis of homorganic nasal assimilation that is observable in the systematic derivation of English negative adjectives via prefixation. It has demonstrated that assimilation is generally an instantiation of feature spreading to achieve harmony or featural identity between at least two underlyingly distinct segments. It was stated in the analysis that the alveolar nasal consonant /n/ of the prefix /in-/ assimilates to the place of articulation of the base adjective's initial consonant (obstruent); it changes to [m] before a labial consonant (e.g. [ʔmpʔsʔbl]), it becomes [ ] before a velar consonant (e.g. [i kʔrekt]), and it remains as [n] before an alveolar consonant (e.g. [indelʔbl]). As opposed to a rule-based approach in which multiple rules must be formulated and formalized to account for the changes, the paper established that a single hierarchy of markedness and faithfulness constraints, as demonstrated in the analyses presented in the four tableaux, uniformly governs all cases of homorganic assimilation between a prefix's nasal and the following obstruent: SPREAD[place]-L, IDENT(nasal), IDENT(voice) >> *NT >> IDENT(place). Given this simple, straightforward and unified analysis, this paper hereby concludes that a constraint-based approach constitutes a better alternative with respect to the analysis of the phenomenon under investigation.

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A Phonological Study of the Perception of Stress Placement by Tarok Speakers of English

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Abstract

This study investigates aspects of the prosody - stress in the bid to uncover how it is perceived amongst Tarok speakers of English in plateau State. Through a survey, the study employs contrastive analysis to purposively investigate a selected group of Tarok undergraduate students of the University of Jos. The students were selected from the Department of English, Mass communication, Accounting and Management respectively. They were individually administered an oral test from selected English words in an office one after another. The oral tests were adopted from Omachonu's text on *phonology* where students are asked to read selected English words, which were recorded for use in the analyses. The study found out that most Tarok speakers of English use stress but with significant difficulty in disyllabic nouns where stress is placed on second syllables. Their stresses on disyllabic verbs are fundamentally on the second syllable though with unfamiliar exceptions. The study also discovered that Tarok speakers of English place their stress on the last syllables of trisyllabic verbs instead of the antepenultimate. Stress in four syllable nouns and verbs are conventionally on the antepenultimate syllables except for rare cases where the stress is shifted to the penultimate syllables. In this study, it was found that stress is rather shifted to the antepenultimate and other syllables. They are therefore divergent and inconsistent in their pronunciation of trisyllabic nouns; prefixes and suffixes and compound words. The study concluded that Tarok speakers of English generally have challenges in the prosodies as second language learners of the English Language.

Keywords: Phonology, Stress Perception, and Tarok Language

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Structured practitioners note

One of the aspects of prosody is stress placement, which poses as a challenge to many second language learners (L2) of English. This study investigates a selected group of Tarok undergraduate students of the University of Jos to discover how they perceive and place stress on English words. The study found that Tarok speakers of English place stress on the last syllables of trisyllabic verbs instead of the antepenultimate. Stress in four syllable nouns and verbs are conventionally on the antepenultimate syllables except for rare cases where the stress is shifted to the penultimate syllables. The study concludes that Tarok speakers of English generally have challenges in the prosodies as second language learners of the English Language.

1.1   INTRODUCTION

The English language as a second language (L2) is often learned after the native language has been acquired and as a language learned outside its natural setting. This makes learners of English (L2 Speakers) incur many linguistic problems especially in the area of phonology. Onose (2010:48) in his study of the *Supra-segmental in the spoken English of Nigerians* notes that "a common word that is heard about learning English by Nigerians is the word interference". He adds that the sound system of English is often highlighted in contrast with those of the local languages. The

absence of equivalence between the local languages and English in the pattern of sounds stress, syllable structure and intonation might lead to interference as regards second learners of English especially in the supra-segmental which is the focus of this study. One of the general reasons for this problem is that most comments on English learning begin from the level of the individual sound and most academic programmes on phonology begin with the segmental and probably gets to the domain of stress. This and many more are the problems of the second language learners of English.

2. REVIEW OF LITERATURE

2.1 Stress

Stress is a suprasegmental feature of the study of speech or phonology. Ballard characterises stress as 'the means by which we give one syllable greater prominence than another' (2001:237). Stress can be considered an inherent of syllables in individual words or string of words. 'It is usually explained in terms of production and prominence; how one syllable is given a greater articulatory energy, with a corresponding greater perception than other syllables; the production of stressed syllables in English can be phonetically explained in terms of a stronger burst in

initiating energy – a more powerful contraction of the chest muscles – than unstressed syllables' (Giegerich1992: 179). O 'Connor in his discussion on "word group and stress" describes stress as syllables of words 'with greater force, with greater effort, than the others' (1980:90).

Giegerich uses the word "stress" as the "prominence of syllables in different degrees”. Stress according to him is either primary or secondary. Primary stress (which is the main stress) has greater prominence while Secondary stress is weaker than the main stress but stronger than that of an unstressed syllable. Giegerich affirms that English is a stressed language where all lexical words have stressed syllables and where more than one syllable bears stress, one has the stress and others subordinated. He establishes that syllables in English that are stressed are produced with 'stronger burst in initiatory energy'. Here, there is a more powerful contraction of the chest muscles than the unstressed syllables. Stress is therefore characterised by greater loudness, increased duration and change of pitch.

Cruttenden (2001) on his part, uses the word "accent" in his discussion of stress in English. He explains that.
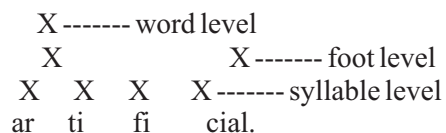
It has sometimes been used as simply equivalent to loudness, Sometimes as meaning made prominent by means other than pitch (i.e. by loudness or length), and sometimes as referring to syllables in words in the lexical and meaning something like having the potential for accent on utterance (24).

He uses the term "accent" as a synonym for "stress" in reference to the syllables which stand out above others either in the individual words or in longer utterances (24-25). He says that the accentual pattern of English words is fixed where the English main accent always falls on the particular syllables of any given word but free because the main accent is tied to any particular point in the chain of syllables constituting a word. He gives examples with polish where accent is to the penultimate syllable. First syllable in such words as "finish", "answers", "afterwards" have their accent on the second syllable, third or later in articulation palatalisation and so on.

Different phoneticians have used different notation systems to represent word stress. It can be said that some notations are of a more phonological nature while others are phonetically based. Giegerich (1992) uses a complex notation system which combines the linear representation in segments and

dimensions which constitute the bottom level of a hierarchy of phonological units. His idea is a notation that expresses prominence notations within phonological structures. This is to say in a phonological unit, one is stronger or more prominent than the other.

