INTERPRETATION OF TEXTS: A SEMANTICO-SYNTACTIC STUDY OF WRITINGS FROM SELECTED SOURCES

BY

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A Thesis submitted to the post-graduate school, Ahmadu Bello University, Zaria in partial fulfillment of the requirement for the Award of the Degree of Master of Arts in English language, in the Department of English, Faculty of Arts, Ahmadu Bello University, Zaria.

DECLARATION

I hereby declare that this thesis has been written by me and that it is a record of my own research work. It has not been presented as far as I am concerned, in any previous application for a higher degree. All quotations are indicated by indention or quotation marks and the sources of information are specifically acknowledged by means of reference.

Signed.....

J.E. Adejoh

1998

DEDICATION

This work is dedicated to my parents Rev. and Mrs J. E. Adejoh, for the love and care they have been giving to me.

CERTIFICATION

This thesis entitled "INTERPRETATION OF TEXTS: A SEMANTICO-SYNTACTIC STUDY OF WRITINGS FROM SELECTED SOURCES" by Josephine Eleojo Adejoh meets the regulations governing the award of the degree of Master of Arts of Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary presentation.

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ABSTRACT

This is a study on Interpretation of texts - A semantico - syntactic study of writings from selected sources. It is based on the difficulties people face in an attempt to correctly interpret texts. Our respondents who were the SSII students of school mentioned in the work, face many difficulties when interpreting texts, and as a result, wrong interpretations were given.

The tests administered to test the interpretative ability were taken from the novel:-"No Second Chance" (by Olumense, S) and a text book titled:- "Handbook of special Education: Teaching the Visually Handicapped" (by Abang, Theresa) . The texts were chosen because they were believed to be of the appropriate difficulty level for the respondents at their own level.

The objective of this study was to discover the difficulties faced by people in interpreting texts, look into the causes and make suggestions on how these difficulties can be overcome.

Chapter one formed the introduction of the study. It discussed the statement of the problem, aims and objectives of the study and the scope of the study. It also looked at some terms - reading, writing, interpretation (briefly) and the overt relationship between syntax and semantics.

Chapter two reviewed some related literature. It reappraised a text - what formed the constituents, the field, tenor and mode of discourse, registers, cohesion and the linguistic system, theories of reading, writing and interpretation, representational holism and then a summary on spoken and written language.

Chapter three was the theoretical framework. Two approaches used in this work were Davy and Crystal's approach and Haynes's approach to stylistic analysis. It also treated the classification of features like individuality, dialect, time, province, etc. The chapter discussed the methodology and the total number of respondents.

In chapter four, the findings and performances on the different sub-tests have been represented in tables followed by discussions. The tests were marked based on the following criteria - cognitive, interpretative, evaluative and affective abilities. The last part of this chapter formed the concluding observations on the overall performance.

Chapter five summed up all that had been discussed in the previous chapters. It has reflected on the implications of the findings for teachers, students and text writers. Recommendations/suggestions have been made, these with the overall intention of advancing points that could help uplift both students' interpretative skills and an improvement in the methods used for testing interpretation.

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DEFINITION OF TERMS AND ABBREVIATIONS USED

SSSII - Senior Secondary School Two

FGGC - Federal Government Girls' College, Zaria

D.S.S. Demonstration Secondary School, Zaria

AKCC - Aminu Kano Commercial College, Kano

E.G. - For example

i.e. - That is

% - Percent.

(ed) - Edition/edited

etc. - etcetera

INTERPRETATION OF TEXTS: A SEMANTICO - SYNTACTIC STUDY OF WRITINGS FROM SELECTED SOURCES

1.0 Introduction

Reading to understand texts is a problem faced by many people in the learning world today. Equally problematic is the issue of interpretation of texts. For us to understand what this topic is all about, it will be important to look at some terms such as **writing, reading, interpretation, semantics and syntax.**

Interpretation can be looked at from the layman's level which is usually tantamount to determining what is meant either after a reading or a listening session.

From the common dictionary level, interpretation is the equivalent of explanation or meaning derived from a piece of material. The text analyst insists on a more rigorous description of interpretation. To him, interpretation will encompass a reaction to the written or spoken piece of language, either in form of a text or the transcript of a telephone conversation. For such an interpretation to be valid and accurate, it must be based on both the clues and cues evident from the language forms including the words selected, the tone employed and the setting within which the language substance has been conceptualised.

Reading and writing experts do not have a general agreement as to what is meant by reading, writing and

interpretation, but we shall try and hold unto a few definitions as a guide for this research.

Writing as it is, is a graphetic representation of the phonic substance of language using conventionalised symbols.

Bloomfield (1933:21) in Stubbs (1980:24) looks at "writing not as language, but merely a way of recording language by means of visible marks". Some people see writing as "a visual representation of spoken language" (Stubbs 1980:21). But is this really true? As the, study progresses, it would be established if this is actually true about writing.

In English, it could be seen that spelling does not always accurately represent the sounds of the spoken words. Stubbs (1980) is of the view that writing is not merely a representation of speech because there is a distinction between the two (writing and speech). He says that, the spoken language makes a distinction which the written language does not, while the written language makes a distinction the spoken language does not and that they both differ in grammar, vocabulary, etc.

This distinction between the two however, is proved in cases where pronunciation disambiguates a spelling, e.g. " read". The word may be pronounced /rid/or/red/ in a condition were the context is not defined, but in