Giegerich gives a vivid description of the concept of stress using branching structure. This metrical structure shows the difference that exists in the stress patterns of words and utterances. Metrical phonology as noted by Adesina (2010:44) "was a reaction to and an offshoot of generative phonology pioneered by Liberman (1975) and extended by Liberman and prince (1977). The concept discarded the numbering of stress levels and indefinite lowering of syllables found in mainstream generative phonology. Adesina says instead, stress is defined on a tree structure in which nodes divide (only binary) into S (strong) and W (weak) branches this concept uses the 'foot', the syllable, more and the metrical grid which shows the relative prominence of stress of nodes. The rhythmic structure of "artificial according to such a grid is shown below:

```
        X ------- word level
     X                 X ------- foot level
   X   X   X     X ------- syllable level
  ar   ti   fi    cial.
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From   the example above, the lowest x represents the syllable level; the middle row shows the foot level, while the third and highest row represents the word level. The metrical grid shows the height of the grid columns which corresponds to the degree of prominence. This means that the topmost x is the most prominent syllable. Stress is inarguably one of the most difficult aspects of the prosodies to second language learners. This view is affirmed by Banjo, that the appropriate use of the suprasegmental features of stress and intonation in English constitute the final hurdle "which many speakers of English "never manage to cross" (Jowitt 2002: 11). This is because every English word has a level of stress assigned to each of its syllables in a systematic way, thereby giving the words fixed pronunciation patterns. Most, if not all, Nigerian languages like many others around the world such as Chinese and Thai are tonal, and this can adversely affect correct English stress placement for the speakers of those languages.

2.2 Factors of prominence

The "prominence" Theory has it that syllables may be distinguished in terms of their peaks and valleys of sonority. The peak shows where the sounds emanate most audibly, while the valleys designate the areas of comparatively less audible sound. Since stressed syllables are seen as more prominent than unstressed

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syllables – conformity to the sonority theory, the concept has been analysed using certain phonological factors which differ from one phonologists to the other. Cruttenden (2001:236-237) identities three basic factors of prominence namely: "pitch change" "loudness" "quantity and quality". Similarly, Roach (1983) identifies four different factors which could make a syllable prominent. These factors are loudness-where stressed syllables are perceived to be louder in volume than the unstressed syllables, length-where stressed syllables are also perceived to have greater length than the unstressed ones, Pitch-which is considered the greatest factor in making stressed syllables prominent than the unstressed and quality which provides that a stressed syllable is usually perceived to have a vowel whose quality differs from other neighbouring vowels.

There is no uniformity in the perception of loudness, pitch variation in compound words, multisyllabic words and words in connected speech as against words in isolation as a result of the above. Different levels of stress have been adopted by different scholars to account for the varying perception of prominent syllables. Cruttenden (2001:237-238) recognises four degrees of prominence in English namely: "primary accent", "secondary accent" "a minor prominence", and a "non-prominent syllable" containing no pitch prominence and one of the reduced vowel /i, u, ?/.

2.3 Stress prediction

The prediction of stress is one of the most difficult aspects of English for second learners. This is why different phonologists suggest various "rules" for stress placement. Roach (1983:75) confirms this as saying: ".... English is not one of those languages where word stress can be decided simply in relation to the syllable of the word, as can be done in French (where the last syllable is usually stressed), polish (where the syllable before the last- the penultimate syllable is Stressed) or Czech (where the first syllable is stressed).

Considering the fact that English words normally have its stress pattern on notable syllables, a non-native speaker of English finds it so difficult to predict the stress patterns of words in English thereby misplacing the pattern of stress. Roach (1983:76) therefore proposes some criteria to account for the placement of stress. These rules were summarised using the "morphological structure of words"

which has to do with the shape of the word-morphologically simple or complex in terms of the number of affixes or a compound word. Here, roots receive stress while affixes do not. For example, *fullness* has its stress on the first syllable-[1] *fullness.* Another criterion used by Roach is the "grammatical category of words" where the class of a word indicates its stress pattern. Bi-syllabic nouns for example are traditionally stressed on the first syllable while verbs are stressed on the second. For words used as either nouns or verbs for example, [1]convert-con [1]vert, the nouns are stressed on the first syllable while the verbs are stressed on the second. The number of syllables in the word" is the next criteria suggested by Roach. In this case, stress can easily be predicted in words with two or three syllables than it is with multisyllabic words. In *convert*, *detain* which have two syllables, stress will either be on the first or second syllables unlike in complex words which requires a combination of different criteria. The last criteria suggested by Roach is "the phonological structures of the syllables" which is said to consists of several rules which usually apply simultaneously. In this case, many syllables are said to receive primary stress. For example, the word degree has its stress on the last syllable which has the vowel /i:/. Other rules suggested by other scholars are the stress Retraction Rule. On the whole, the native speaker of English predicts stress on English words using mere intuition considering the many difficult rules for the prediction of stress.

A more related research is the one done by Onose, on "The Supra-segmentals in the Spoken English of Nigerians". About 250 undergraduate students of various academic disciplines and linguistic backgrounds in Delta State University where tested on a passage to determine their mastery of s   tress. Five sentences were used in the area of suprasegmentals. The research evaluates that their performance and shows a lack of knowledge of the working of the supra-segmentals. It corroborates Banjo's (1979) indictment that "the appropriate use of English stress and intonation is the final hurdle which the vast majority of speakers of English as a second language never manage to cross. Onose, suggests that this anomaly can be eradicated. the study enjoined L2 Users of English to utilize various communication gadgets from the

western world to make the Standard English available to L2 users in all its freshness and flavours.

Gwom (2015) wrote on 'Mother tongue interference' of Berom Students. The work examines that 'when two languages come in contact, there is the tendency for the transfer of sounds from one language into the other'. It acknowledges that transfer of sounds by most Nigerian users and learners of English is due to the fact that some sounds that exist in English are not found in most Nigerian languages. The researcher conducted an oral test to fifty Berom students involving the pronunciation of minimal pairs of vowels and consonants, stress, syllable structure and intonation. The study discovers that Berom is a tonal language like most Niger Congo languages where tone determines the grammatical features or the lexical meaning of words. The Berom students therefore, substitute the sounds of English for those that are near equivalent to their native language. The students are also unable to apply the rules of stress on word classes as consonant clusters especially at final positions. There is therefore the palatalisation or labialisation of consonants in Berom.

Onoja (2012) wrote on 'The Role of Emphatic stress on the Communication of Meaning in English Utterances'. The research acknowledges that a deliberate use of emphatic stress is generally lacking in the speech of Nigerian speakers of English and that in native speaker usage, emphatic stress serves the purpose of conveying meaning. The transmission of meaning from the speaker to the listener through the use of prosodic feature of emphatic stress min the speech of native speakers of English was examined. He uses the descriptive framework provided by Wells which is situated within the framework of metrical phonology for the analysis. A tape recorded format of the sixth chapter of the gospel of Luke (NIV) as read by native of English (a Briton) constituted the primary data. The selected portion of the bible was carefully transcribed into intonation phrases (IPs) and were identified (with marked tonicity) and analyzed with the attendant tones used in each IP. The entire text was read thereafter by an educated Nigerian speaker of English (a cleric).

The study observes that the British Nigerian intonation patterns are similar at some points in chunking as well as in the use of the falling nuclear tone. There are identified differences in stress, and rise

and fall-rise nuclear tones. It was therefore submitted that the falling tone is arguably more habitual than any other tone in a typical Nigerian speech. The study established that Nigerian speakers of English don not make deliberate use of emphatic stress in their communication of meaning like the typical Native speakers; syllables other than he last one in an intonation phrase may receive the nuclear stress in native English speech for discoursal or attitudinal purposes. He concludes that 'Nigerian speakers of English tend to transfer the tonal patterns of their native languages into English speech' (77).

Kaan (2014) wrote on the *Applicability of the Theory of phonology to the Sound System of Tiv Language.* The study examines the phonology of Tiv to see its conformity to the universal patterning of sounds in human language. The study employs the descriptive method of research by observing the native speakers of the language and describing how the theory of phonology applies to Tiv Language. The researcher uses the distinctive feature theory and the tone/pitch contours theory. The observation method was used to elicit data and the study used secondary sources like books and other Library materials on the phonology of Tiv.

The research reveals that the theory of phonology is essential to the formation and combination of sounds in Tiv. The study concludes that Tiv Language, like any other language, has its phonology derived from the Universal Phonetic Application of Phonetic rules. Altmann (2006) examines the effect of native language (L1) stress on the second language (L2) acquisition of primary word stress in light of two recent typological hierarchical models of stress. The study was carried out using two typological hierarchy of stress: the stress deafness model and the stress typological model.

In the perception experiment, subjects listened to a large number of tokens of various structures and marked the most stressed syllables while in the production experiment, subjects were asked to read aloud tokens from a subset of the structures. The study reveals that learners with predictable stress in their L1 had problems perceiving the location of stress but they performed most like the English Native speakers in production. Learners without word- level in their L1 showed nearly perfection though their productions were quite different from the control group. It concludes that good perception

does not necessarily underlie good production among others.

3. METHODOLOGY/FRAMEWORK

The target population for this research is Tarok speakers of English as a second language. The respondents are Undergraduate Tarok speakers of English from the Department of English, Mass Communication, Accounting and Management, University of Jos. An extract was given to selected Tarok speakers of English language to read. This research work is hinged on the survey research method which investigates both large and small group of people by choosing few to ascertain the relative incidence, distribution and interrelations of different variables. The research is designed using contrastive analysis which brings out the similarities and differences in the prosodies of English language and how same is realized among Tarok speakers of English as a second language. Fifty Tarok speakers of English language as a second language who are undergraduates as mentioned above. The students were asked to read selected sentences to determine their stress placement on particular words. The exercise was recorded and the content used as source of data for analysis.

The Students were of different levels in the university. Each student was given a copy of the sheets that contained the information that had been pre-arranged and were asked to read words and sentences for stress placement. The tests sheets were collected back after the subjects had finished their tasks. The method of analysis adopted for this research is simple percentage and tables for easy statistical interpretation and clear examination. After this, the discussion of the findings is carried out using tabulated data displayed in rows and columns in the analysis.

4. DATA PRESENTATION AND ANALYSIS

Stress in Simple Words

Table 1: Disyllabic Nouns

Examples of Disyllabic Noun	Stress Placement in English	Stress Placement by Tarok Speakers	Total Number of Students	Correct Responses	Incorrect Responses
Madam	'mæd?m	ma'da:m	50	28	22
Helen	´helin	he'li;n	50	24	26
Petrol	'petr?l	pe'tr?l	50	16	34
Challenge	'?ælin?	?æ'len?	50	8	42
Balloon	B?'lu:n	Ba'lu:n	50	40	10

The table above reveals that only 28, 24, 16, 8, and 40 students out of the fifty were able to place the stress on *madam, Helen, petrol, challenge* and *Balloon* correctly. It shows therefore that a reasonable number of students were able to place stress correctly except for the words *Helen, petrol*, and *challenge.*

Table 2: Disyllabic Verbs

Table 2 shows that the words *publish* and *forfeit* were not realised correctly. This is because publish records 22 while forfeit only 6. This shows that the students misplaced the stress on the second syllable

which is notably common among them. The correct placement of stress on syllables as obtainable in the rules of stress placement in English was also seen as a difficult task for Tarok speakers of English. It was difficult for them to differentiate Nouns and verbs in dissylabic words, for example, most nouns in this regard have their stress on the first syllable whereas verbs have theirs on the second (though these are exceptions). Generally, the students could not differentiate that remarkably.

Table 3: Trisyllabic Nouns

Example	Stress Placement in English	Stress Placement by Tarok Speakers	Total Number of Students	Correct Responses	Incorrect Responses
Telephone	'telif?un	tele'f?:n	50	17	33
Committee	k?'miti	k?mi'ti:	50	02	48
Panadol	'pæn?d?l	pana'd?l	50	17	33
Kerosene	'ker?s:in	ker?'z:in	50	10	40
Cinema	'sin?m?	sine'ma:	50	34	16

Here, the students generally found it difficult to realise the stress on telephone, committee,

panadol, kerosene correctly except for cinema which has 34 correct responses.

Table 4: Trisyllabic Verbs

Example	Stress Placement in English	Stress Placement by Tarok Speakers	Total Number of Students	Correct Responses	Incorrect Responses
Embarrass	im'bær?sdi'	emba'ras	50	03	47
Determine	di't?:min	di'tamain	50	07	43
Entertain	ent?'tein	enta'tein	50	48	02
Contradict	k?ntr?'dikt	k?ntra'dikt	50	47	03
Resurrect	rez?'rekt	z?'rektre	50	47	03

A remarkable number of students were able to place stress correctly on the words *entertain, contradict* and *resurrect* except for *embarrass* and *determine* where stress is also placed on the second syllables instead of the first. The results show that stress placed on dissyllabic nouns and verbs is generally on the second syllables as obtained in other Nigerian languages. In the case of trisyllabic verbs, words like *telephone, committee, panadol,* and *kerosene* having their stress on the first syllables were in majority stressed on the first syllables.

Table 5: Four Syllable Nouns

Example	Stress Placement in English	Stress Placement by Tarok Speakers	Total Number of Students	Correct Responses	Incorrect Responses
Ceremony	ser?'m?ni	se'rem?ni	50	09	41
Certificate	s?:'tifik?t	sa:'tifiket	50	45	05
Apparatus	æp?'reit?s	a'paratus	50	14	36

Table 5 reveals that, *ceremony*, and *apparatus*, received wrong responses. Only *certificate* got 45 correct responses. This is because most of the students stressed the word on the first syllable.

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Table 6: Four Syllable Verbs

Example	Stress Placement in English	Stress Placement by Tarok Speakers	Total Number of Students	Correct Responses	Incorrect Responses
Accommodate	?'kam?deit	ak?m?'deit	50	01	49
Deliberate	di'lib?r?t	dilibi'ret	50	08	42
Elaborate	i'læb?r?t	ilab?'ret	50	03	47
Participate	pa:tisi'peit	pa':tisipeit	50	01	49

Table 6 shows that all the students could not place stress on the correct syllables. A remarkable number of 49, 42, 47 and 49 were all recorded for incorrect responses. This is because they place stress on the last syllables.

Stress in Complex Words

Table 7: Affixes (Prefixes) where stress assignment is irregular.

Example	Stress Placement in English	Stress Placement by Tarok Speakers	Total Number of Students	Correct Responses	Incorrect Responses
Inefficient	'inifi?nt	'inifi?ient	50	47	03
Redesign	ridi'zain	ridi'zain	50	35	15
Misreport	misri'p?:t	misri'p?t	50	38	12
Immature	imma:'t?u?	imma:'t?u?	50	39	11

Table 7 shows that the students predominantly got the correct stress placement on the words with averages of 47, 35, 38 and 39 in that order. However, there is the lengthening and shortening of the vowels in the last syllables of the words inefficient and misreport as shown on the table above.

Table 8: Affixes (Suffixes) where suffix receives the primary stress/ stress migrating effects

Example	Stress Placement in English	Stress Placement by Tarok Speakers	Total Number of Students	Correct Responses	Incorrect Responses
Refugee	refj'ʔ i:	refu'ʔ i:	50	21	29
Mountaineer	mauntʔ'niʔ(r)	maunte'niʔ(r)	50	12	38
Japanese	ʔ ʔpʔ'ni:z	japa'ni:z	50	41	09
Portuguese	pʔ:tʔu'gi:z	pʔtʔu'gi:z	50	31	19
Perfection	pʔ'fekʔn	pa'fekʔn	50	50	00
Atomic	't?mik	't?mik	50	40	10
Proverbial	pra'vʔ:biʔl	prʔ'vʔ:biʔl	50	47	03
Civilian	sʔ'viliʔn	sʔ'viliʔn	50	48	02

Stress placements on suffixes were generally plausible because the students only mispronounced *refugee* with 21 correct responses and 29 incorrect responses and *mountaineer* with 12 correct responses and 38 incorrect ones.

Table 9: Compound Nouns
NB Stress here is shown using capitals.

Example	Stress Placement in English	Stress Placement in Tarok	Total Number of Students	Correct Responses	Incorrect Responses
Watchman	WATCHman	watchMAN	50	34	26
Typewriter	TYPEwriter	typewriter	50	06	44
Wardrobe	WARdrobe	warDROPE	50	17	33
Nickname	NICKname	NICKname	50	44	06

The words *typewriter* and *wardrobe* were wrongly pronounced with 6 and 17 correct responses. It shows that on typewriter stress was placed on the second syllable instead of the first. The same is applied on *wardrobe*.

Table 10: Compound Adjectives

Example	Stress Placement in English	Stress Placement in Tarok	Total Number of Students	Correct Responses	Incorrect Responses
Badtempered	BadTEMpered	BADtempered	50	10	40
High minded	High MINded	HIGH minded	50	03	47
Heavy handed	Heavy HANded	HEAVY handed	50	06	44
Low key	Low KEY	LOWkey	50	01	49

Stress on compounds is generally on the second syllables but here, the students placed stress on the first syllable for all the words thereby failing the whole aspect.

Table 11: Number Compounds

Example	Stress Placement in English	Stress Placement in Tarok	Total Number of Students	Correct Responses	Incorrect Responses
ThreeWheeler	Three WHEEler	THREE wheeler	50	03	47
Second Class	Second CLASS	SECOND class	50	22	28
Five star			50	02	48

This table on number compounds also reveals that the students place stress on the first syllables instead of the first. The scores show an outright failure rate of 3, 22 and 2 in that order.

Table 12: Adverb Compounds

Example	Stress Placement	Stress Placement in Tarok	Total Number of Students	Correct Responses	Incorrect Responses
Head First	HeadFIRST	HEADfirst	50	00	50
North East	NorthEAST	NORTHeast	50	00	50
Down Stream	DownSTREAM	DOWNstream	50	00	50

This table shows the worse performance because the whole students failed with zero each. Stresses were placed on the first syllables instead of the second.

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5. Discussion

There are significant differences and similarities in the prosodies of English and how they are perceived among Tarok speakers. There are certain consonants in the Tarok consonant chart that are not found in English and the result of which can bring about substitution and deletion of certain aspects of words and sounds. They are the palatal /? / and /? /, the velar /? /, the labial /? /, the alveolar /? /, the labial velar /kp/ and /gp/ and the glottal /? /. Others are the dental /? /, /ð /, and / /. There are no outright differences in the case of vowels between the Tarok vowels and that of English language but there are certain English vowels that are not found in Tarok. This, as said above, calls for the use of equivalent sounds and substitution of certain sounds in other cases. These vowels are /? /, /a:/, /? /, /u:/, and the /?/.

Stress placement among most Tarok speakers was also a difficult task. It was noticeably difficult to differentiate dissyllabic nouns and verbs where most nouns have their stress on the first syllables and verbs on the second (though there are exceptions). On a general note, most Tarok speakers of English could not distinguish that substantially as many had their stress on the second syllables.

6. Conclusion

The English language is learned by most Tarok speakers after their mother tongue has been acquired. In fact, in some cases, Hausa language is learnt before English language. As a second language often learnt after the native language has been acquired, and as a language learnt outside its natural setting, it presents many linguistic problems to Tarok Speakers, especially in its phonology. Therefore, the sound system of English is most of the time in contrast with that of the local languages and the absence of equivalence between the local and English languages leads to interference on the part of Tarok speakers of English. In all, though there are areas of similarities in the placement of stress by Tarok speakers, there are significant areas of differences. From the data, it was observed that Tarok speakers of English do not have much problems with English words that generally have stress on first syllables. However, it was discovered that most participants place their stress on the second syllable. This revelation reveals Banjo's (1977) assertion that "only 10 percent of educated Nigerian speakers of English could attain SBE because of the colouration from the linguistic environment.

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Appendix

A Questionnaire on the Phonological Study of the Perception of Stress Placement by Tarok Speakers of English.

Daniel Nanlir Nimram-University of Jos.

SECTION A: Personal Data.

Name: ---

Programme: -------------------------------------

Qualification and Level------------------------

Tribe: --

State: --

Gender: --

SECTION B:

Stress in simple words: Read the following words

1   **Disyllabic Nouns**

Madam, Helen, Petrol, Challenge, Balloon

2   **Disyllabic Verbs**

Forcast, Publish, Forfeit, Apply, Assist

3   **Trisyllabic Nouns**

Telephone, Committee, Panadol, Kerosene, Cinema

4   **Trisyllabic Verbs**

Embarass, Determine, Entertain, Contradict, Resurrect

5   **Four Syllable Nouns**

Ceremony, Certificate, Apparatus

6   **Four Syllables Verbs**

Accommodate, Deliberate, Elaborate, participate.

Stress in Complex Words: Read the following words

1   **Prefixes**

Inefficient, overlook, update, outcry.

2   **Suffixes**

Refugee, volunteer, Japanese, Portuguese.

Perfection, Atomic, Proverbial, Civilian.

Compounds

Nouns: Watchman, Typewriter, Wardrobe, Nickname.

Adjectives: Bad-tempered, High-minded, Heavy-handed, Low-key.

Number Compounds.

Three Wheeler, Second Class, Five Star

Adverbs Compounds-Head first, North East, Down Stream

SECTION SIX

PSYCHOLINGUISTICS

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Mental Spaces and Perceptual Experience in Inciting Speeches by Nigerian Military cum Political Leaders

DR SALISU MUHAMMAD RAJ & ADAMU USMAN

ABSTRACT

This study examined selected inciting comments of two Nigerian political leaders; General Muhammadu Buhari (Rtd.) and General T.Y. Danjuma (Rtd.) whose speeches at particular occasions caused disaffections amongst Nigerians. The research adopted an eclectic theoretical framework; mental spaces from cognitive linguistics and perceptual experience – an aspect of cognitive psychology to examine how human experiences affect perception and conceptualization of issues. The methodology used was a purposive selection of statements made by these two personalities who enjoy reverence from their supporters. The result of our findings indicates that, given their fame in the society and amongst their supporters, the speakers' utterances understudy and the context, in which they occurred, produced two varied perceptions. The first was from the immediate audience, who are members of the speakers' in-group. To this group of people, the speaker's utterances were meant to lure them to action against other groups perceived as 'enemies'. The second perception was realized in the audience who are members of the speaker's out-group - who view the speaker's utterances as inciting statements meant to cause disaffection amongst the larger society. In both cases, the audiences arrived at their respective conclusions using their mental spaces that conjured to them negative assumptions against the others.

Keywords: Cognitive Linguistics, Perceptual Experience, Mental Spaces, Inciting Utterances

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Structured practitioners note

Perception and conceptions are notions that deal with mental space and within the purview of psycholinguistics, which deals with the relationship between language and the mind. This study thus explores how language uses by political leaders impinge on the mental space(s) of the followership to incite and evoke varied perception and actions. The study found that two opposing views: the first are the immediate audience, who are members of the speakers' in-group; these see the speaker's utterances as a call to act against other groups perceived as 'enemies'. The second perception is from the audience, who are members of the speaker's out-group; these view the speaker's utterances as inciting statements meant to cause disaffection amongst the larger society. In both cases, the audiences arrived at their respective conclusions using their mental spaces that conjured to them negative assumptions against the others.

1.1   Introduction

Speeches are normally an expression of one's views on certain issues. Whether these views instigate or incite the audience into a show of excitement depends, to an extent, on the personality of the speaker. If the speaker is a respectable member of the in-group, then whatever he utters becomes sacrosanct and likely to produce the intended effects. But if the speaker is either a hostile or neutral person to the audience, then the most important factor in the speech situation is the interpretation of the speech by the audience, relying also on the contextual factors such as cultural, social, ethnic, political, racial and religious differences of the speaker and the audience. This also depends on the audience's psychological frame of mind at the time of utterance (Usman 2020).

Inciting speeches, therefore, usually occur when the speaker is a respectable member of his audience (in-group) and uses his vantage position to make utterances that will incite them into some course of action. In this case, their individual opinions about whatever is uttered is not relevant because the words uttered are sacrosanct and likely to produce communal response (Hilary Putnam 249). Inciting speeches, thus, are the most worrisome utterances that can easily cause ethnic, religious or other forms of social uprisings. Sometimes, the purveyors of inciting speeches are always charismatic and oratorical who know how to use rhetoric to persuade their followers into believing whatever they say. They always perfect their ways of raining "insults and profile others by

appropriating to themselves the role of ethnic and religious champions" (Adibe 2). These kinds of inciting speeches are common phenomenon in the politics played in Nigeria; politics devoid of ideologies but smacked by ethnic, religious and other colorations.

The aim of this research, therefore, is to explore the use of language in such situations, where unguarded utterances by some Nigerian leaders have contributed in inflaming the ethno-religious suspicions among Nigerians. The objective is primarily to determine how the use of such inciting comments by these revered leaders, vis-à-vis the perceptual experiences of both the audience within and audience without, and their mental (cognitive) processing result to their perception of such utterances as incitement for violent reactions.

1.2 Literature Review -Conceptual / Theoretical perceptions

1.2.1   Inciting Speeches in Nigeria

It is important to reiterate that inciting utterances by ethno-religious or political leaders are a reflection of ethno-religious/regional intolerance that has existed since pre-independence days through the First Republic. The hurtful exchange of words over the years has continued to lead to unwholesome events in Nigeria. For instance, such unguarded utterances were said to, arguably, result to the first military coup of 1966 and by extension, the unfortunate Civil War of 1967-1970 that witnessed a bloodbath of hundreds of thousands of Nigerians. According to Kasfet (qtd. in Yola), ethno-religious hate speeches that linger today dates back to 1950s with the emergence of constitutional regionalism and regionally-based political parties. "Since then, ethnic, religious and regional loyalties have been decisive and formative elements in Nigerian politics" (Yola 30). Dickson (qtd. in Yola) again, also remarks that the current inciting comments cannot be divorced from the ethno-religious politics that was the blueprint in Nigerian political space. He contends that "this obstacle to a peaceful democratization, peaceful coexistence, military misrule, to the 13 years of PDP brand of democracy, the conflict spiral generated by ethnicity can be seen as all critical phases of Nigeria's development; its democracy, the party system, electoral process and resources allocation" (Yola 31).

1.2.2   Mental Spaces

The Mental Spaces Theory is one of the sub-branches of cognitive linguistics referred to as cognitive semantics which explains construction of meaning through knowledge representation, conceptual organization and the structure of language (Evans 2). It was conceived by Gilles Fauconnier (1985) in his Mental Spaces: Aspects of Meaning Construction in Natural Languages, as a correspondence to the fact that all aspects of human mental life such as our perceptions, thoughts, memories and language understanding depend on the function of our brain. In other words, the term mental spaces, also refers to as mental function or cognitive function. It is designed to determine how human perception, thinking, imagination, ideation, emotion, reasoning and beliefs are used to account for language in use.

According to Barbara Oakley, "Mental Spaces Theory explains how the addressee might encode information at the referential level by dividing it into concepts relevant to different aspects of the scenario (Oakley 3). What this implies is that, in encoding the information and taking the speaker's intention into account,

the addressee considers certain factors, including his relationship with the speaker, the context in which the information was passed and their shared assumptions. This is what Fauconnier (1997) (qtd. in Evans and Green 2014) means when he classifies Mental spaces into two categories; the first one he terms Base Space and the second is Space Builders. The Base space, according to Fauconnier, is the interlocutors' shared knowledge of the world while the Space Builders are those assumptions or non-linguistic elements of the sentence which the addressee creates beyond his shared knowledge with the speaker. This implies that the assumptions which the addressee creates outside his shared knowledge with the speaker only holds truth to him, according to his perception and conceptualization of the speaker's utterance, but may not hold the same truth in reality. These are memories that trigger his conceptualization and, indeed, his interpretation of the speaker's utterance and or intention. For instance, the utterance, "Northerners are parasites; they produce nothing" could be assumed to have been made by a native from the Southern region of Nigeria where the

crude oil, the major foreign earner, is excavated. We can also assume that the addressee is from Northern Nigeria and that the statement is part of a conversation the interlocutors were engaged in. In this scenario, the addressee divides the statement into two spaces. The first is the Base space; the actual utterance "Northerners are parasites; they produce nothing". This statement is a fact because it is a presupposed information shared by both the speaker and the addressee; that Nigeria's major foreign earner is derived from the export of the crude oil in the southern region and that the northern region has no such deposit, or at least, not being excavated.

The second are a group of Space Builders – the non- linguistic elements such as his [the addressee's] perceptual experience that southerners have continued to use the crude oil to malign the northern populace, classifying them as non-productive. This and other related memories forms his [the addressee's] conceptualization of the speaker's utterance as being scornful and meant to instigate an impolite or aggressive reaction. These space builders, while they hold truth to the addressee as processed by

his brain – mental capacity, that may or may not be true in reality. That is, his assumptions may not be the true reflection of the speaker's intention.

Conversely, if the addressees are members of the speaker's socio-cultural group; from the same Niger Delta, then the utterance "Northerners are parasites; they produce nothing" will generate space builders that are in consonance with the speaker's utterance. In this case, the utterance, depending on the context, will become an incitement to the addressee to react in a negative way to the referent (i.e. the North). If the context of utterance is, say, during a debate for resource control which argument overheated the polity and generated hurtful exchange of words between the North and the South, then the utterance "Northerners are parasites; they produce nothing" by a southerner to his in-group will generate emotive space builders in the addressee; what Laura Janda (15) said will trigger the motor transmitters in his brain to release emotional hormones, thus, causing his reaction to be emotive or affective.

1.2.3   Perceptual Experience

Perceptual experience is a term borrowed from Cognitive Psychology which simply implies how an individual's daily experience influences his perception of issues. The word 'perceptual' is derived from the noun 'perception' which refers to the way an individual thinks, leading to his understanding of something. Perception is the organization, identification and interpretation of sensory information which are manipulated by the nervous system. According to Sperling George (1963) in his "Model for Visual Memory Tasks", perception is not a passive receipt of information but how the information is connected with one's memory, expectation and attention. These three factors are very cardinal to the study of cognitive environment. Memory, for instance, he said, is integral to perception because it stores information gathered over a period of time which gradually forms one's beliefs and perceptions. The information is then retrieved and becomes an idea which the perceiver conceptualizes.

The second important aspect of perception is expectation. This is a very strong social norm that, according to Richard Lazarus (2), it directs human perception towards individuals or events. Richard argues that expectation can make people to be accustomed to either positive or negative life experience which form their perception. If the experience is positive, there is always a good perception as it implies that the expectation has yielded a positive result. In this wise, there is always a near-total loyalty to the system/leadership. But if the experience is negative, then the perception on the system or leadership of the system will be unwholesome, leading to pessimism. And, where there are political interests, then sentiments will set in. This is when human brain will begin to build mental spaces with negative assumptions whenever a familiar utterance is made.

The third important aspect of human perception is 'attention'. It denotes concentration on a particular subject or, in this context, information which the perceiver considers most important. This enables him to quickly remember it when familiar occurrence takes place. William James (403 – 404) puts it that " ...attention is taking possession by the mind of one out of what seem several simultaneously possible objects or trains of thought". What this means is that human mind tends

to always concentrate on a particular component of information that concerns it most, out of several other information that share the same property. This goes to buttress the notion that human minds or senses mostly remember critical experiences which touch their lives either in a positive or negative way. It also means that any experience that does not add value to our lives, we usually ignore whenever we see a reoccurrence of such.

In their view, Alan Saks and Gary Johns (11) stated that perception has three components:

(a)   The perceiver: he is influenced by factors such as experience, motivational and emotional states. They argue that "In different motivational or emotional states, the perceiver will react to or perceive something in different ways". In this way, he employs different "perceptual defence" to react to different issues as they align with his "perceptional experience".

(b)   The target: this, according to the duo "is the person who is being perceived or judged. Here, the perceiver, if not well-informed about the target, may end up judging him wrongly. And this is one of the factors that contribute in individuals making utterances or passing judgments without adequate knowledge or understanding of the person or event (the target). In this situation, the perceiver has a wrong perceptual experience of his target which might be influenced either by his instincts or the socio-cultural or religious group he belongs to.

©   The situation: this is the context that influences the perceiver's perception on individuals or events (the target). It also affects the perception of the perceiver if he fails to use different "perceptual defence" to react to different situations. This is because different situations produce different contexts that require additional information about the target. Failure of the perceiver to apply different "perceptual defence" as required, results to wrong interpretation of the action, whether verbal or non-verbal, of the target. This will, thus, develop wrong assumptions in the mind of the perceiver such that he believes whatever negative information purveyed about the target. He does not need to verify it because he has already

developed negative assumptions about him.

From the foregoing, it is to be argued that human perceptual experience plays a significant role in how an individual conceptualizes an issue, attitudes or behaviours of others. Shan Guo-wen puts it that, "formation of conceptual structure is based on the embodied experience of human being" (7). In other words, our perceptual experience of socio-physical happenings around us builds in us the kind of mental spaces that will form our conceptualization about individuals, issues or events in which we have a stake. This is what Janda (5) implies when he asserts that "Mental Spaces are constructed from human perceptual experience and are extended through imaginative mapping process". These happenings develop to form human perception and conceptualization through individual's imaginative thinking.

As explained earlier, when an individual is reacting to an utterance that connects to his perceptual experience, there are usually two possible reactions. If the utterance is made by a respected member of his in-group whose actions, whether verbal or non-verbal, are sacrosanct, he is most likely to react in allegiance to the speaker. So, if the utterance is an incitement, he will react according to the motive of the utterance. If, however, the utterance is made by an individual from his out-group and in which his perception is in variance with his beliefs and perceptual experience, there is a high tendency that his response will not only be in negation of the utterance but emotional outburst which maybe scornful and derogatory and, sometimes, even physical violent. That is why Janda argues that, in this scenario, his brain (sensory motor), which sends messages to his nervous system, will trigger the motor transmitters to release emotional hormones, thus, causing his reaction to be emotive or affective. This is what he, Janda, calls "neurological disorder".

For instance, audience who are members of the speaker's in-group will presume the utterance "Northerners are parasites; they produce nothing", as an incitement to negative reaction against the status quo. This was arrived at in view of their perceptual experience, rightly or

wrongly, that the south-south sub-region, which the speakers comes from, is the cash caw that feeds the whole nation while they, the indigenous people of the sub-region, have been impoverished over the years. This belief was instilled in the minds of the audience within by another fact that the continual leadership experience in Nigeria has shown that citizens' allegiance is rather to ethno-religious or regional creeds than patriotism to the country or its leadership. So, if a political leader who is their own says "Northerners are parasites; they produce nothing", it resonates with the audience as it triggers their memories which their brains stored; of the background knowledge or information that formed their perception. This background knowledge - their experience with the referent (the North), is that of negative expectation built over the years; that because "Northerners are parasites. . ." nothing good will come out of their leadership or, simply put, hey will use their leadership position to continue to impoverish the South. His space builders will, thus, readily construct or conceptualize a notion that judges the referent (or leadership of the North) as a chauvinistic, hence, the need for resource control or a revolt.

1.3   Research Methodology

The primary source for this research was a collection of statements / utterances by notable political leaders in Nigeria. They are statements from; Muhammadu Buhari and T.Y. Danjuma made two different occasions that triggered sentimental reactions from Nigerians. The researchers are not unaware of other inciting comments by other prominent leaders in Nigeria. In fact, there was a statement by the former president of Nigeria, General Olusegun Obasanjo who declared, in February, 2007, that the general elections in two months to come will be "do or die". This statement raised uproar in the country for what it was; inciting utterance. There was also an equally vitriolic comment by former Vice President of Nigeria, Alhaji Atiku Abubakar in December, 2010, where he says that "those who make peaceful change possible make violent change inevitable". This, again, heightened the tension during the electioneering period.of.2011.

The study, however, opted for the duo of Muhammadu Buhari and T.Y.

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Danjuma for strategic reason that is not unconnected with the ethno-religious reverence they enjoyed amongst Nigerians. This is also in relation to the contexts chosen to make such divisive utterances. The thematic trust, thus, centres on ethno-religious politics.

i.   General Muhammadu Buhari's Politico-religious Utterances

In January, 2002, General Muhammadu Buhari, while as a presidential candidate of NPP, spoke at the 16th Qur'anic Recitation Competition in Gusau, Zamfara State where he called on Muslim Faithful to vote only candidates that can defend their religion in the coming general elections of 2003. His comment "Vote only candidates who can defend your religion" was what sparked religious controversy throughout the electioneering period of that time. Source: This Day Newspaper, 21st January, 2002.

ii.   General T.Y. Danjuma's Ethno-political Comment

Speaking at the maiden convocation and 10th anniversary of Taraba State University, on the 24th March, 2018, General T.Y. Danjuma, former Chief of Defence Staff, called on his people to defend themselves. The statement was made on a backdrop of the recurrent clashes between Herdsmen and farmers. The statement also alleged that the Nigerian Armed Forces were conspiring with herdsmen to kill farmers. "Defend yourselves or you will die", he warns. Source: Vanguard, March, 24th 2018.

The data to be engaged with in this study are:

(a)   Vote only candidates who can defend your religion – Buhari, 2002;

(b)   Defend yourselves or you will die – Danjuma, 2018.

The secondary sources were literature materials on mental spaces and perceptual experience derived from cognitive linguistics and cognitive psychology. The theoretical framework is, therefore, eclectic, which was chosen to analyze how the speaker's utterance is interpreted by the audience using their shared assumptions. In this connection, the analysis will look at how the addressees' perceptual experience influences their cognition in form of mental spaces to bring out the effects of the utterances. The theory of mental

spaces is, thus, used to account for the perception and interpretation of the utterances by the addressees. The research design is descriptive as it explores the choice of words by these personalities that triggered ethno-religious sentiments.

1.4   Data Presentation and Analysis

The statement "Vote only candidates who can defend your religion" made by General Buhari in 2002 provides the Base Space (of the Mental Spaces Theory) as the actual utterance in relation to the context of communication. As it were, the context of communication here could, again, be subdivided into two. The first was that it was the period leading to the general elections of 2003 which every Nigerian knew was polarized along ethno-religious lines. In fact, unlike the elections of 1999 in which the major candidates – Olusegun Obasanjo and Olu Falae - were both Yoruba Christians from the South-West, this one featured Olusegun Obasanjo (a Christian from the South-West) and Muhammadu Buhari (a Muslim from the North-West). This was the assumption, or background knowledge all Nigerians shared, including the speaker. What they also shared in this regard was that religion had begun to resurface in Nigerian politics.

Second, the context was that of a religious gathering; an occasion of Qur'an recitation competition where all the congregants were Muslims. This was another assumption shared by the speaker and the audience both within and without. In addition, it was a common knowledge that General Buhari has a cult-like followership, majority of who are Hausa, Muslims and from the North. All this becomes the Base Space - background information shared by the interlocutors. The Space Builders, which are "the non-linguistic elements of related but distinct scenario from the actual utterance" according to Fauconnier (1997), are created by the addressee beyond the shared knowledge of the speaker. In the utterance "Vote only candidates who can defend your religion" will have strings of imagination arising from the audience's perceptual experiences. To the audience within, i.e. the speaker's in-group, the statement was timely because, in their perception, the policy direction of the incumbent seemed to marginalize Muslims or that, given the applause Sharia Law had received from Muslims across the North, particularly in the North-West,

they, the audience within, bought into a notion that if every Muslim will vote a Muslim, then Muslim candidates would win elections outright because Muslim population is in the majority in Northern Nigeria. And, if all Muslims were elected into positions of authority, it will become a recipe for instituting Sharia Law which they all craved for. This was their perception of "candidates who can defend your religion".

The audience without (i.e. the speaker's out-group) who are presumably Christians, cashed on this inciting utterance to build their different Space Builders. The first in this category were Christians in the North. They felt that the utterance was wrong in many ways. First, it was during a religious gathering, in which occasion, the adherents consider every statement made by anybody on the pulpit as sacrosanct. Secondly, given the respect the presidential aspirant enjoyed among Muslims across the North, every word of Buhari ought to be obeyed. To the audience without, for Buhari to choose such occasion to make such a divisive statement, it implied that he and other Muslim leaders in the North did not have regard for the Christians in the region.

This perception was built in their brain in relation to their perceptual experience that, over the years, the Northern Christians were being used by Muslim politicians to add to the numerical strength the Northern region claims to have which always gave them an edge over any political opponent from the Southern region of the country. And, by inciting Muslims to vote only fellow Muslims, Buhari was planning a religious agenda which if it comes to fruition, they, the Christians in the North, will be worst hit. This triggered their revolt against this collective might, making them seek for alliance with their Christian brethren in the South.

The second category of the audience without, were majorly Christians in the South. Their political leaders, especially, cashed on this division and began to popularize and inflame the utterance "Vote only candidates who can defend your religion" by Buhari to Muslims as a demonstration of bigotry. This became an opportunity to de-market him. One of such de-marketing strategies was that they sold to their followers that Buhari was a religious bigot. And, if voted as president, he will Islamize Nigeria. This, thus, began

to build spaces in their brain that instigated hatred against not only Buhari but the Muslims in Northern Nigeria. The utterance and, of course, its exacerbation by the Southern political leaders, re-evoked their perception against Islam as a non-tolerant religion – a notion sold to them by their politico-religious leaders which also formed part of their perceptual experience. This memory continued to linger in their minds, so much so that it continued to dent the political image of Buhari until towards the 2015 general elections when the same political opponents converged to market him and tried to wash him clean of allegations on religious bigotry.

The second example of an inciting statement was made by General T.Y. Danjuma in 2018 in a convocation ceremony of Taraba State University. He said to the mammoth gathering "Defend yourselves or you will die". Like General Buhari, General T.Y. Danjuma is revered, first as a Civil War veteran. Secondly, he is respected for his philanthropist activities and, lastly, Christians in Taraba, in particular and in the entire Northern Nigeria, in general, hold him in high esteem. Because of this fact, any statement

he makes carries a heavy weight. So, the statement; "Defend yourselves or you will die" was instigated by the recurring crises between herdsmen and farmers in Taraba and other parts of the country. This becomes the Base Space – a shared assumption between the speaker and the audience, both within and without. There, seemed to be a consensus that the incessant crises between farmers and herdsmen in Taraba, in particular and in Nigeria, in general, was becoming unbearable.

The Space Builders here are constructed differently by the different audiences. The audience within, i.e. the speaker's in-group, built spaces that connect the utterance with their perceptual experience; that the so called herdsmen who have been raiding peoples' farms with their flocks and destroying crops, maiming and killing farmers that protested, are Fulani. They also built spaces, beyond their shared assumptions with the audience without (i.e. out-group) that the herders were waxing this strong because their kinsman was the president of Nigeria and that the president looked the other way while they carried out their nefarious activities because they were his

kinsmen. Another space they built was that the Nigeria Army, who were sent to quell the crises, were partisan because the Commander-in-chief of the Armed Forces who is a Fulani was nonchalant, making his kinsmen to be bolder and enjoy their spoils of destruction of crops and killing of innocent citizens. No surprise, therefore, when General Danjuma said he did not have confidence in the Nigeria Army. So, if the audience within, who revere the speaker, took up arms against not only the Fulani (whether or not they are herdsmen) but against the Armed forces, they did so in compliance with the statement "Defend yourselves or you will die", which was actually an inciting statement that could lead to anarchy.

The second category of the Space Builders, were constructed by the audience without (i.e. out-group). These are Fulani (never mind whether they were herdsmen or not) and the state actors. To the Fulani and herdsmen, they connect the statement with their perceptual experience that they were being unfairly treated and maligned. They felt that the media was always biased in reporting the crises. This is because they, like the farmers, suffer massive casualties and were always on the defensive. The media, in their report of such crises, deliberately refuse to report that Fulani settlements were always being raided and burned by the natives (farmers) and their cattle rustled away. And that what the media was good at reporting was their retaliation of the casualties they record which make them look demonic. The second category of the audience without, are the state actors. The space built in their brain, in connection with their perceptual experience, was that the speaker made the statement "Defend yourselves or you will die" not necessarily because he was perturbed that the age-long herders versus farmers' crises which refused to end, but because he had some personal grudges with the Commander-in-chief who was a Fulani man. And, the statement was meant to incite his followers and apologists, to react violently as a move to discredit the government of this Fulani man. The statement, corroborating it with General Danjuma's claim of lack of confidence in the Nigeria Army, an organization he once held as their chief of Staff (during Obasanjo's military regime) and Minister of Defence (in Obasanjo's second coming) smacks of mischief. This was also connected to the

audience's perceptual experience that the speaker made the utterance during the electioneering period where his friend-turned-foe was contesting for a second term.

1.5   Conclusion

It should be stated that both utterances made by these two revered veteran Nigerian soldiers and leaders were wrong in many respects. First, the statements portray them as religious and ethnic war lords, thereby tampering with the extolled reputations they built for themselves over the years. Secondly, the occasions chosen for such divisive utterances were wrong because they were for a selected group of audience who naturally revere the speakers as heroes in their midst. As such, they received the statements as commandments that must be obeyed.

On the other hand, the out-group felt offended that the speakers were inciting their followers against them for ulterior motives. This results to the production of mental spaces or mental functions which emit emotional hormones from their brain that instigate unwholesome reactions. Worst still, it will create a perception (resulting from their perceptual experience) that the speakers are ethnic and religious jingoists. It is pertinent, therefore, to reiterate that the speakers, given their pedigree, are seen as leaders of thought whose utterances are considered gospel truths. It is expedient that they choose their words advisably because their words could either calm straining nerves or explode like dynamites, thereby causing chaos in the society.

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SECTION SEVEN

PSYCHOLINGUISTICS

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On Cultural Variation of Greeting Terms in English and Okpameri

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Abstract

Okpameri language is one of the languages in Akoko-Edo Local Government Area of Edo State, Nigeria. However, much work has not really been done on the language. Due to the fact that English and Okpameri are two different languages belonging to two different cultures, the Okpameri learners of English are faced with a number of difficulties because the Okpameri terms of greeting are so multi-farious and multi-dimensional that the translation of so many of them is not possible in the English language. Predicating this study on Contrastive Analysis, Okpameri data were collected via oral interview and participatory observation. The English data were got from relevant English literature texts, and internet sources. Findings show that Okpameri has many greeting terms than English because the Okpameri greeting terms are multi-farious and multi-dimensional. In view of this, English may pose problem to Okpameri users of the English greeting terms. This study, therefore, suggests that curriculum planners should include Okpameri language in the Nigerian Educational Curriculum in schools. Thus, the Okpameri speakers who are bilingual in English will not be faced with much learning problems of translation equivalent in greeting terms of the two languages examined. It must be added that this study is discipline.

Keywords: Cultural Variation, Greeting Terms, English, Okpameri, Translation Equivalent.

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Structured practitioners note

Translation is that process where a text is decoded from a source language and encoded in a target language. Greetings are part of general banters that people engage in their interactions. This study attempts a contrastive investigation of greeting terms in Okpameri language (a relatively underexplored language in Akoko-Edo Local Government of Edo State, Nigeria) and the English language. The study found that Okpameri language has much more greeting terms than the English language. Hence, English greeting terms will pose no serious problem to Okpameri users of the English language, as Okpameri bilinguals in English will not be faced with much learning problems of translation equivalent in greeting terms of the two languages.

Introduction

Greeting is an indispensible tool in any interaction as it opens up a conversation and sometimes ends the same conversation. Usually, in Nigeria and particularly in the Okpameri context, greeting is used to maintain social relationships among groups or individuals. That is why the Longman Dictionary of Contemporary English defines greeting as 'a form of words or an action used on meeting someone'. By implication, greeting could be verbal or non-verbal. It must be added that greeting is culture-based in that, the patterns of greeting in a particular language are usually in line with the dictates of the culture of the people. The Okpameri culture holds greeting in high esteem. It is so because it is in this, the Okpameri natives believe that greeting someone shows one's interest for the well-being or the progress of one's neighbour. As a matter of fact, greeting is necessary in Okpameri linguistic environment (see Omolaiye, 2013).

One of the parameters used in measuring the proper conduct of a person in the Okpameri community is his ability to greet people. For instance, the conduct of a child who wakes up in the morning but refuses to greet those around him is strongly frowned at. One thing that easily indicates that there is malice or misunderstanding between two or more persons is the exchange of greetings. It must also be mentioned here that there is greeting for almost every activities in Okpameri. However, this is not so with the English language where greeting is relatively restricted and does not receive much attention as in Okpameri.

The motivation for this study is

borne out of the fact that Okpameri is one of the over four hundred languages spoken across Nigerian. However, the language has no standard orthography. As a result, much scientific study has not been done in the language. Investigation of greeting terms will therefore, enable the researchers give their own scholarly contribution to the study of aspect of Okpameri greeting terms.

Considering the fact that English and Okpameri are different languages belonging to two different cultures, Okpameri learners of English might likely encounter difficulties in the course of using greeting terms in English as a second language (ESL) context. Contrasting greeting terms in English and Okpameri will definitely reveal areas of similarities and differences of the two languages. The areas of differences may pose problem(s) to Okpameri ESL learners. Since this present study intends to beam its searchlight on greeting terms in Okpameri, it is, therefore, essential to briefly shed light on histo-linguistic and socio-cultural background of Okpameri.

In Elugbe's language classification (1989), Okpameri is said to belonge to Edoid language family. According to him,

all the Edoid languages that have genetic resemblance, must have descended from a common proto-language as it were, and of which had later emerged as a distinct language over a long period of time. The linguistic affinity among Okpameri, according to Ekharo *et. al.* (2007), is one of the greatest evidence of their oneness as a people, and this has explained why the word *'Okpameri'* simply means 'we are one (in language and in history). Okpameri is further classified as belonging to North-Western subfamily Edoid which had retained its language and speaks a heavily accented variety of Yoruba L_2 (see Hakeem, 2003 and Ekharo *et. al.*, 2007). Speaking accented variety of Yoruba has influence on some lexical borrowing from Yoruba to Okpameri lexicon.

Okpameri is in Akoko-Edo Local Government Area of Edo State, Nigeria. It is made up of twenty communities to include Ibillo, Lampese, Bekuma, Imoga, Ekpesa, Ekor, the Ikirans, the Ugboshis, Aiyegunle, Ogugu, Somorika, Ojah, Ojirami, Dangbala, Makeke, Ekpe, Ogbe, Ayanuza, Eshawa, and Onumu (see Omolaiye, 2013, 2016, 2017 etc.). Okpameri is a language widely spoken in

the local government, and it has population of about 62,200 (Omolaiye, 2013:5, citing population census of 2006 in Edo State of Nigeria). The natives are predominantly farmers. A good number of the adult female population, are gari producers, while some trade with the nearby communities of Ondo and Kogi States of Nigeria. Some of the Okpameri communities who share common boundaries with Ondo and Kogi States fairly speak Yoruba and Ibira languages. Okpameri practises 'religious syncretion' (i.e the fusion of diverse religious beliefs and practices). However, two major religions (Christian and tradition religions) dominate Okpameri communities. In a nutshell, Okpameri holds its custom and tradition in high esteem.

Literature Review

Since this study is premised on cultural variation of greeting terms, it is, therefore, essential to briefly review the notion of language and culture and some related concepts as they will serve as theoretical base of our discussion.

Language and Culture

No doubt, language and culture are interconnected in that; the two are interdependent of each other. This is why Adegbite and Akindele (2005) view language as being connected to culture in three ways, -'as aspects of culture', 'instrument of 'thought' and 'cultural expression'. Culture, according to Lyons (1968), determines language, and then language determines our view of reality. Greenberg (1978) corroborates this when he describes language as a prerequisite for the accumulation and transmission of the other cultural traits. To further expound on the notion of language and culture, Edward Sapir and Benjamin Lee Whorf, explore the relationship between language, thought, and culture. Their focus is on the effect of language on society as this claim that a speaker's native language sets up a series of categories which act as a kind of grid through which he (the speaker) perceives the world and these contain the way in which he categorizes and conceptualizes different phenomena (Farinde & Ojo, 2005).

In like manner, Ojo (1996) summarizes the main thrusts of Sapir-Whorf Hypothesis to include: 'human

mental constrain of language', 'human conceptualization through language', 'difference in human language systemalization and 'human ideas built on the dictates of language structure'. By implication, language does not stand apart or run parallel to the direct experience but completely interpenetrates it. In a stronger sense of this hypothesis, each person might not simply see what is really out there or think, imagine or remember except through the structures of his language. For instance, Okpameri has greetings for almost every type of activity. This is not prominent in English. As a result, Okpameri users of English may be confronted with the problem of translation.

The concept of bilingualism is also paramount in a study of their native. Bilingualism is a sociolinguistic term that describes how two different languages with different cultural background, co-exist in a speech community. Adegbite and Akindele (2005) view Bilingualism as the use of two different languages either by an individual or a speech community. Bilingualism, by implication, allows an individual or a speech community to acquire two distinct languages. Such as

individual or a community has the ability to produce meaningful utterances in the other language in a bilingual society. However, the individual could be deficient in either of the two languages. The resultant effect of this is referred to as Linguistic Error in that, a bilingual unconsciously transfers the structure of the language that he is more proficient in to the language he is less proficient in. in this case linguistic interference has taken place. Linguistic Interference refers to those instances of deviation from the norms of either language that occurs in the speech of a language user as a result of familiarity with more than one language. This explains why Weinreich (1953) describes Linguistic Interference as the rearrangement of patterns that result from the introduction of foreign elements into the more highly-structured domains of language. It is, therefore, essential to do a comparative study where two languages (as in the case of English and Okpameri) co-exist so as to examine the area(s) of similarities and differences as this will enable an analyst to predict the likely problem area(s) for the natives in the course of using the target language lexical items. In essence, language in contact

(Bilingualism) brings about linguistic interference. Therefore, it is not out of point to state that Okpameri learners of English may likely face with the problem of learning the English greeting terms and expressing the Okpameri terms in English.

Theoretical Framework

The study is premised on Contrastive Analysis (CA) because of its relevance in the comparison of two different languages in a bilingual society. The proponent scholar of this theory is traced to Lado (1957) where he wrote a book titled *"Linguistics Across Culture"*. Lado's work was given impetus by earlier works of Weienreinch (1953) on the integration of Immigrants in the United State of America (see Ojo, 1996, Omolaiye, 2013).

Contrastive Analysis still remains an indispensable tool in the field of Contrastive Linguistics. It is a linguistic tool used to reveal similarities and differences of a pair of languages being compared. James (1980) describes CA as a linguistic enterprise aimed at producing inverted (i.e. contrastive) two valued apologies in that, a pair of languages is found on the assumption that language can

be compared.

Rouledge Encyclopedia of Language Teaching (1994:14) makes a distinction between Theoretical and Applied CA: Theoretical CA is seen as the production of extensive account of differences between the languages contrasted, while Applied CA has to do with a reliable prediction of the learner's difficulties. Contrastive Analysis, like Error Analysis and Translation Theory, is a form of Interlingua study in which two languages are involved. In this case, CA deals with issues arising in the process of learning L_2 after the bases of the L_1 have been acquired.

The preoccupation of CA, therefore, is to do a descriptive study individually of the two languages under study, and subsequently juxtapose them for areas of similarities and differences as this will enable the contrastive analyst predict difficulties and perhaps postulate a hierarchy of difficulties hoping that this, would help in improving on teaching methodology. CA hypothesis, hence, sees interference of L_1 system on the system of L_2 as the major barrier to the learning of target language. Corroborating this, Lado (1957:265) submits that where the

language patterns are similar in the two languages contrasted, learners of target language (TL) would find language relatively easy, because the inputs they are now exposed to are not new to them. On the other hand, where the language patterns of the TL and MT differ, the learning of the TL would be relatively difficult. The difficulties predicted by CA cannot be properly taken care of without recourse to Error Analysis (EA) as Error Analysis deals with the actual errors committed by the ESL learners. It is, therefore, worthy of mentioning that CA and EA are related in that, no contrastive analyst has really predicted solely on the basis of the CA, but has to be relied on his or on teacher's knowledge of error already committed. This is why James (1980) submits that CA is prognostic while EA is diagnostic. Thus, CA and EA are linguistic tools used to account for L_1 learning problem area(s).

Method of Data Collection

Two methods were adopted in collecting Okpameri data. These are interview method and participatory observation. The data were gathered from ten communities of Okpameri linguistic environment. The rationale behind the selection is based on the fact that ten communities selected represent 50% of our population. Two informants were further selected from each of the communities selected. The two informants (comprising a male and a female) are between the age bracket of 50 and 90 years and are also native speakers of Okpameri language. Questions bordered on cultural features of greeting terms were asked.

The intuitive knowledge of the researchers on Okpameri greeting terms seriously enhanced participatory observations in a natural setting, where participants exchanged greetings or pleasantries in Okpameri language. As in the case of the English data, the English literature text and internet were consulted. In all, the data were gathered for a period spanning two years.

Data Analysis

As earlier mentioned, greeting is seen as an indispensable tool in a socio-cultural setting. It is a linguistic routine used to express pleasantries or good wishes between interlocutors for the purpose of fulfilling or maintaining social

relationships. In view of this, and for the purpose of clarity of data presentation, greeting terms are classified under 'time'/'season', 'work', 'congratulations', 'condolence' and 'casual'. Adopting Ibillo variant of Okpameri language for the analysis of Okpameri data, the greetings of English and Okpameri shall be examined, by placing them side by side in tables, and then contrasted them so as to reveal their areas of similarities and differences. The mark "X" shall be used to signify the lexical item that does not exist in the lexicon of either of the two languages under study.

A.   Season/Time Greeting Terms

Season/Time greeting terms are used to exchange pleasantries in line with time and season. In other words greetings are time specific. Also, some greetings are said for season remark. Some of them are tabulated below:

Table 1: Season/Time Greeting Terms

S/N	English	Okpameri
1.	Good morning	M?l?mud?h
2.	Good afternoon	Mushan?h
3.	Good evening	M?m?z?
4.	Good night	Makuz?
5.	Happy mother's day	X
6.	Happy father's day	X
7.	Happy valentine day	X
8	X	Ofulo (excellent)
9.	X	Orum?d?-orumodo (success)
10.	X	Mokpela (I hope you are not much affect by this harmattan)
11.	X	Moshisho (I hope the weather does not affect your day)
12.	X	Muwhan?h (hope the dryness does not affect your health negatively).

Contrastive Statement

From the table above, it is noted that the two languages have greeting terms. However, the season's greetings are the areas of differences in the two languages under study. Greetings, such as 'Happy father's/mother's day', and 'Happy valentine day' in English, are absent in Okpameri. Also, greetings terms like *ôfulo*, *orumôdô-orumôdô. Mokpela*, *Moshishô* and *Muwhanoh* in (8), (9), (10), (11) and (12) respectively, in Okpameri, are not in English. The reason for this difference is culture as English society celebrates father's/mother's day and valentine day while the Okpameri natives do not recognize them.

Season greeting terms like '?fulo', 'orum?d?-orum?d?' in Okpameri language, for instance, do not have equivalent translation in English. The problem of translation is based on how different languages structure their social reality because the social structure of the society we live in mostly determines the way we structure our reality. In addition, Okpameri has greeting terms for the season like harmattan, rain and dry seasons. During harmattan, *Mokpela* (I hope you are not much affected by this harmattan) and *Moshisho* (hope the weather does not disturb your today's activities) are used. Despite the fact that there are four distinct seasons recognized in the English culture, -'autumn', 'spring', 'summer' and 'winter', there are no special terms for each in English because such greeting terms do not reflect in the English culture. Hence, cultural variation has greatly played out here.

It is worthy of mentioning here that not all Okpameri greeting terms could be internally glossed in English. For instance, the lexeme *Mushanoh* (good afternoon) cannot be analysed morpheme-by-morpheme. Also, the lexeme *Ofulo* in Okpameri is a morpheme on its own. Translating it in English will require some related lexemes to give underlying meaning in English as some of the Okpameri greeting terms do not have word-for-word translation

B.   Congratulatory Greeting Terms

These greeting terms are used when one's relative, friend or neighbour has achievement. It is a demonstration of deep concern for the success of one's neighbour, relative or friend. The congratulatory greeting terms in English and Okpameri are hereby presented in table 2:

Table 2: Congratulatory Greeting Terms

S/N	English	Okpameri
13.	Congratulations!	Mikhamanishe
14.	Happy married life	Movbilivia uvbia
15.	X	M?kpukpa (appreciation for judicious spending)
16.	Congratulations!	A m'?m? ukpo zafizi
17	X	Weh vbia ekpo, weh vbia evbi You-will born boy you-will born girl (you shall give birth to male and female children).
18.	Congratulations!	Odiororo
19.	Congratulations!	Mikhamanishe ?m?fufa (appreciating the coming of the new child).
20.	Congratulations!	Mekh?i (appreciating riches)

Contrastive Statement

Table 2 reveals the areas of similarities and differences between the two languages. It is noted that the Okpameri congratulatory greeting terms are multi-dimentional. In other words, Okpameri makes distinctions in its congratulatory greetings, and this is not so in English because English has only one congratulatory term 'congratulations'. The problem Okpameri learners of English will be confronted with is how to use 'congratulations' to convey their heartfelt wishes to suit specific occasions.

Greeting for judicious spending in Okpameri is *môkpukpa*, while couples blessed with a child, first child precisely, are greeted *odiororo* (wishing for success). Newly wedded couples are greeted *weh vbia ekpo, weh vbia evbi* (you shall bear male and female children). Bearing of male and female children has revealed a great value attached to children in marriage in Okpameri society. The issue of sex of the children is also mentioned. These compliments are prayer-like expressions. This explains why marriage is usually threatened when there is delay in giving birth in Okpameri.

C.   Work Greeting Terms

It is believed in all cultures that workers are to be greeted, especially when they are at work. English and Okpameri have greeting terms for workers. However, Okpameri has more greeting terms for different workers than English. Here are the data of the two languages presented thus:

Table 3: Work Greeting Terms

S/N	English	Okpameri
21.	Well-done	M?l?h
22.	X	makanyah (what a nice job you are doing)
23.	Well-done	Milafa (appreciation for hosting guest(s).
24.	X	Mushush? (appreciation for your sitting)
25.	Well-done	Mizimugbe (appreciation for dancing)
26,	x	Mukuehe (appreciation for coming)
27.	X	Mugbelina (appreciation for visiting)
28.	X	Megumah (appreciation for leading well)

Contrastive Statement

In greeting terms for work, Okpameri has different terms for different workers. Generally, *Môlôh*, its equivalent in English 'well-done', is used to greet workers. Okpameri has further made distinctions in greetings as revealed in the Okpameri data above. The distinctions are specific based greetings. The type of job in which a worker engages in usually determines greeting specification. This uniqueness is not much peculiar to English greetings. 'well-done' is mostly used to appreciate workers. The difference is due to culture because; the Okpameri culture is communalistic in which everyone is his brother's keeper. Such specific or individual greeting is a demonstration of the deep concern for the success of the enterprise the worker has engaged in. In contrast, the English culture is entirely individualistic, and as such, greeting specification becomes alien in English.

It is worthy of mentioning that the translation given in Okpameri greetings in table 3 above are translation equivalent in that at all lexical items in Okpameri have word-for-word translation equivalent. For instance, the Okpameri greeting term in (24), Mushusho cannot be internally glossed. Rather, related lexemes are used to give underlying meaning in English. By so doing, greeting specification in Okpameri has revealed the value attached to greeting, and particularly, work greeting in Okpameri linguistic environment.

D.   Condolence Greeting Terms

Condolence greetings are used to show sympathy, especially when somebody experiences terrible loss.

English and Okpameri believe in the sharing of sorrow loss of persons. So, condolence greeting terms in English and Okpameri are now presented below in order to identify probable problematic areas.

Table 4: Condolence Greeting Terms

S/N	English	Okpameri
29.	Accept my heartfelt sympathy	X
30.	Sorry	Kh?kh?
31.	Poor you	Moya
32.	X	Hamu ?gb? (bear body)
33.	X	Uleh asha End there (God will put a stop to this kind of terrible loss)
34.	X	Osh?k?zi a h?fa dipo God kill another replace (God will give you another child in place of the lost one)

Contrastive Statement

Okpameri has more condolence greeting terms than English in table 4. English has 'Accept my heartfelt', 'sorry' and 'poor you'. The Okpameri people, being communalistic, believe in the sharing of sorrow or loss of other people. According to oral source, someone is always frown at when they fail to pay a condolence visit to a relative or neighbour that is bereaved. In fact, it is a taboo in the Okpameri culture to pay a condolence visit to a bereaved relative that failed to visit his own fellow bereaved relative. So, condolence visit in Okpameri is highly traditional. As earlier mention, various greeting terms have indicated various shades of the concern being exhibited. All these have been revealed in Okpameri data presented in the table above.

E.   Casual Greeting Terms

Casual greetings do not show much care or thought. They are just of phatic communion. This is why English has more casual greeting terms than Okpameri because greetings are taken very seriously in the Okpameri society. The table presented below will expose the area(s) of differences and similarities in Casual Greeting Terms of the two languages examined.

Table 5: Casual Greeting Terms

S/N	English	Okpameri
35.	Hi	X
36.	Hello	X
37.	How are you?	Khah? ?l? ugbeh?
38.	How do you do?	Khah? ?l? nu ri?

Contrastive Statement

From the table above, it has been observed that English has more casual greetings than Okpameri. This is because greetings are taken more seriously in Africa in general and among the Okpameri people in particular, whereas greetings in English society are mere phatic communion.

Findings and Discussion

Variation of greeting terms in English and Okpameri has brought one thing to the fore-which languages differ much in the lexicon. This is because the lexis of every language is culture-bound. Hence, each language creates its own world and, therefore, its own meaning (see Sapir, E. 1921 and Whorf, B. L. 1966). It has been noted that some greeting terms found in English are also in Okpameri because the lexemes correspond to physical reality but their meanings are not exactly the same in all contexts. The analysis on some of the greeting terms calls attention to the fact that physical realty is necessary, but is not a sufficient basis for cultural analysis.

Okpameri terms for greeting are multi-farious and multi-dimensional in such that the translation of so many of them is not possible in the English language. An Okpameri user of English would have difficulty in expressing the form of greetings he wishes to use at a particular time. Culture plays a prominent role in the use of Work Greeting Terms. While Okpameri has greeting specification for work, English resorts to using the greeting term 'well-done' to appreciate workers who engage in different types of work. The difference in Work Greeting Terms in English and Okpameri is difference in culture.

Cultural variation in English and Okpameri has revealed the similarities and differences of greeting terms of the two languages examined. Okpameri users of the English greeting terms, will find it relatively easy in using Time Greetings in English because the English and Okpameri Time Greetings are similar. However, Okpameri speaker of English will relatively find it difficult to use the English Season Greetings because of the difference in English and Okpameri season greeting terms. Corroborating this, Lado (1957:265) submits that where the language patterns are similar in the two languages contrasted, learners of TL would find language relatively easy. On the other hand, where the language patterns of the TL and MT differ, the learning of the TL would be relatively difficult.

Recommendations for Pedagogy

The following are therefore, recommended:

i.   The learners should be exposed to the culture of the two languages examined as this will enable the learners have the background knowledge of the cultures that produce the two languages. By do doing, translation problems will be minimal.

ii.   The literature component of the Englsh and the Okpameri language teaching programmes should be emphasized.

iii.   Quality and enough instructional materials like language laboratory, good textbooks and a favorable learning environment should be provided.

iv.   The English language curriculum at every level of education should be made functional and dynamic.

v.   Since lexis, and of course greeting terms, are more culture-bound, lexes of the two languages should be well handled by the language teachers in the ESL situation.

Conclusion

This study has revealed the variations in the way different language communities are caused by their languages to engage with the world in the distinctive perceptive manner. Greeting terms are more culture-bound, and a good understanding of them demands familiarity with the culture that produces

them. The implication of this, to language teachers (since the pedagogical purpose of this study cannot be ignored), is to carry out a practical demonstration of these greeting terms in the second language being learnt. This now calls for dynamism and innovativeness on the part of the language learner so as to make use of adequate teaching/learning materials as it will go a long way in reducing (if not totally eliminating) the perceived difficulties of learning the English greeting terms and expressing the Okpameri terms in English.

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Communication For Sustainable Leadership

GAMBO VICTORIA L

Abstract
Communication involves conveying meanings from one entity or group to another using mutually understood signs, symbols, and semiotic rules. Previous studies have examined different aspects of communication, their modes and effects. What however requires further enquiry is the extent to which communication engenders sustainable leadership. Through a qualitative approach, this study determined the role or communication in enhancing sustainable leadership. Findings indicate that *Communication skills* involve listening, speaking, observing and empathizing. There are also different approaches to communication: through face-to-face interactions, phone conversations and digital *communications*, like email and social media platforms. To achieve sustainable leadership through communication leaders need to deliberately and consistently practice self consciousness, audience awareness, direct, specific and clear-cut communication practice, engage non-verbal communication skills, learn to listen more than speak and must be respectful and positive. These attributes when imbibed and put to proper use will engender sustainable leadership in organizations and institutions.

Keywords: Communication skills, leadership skills,

Structured practitioners note
Meaning is at the centre of every communicative encounter. Much of previous studies have treated different aspects of the communicative process. What however still requires to be further clarified is the extent to which communication as an act and as a skill engenders sustainable leadership in institutions, organizations and human societies generally; hence, this study. Findings revealed that of the many *communication skills:* listening, speaking, observing and empathizing; and the different approaches available for communication: face-to-face interactions, phone conversations, and digital *communications*, through email and other social media platforms; achieving

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sustainable leadership through communication must involve leaders to deliberately and consistently practice self consciousness, audience awareness, direct, specific and clear-cut communication practice, engage non-verbal communication skills, learn to listen more and speak less and must be respectful and positive. These attributes when imbibed and put to proper use is what will engender sustainable leadership in organizations and institutions.

Introduction

The act of conveying meaning(s) from one entity or group to another through the use of mutually understood signs, symbols, and semiotic rules is what communication entails. This process is achieved through the formation of communicative motivation or reason; message composition; and message encoding process, Studies abound that have treated the different aspects of the communicative process. What however still requires to be further explored is the extent to which communication as an act and as a skill engenders sustainable leadership in organizations and human societies generally.

Communication

Grimsley, (2018) defines communication as sending and receiving information between two or more people. The process involves the sender and the receiver. The information conveyed could be ideas, facts, beliefs, attitudes, opinions, instructions, concepts and even feelings. Communication takes place through the process of sharing meaning between the sender and the receiver. Therefore, effective communication leads to understanding. Similarly, Sanchez (2018) refers to communication as the transmission of a message from a sender to a receiver in an understandable manner. Both definitions emphasize meaning and understanding of the message especially by the receiver.

Communication is an indispensable activity and takes place in every human endeavour. It is immeasurably important in leadership/governance, business and personal life of every individual. It can be personal or interpersonal. Sanchez states that effective communication is very critical to the successful operation of any enterprise and by extension, to any leadership in any enterprise. Communication is a tool in discussing business issues, politics, governance, resolving organizational conflicts and in transmitting leadership roles.

Leadership

Leadership, according to Bennis (2009), is a function of knowing yourself, having a vision that is well communicated, building a trust among team mates and taking effective action to enhance your own leadership abilities. The emphasis of this definition is on knowing what leadership means and taking action to improve one's leadership skills. Ward, (2018), on the other hand refers to leadership as the art of motivating a group of people to act towards achieving a common goal. This definition, unlike Bennis' could mean directing workers and colleagues using different strategies with a determination to meet a company's needs. Ward's definition captures the essentials of being able to inspire others to direct their effort towards the same vision. In any enterprise, leadership is linked to achievement which should also be the focus of any leader. In the business world, effective leaders are regarded as those who make profit steadily. Effective leaders are expected to turn risks and challenges into opportunities or pre-empt and prevent the risks.

Leadership involves determining a clear vision, explaining and apportioning that vision with team mates or stakeholders so that they can willingly follow, communicating the information, knowledge and methods to achieve that vision and harmonizing the conflicting interests of all associates. In times of crises, an effective leader does not break down or mourn for too long. He steps up, is able to think and act boldly and creatively to stabilize and bring the situation under control.

Sustainability

Harper, (2010) and Brundtland (1987) define sustainability as a requirement of our generation to harness available resources in such a way that the average quality of life that a people desire would be potentially enjoyed by all and generations to come. This definition looks at sustainability as the art of using a resource base so wisely that future generations can also partake. For the environmental science, sustainability is the process of maintaining a balanced environment that the exploitation of resources, the direction of investments, technological developments and institutional changes are all in harmony to enhance both present and future needs and

aspirations (Global footprints org, 2018). The social science however sees sustainability differently. They see sustainability as the ability to continue a defined behaviour. This means that the behaviour is defined and there is a will to continue with that defined behaviour indefinitely.

In more precise terms, they see the environmental, economic and social sustainability as forming the goals or the three pillars of sustainability (Thwink.org, 2014). The writers of this definition argue that Harper and Brundtland, definition is more inspirational than practical as it is neither precise nor measureable which makes the definition controversial. In essence, all definitions seek to explain the fact that sustainability has to do with the ability of using and enjoying a thing and maintaining it for future use. Generally, sustainability should reflect the social, economic institutional and environmental aspects of the human race.

Communication and Leadership

The role of communication to leadership of any kind cannot be overemphasized. There is a great link between leadership and competent communication. This link, according to Holladay and Coombs (1993); has received less attention by business and communication scholars. The success of any leadership is enacted through communication. It is through communication that the perceptions and charisma of a leader are shaped because when leaders effectively communicate their message, they earn the trust and confidence of their followers. This is also because leaders' communications are considered to convey both relational and task elements for the receivers. Effective communication by the leader therefore ensures good followership, job satisfaction and high goal achievement.

To ensure effective communication, there is the need for the communicator's competence which is explained by researchers as the ability of leaders to display competencies in listening and leading by negotiation (Salacuse 2007). Salacuse adds that for leaders to negotiate and persuade their subjects to understand and accept their vision, they need to passionately appeal to their interests by employing communicative resources like language, gestures and voice. They are very useful

tools in driving messages home for followers during discussions.

Leadership communication

Leadership communication refer to those information from a leader that are rooted in the vision and values of an organization that are of significance to stakeholders like shareholders, customers, employees and all beneficiaries. The leadership communications transmit the vision and mission of the enterprise with an aim of building trust between the leader and the stakeholders. The messages relate to the present and future of the organization in relation to the people, performance, the goods and services. The messages should come consistently, frequently and in its simplest form for effective interpretation. The leadership communications are also to be designed to engage the listener, gain commitment and in the long run, create a bond of trust between the leader and the lead. Effective communication ensures that results are achieved efficiently as it enables the leader and the workers to understand themselves and know exactly what they should do at what time for the accomplishment of goals.

Furthermore, the leader's communication may issue a call to action and galvanize the people to rally behind an initiative. They communicate to them what and how to go about the tasks (Westside Toastmasters). Communicating the leaders' information severally in different situations helps the employee's understanding of the organizational needs. How they can fit into the picture, and do exactly what the leader desires. It should be noted in addition that leadership communication according to COMMGAP Rapporteurs Report (2009) that leadership communication has many ethical dimensions that include: providing useful and relevant information to participants' listening to citizens and stakeholder groups; continuously learning from interactions with stakeholders; communicating with a touch of professionalism; to floodlight issues, adding value to popular discussions and to be truthful without willingly misleading the people.

Communication for effective leadership

In whatever capacity a leader is leading, whether he is the leader of a board of directors, coordinating a team of volunteers, managing employees or just being the leader of a family, the success of

that leadership depends on the ability of the leader to communicate effectively with the lead. Sako (2017), has provided six communication skills that can make a leader effective as follows:

- **Self awareness:** Every effective communication starts from knowing yourself. Here the leader needs to be conscious of his inner monologue so that he will not carry his personal challenges or bad mood on some innocent followers. Instead what he should be conscious of is what he is hoping to achieve from a given discussion in order to guide the message directly.

- **Identify your audience:** Effective communication begins with understanding the person(s) one is speaking with. Knowing the listener's motivations and level of understanding helps the communicator (leader) to adjust his message for effective communication. For example, the way a leader communicates with his board of directors is not the same with the way he speaks with the marketers. Knowing the

audience helps the leader to make personal connection to facilitate empathy and put the audience at ease while building trust among them.

- **Be direct, specific and clear:** Direct and clear-cut communication enhances comprehension and elicit accurate responses from the listeners. When a leader is issuing instructions or giving assignments, the instruction should be simple and practicable. This can be achieved by preparing the message in advance to ensure that every detail is included. The discussion should not end without ensuring clear understanding by asking follow-up questions.

- **Use non-verbal communication:** Using non-verbal communication helps drive the message home because research has shown that non-verbal communication is just as important as what a person says (Anthony, 2018). People seem to pay less attention to words but more attention to actions and non-verbal cues that accompany the

words. The gestures, facial expressions, eye contacts and postures, all play a major role in affirming or undermining the leader's message. An effective leader must practice and use his body language to always align with what he says. According to Success Staff (2016), this can earn the leader trust since there will be more self-assurance.

- **Listen more than speak:** In order to encourage open and honest communication within a group, the leader must model active listening. He must ask follow-up questions to demonstrate that he is actually listening and to eliminate misconceptions. Focus, keep an open mind and thoughtfully respond not react to what they say. This ensures good rapport between the leader and the group.

- **Be respectful and positive:** Cultivate loyalty by modelling transparency, fairness and ensure respectful communication within the group in order to boost the groups' performance. Do not always emphasize your status over

the people and never use coercion or threat as motivators unless absolutely necessary. Let the focus be on attitudes that portray honesty, positivity and respect for their personalities.

To enhance these communication skills for effective leadership, the leader must deliberately and consistently practice using them until they become his second nature.

Types of leadership communication

As already defined, leadership communications refer to those information or messages from a leader that are rooted in the vision and reflect the value and even culture of the organization. To a leader, communication is an important tool for achieving the goals and outcomes or interests of our organizations. Most of the time, when the term communication is mentioned, what comes to mind is 'of talking'. In the flow of leadership communication however, there are different shades of communications even though they include 'the talking'. Irving, (2014) highlights five types of leadership communications which are as follows:

- **Verbal & Non-verbal cues:** Leaders are always communicating either verbally or non-verbally. In the same vein, they receive information. Verbal and non-verbal communication most of the time takes place at the same time. Spoken words are often accompanied by non-verbal cues to affirm the message. At other times, the non-verbal communications are involuntary. For example, in a meeting, a leader may notice somebody constantly looking at his watch or through the window; another might be yawning or dozing off intermittently. These are powerful non-verbal communications that should inform the speaker that the people are tired, disinterested or are not involved in the discussion. Both verbal and non-verbal communications should be taken seriously by leaders to ensure appropriate flow of communication within a discourse.

- **Intentional and unintentional:** Communication may also be either of these on the part of the leader. Intentional communication is saying what one wishes to say in the way and time he wants to say it. However, in leadership, leaders find themselves unintentionally communicating conflicting messages-communicating one message with words and another non-vernally or saying what one is thinking not what he intended to say. Some call it slip of tongue. Leaders should always check and minimize the possibility of unintentional communication. However, unintentional communication can be done consciously when the situation demands for it.

- **Conscious and unconscious:** This builds on verbal and non-verbal, intentional and unintentional communication and it can take place in any of them during leadership communication. For example, a leader may be communicating a message non-verbally and unintentionally say something he did not plan to say but still be aware of it. The

dangerous one is communicating anything unconsciously. It is difficult for the speaker to know about it unless he is given a feedback. In order to address and stop the menace of unconscious communication, leaders should assign people to pay attention to their speeches and give them feedback.

- **Action and Inaction:** Effective leadership communication practice should focus on action and inaction. Positive action communication is a desired leadership message that is like modeling as a leader. Inaction however, also communicates a leader's message powerfully. A leader, for example who consistently avoids unethical behaviour on a group, his inaction unfortunately communicates a negative message to group members who desire justice, healthy and ethical considerations in the group. Leaders should therefore give thoughts to the messages their actions or inactions communicate to group members.

- **Head and Heart:** This is communication both at cognitive and affective levels. The differences here point to the fact that leaders communicate with members both cognitively and affectively. That is, at the level of the head and at the heart level. Sometimes, hitches arise when leaders communicate at one level while followers need another. This inconsistency relates with the dimensions of inspirational motivation within transformational leadership theory (Burkus, 2003). Occasionally, followers may be in need of affective, heart oriented and inspirational motivations from their leader. If the leader instead, is communicating with them at the cognitive, head oriented and intellectual level, there will be dissatisfaction and other problems. Leaders must therefore assess what level head or heart message that group members need at certain given points in time. Leaders should not concentrate on their own preferred

communication styles but adjust to their followers' needs.

In order to navigate through the complexities of leadership communication, leaders should constantly refer to and use relevant leadership types.

Conclusion

This study sums that communication involves listening, speaking, observing and empathizing. It involves communication through face-to-face interactions, phone conversations and digital *communications*, like emails and other social media platforms. Communicative skills that engender sustainable leadership in organizations, institutions and nations must constitute of aspects such as the need for leaders to deliberately and consistently practice self consciousness, audience awareness, direct, specific and clear-cut communication practice, engage non-verbal communication skills, learn to listen more than speak and must be respectful and positive. These attributes when imbibed and put to proper use will engender sustainable leadership.

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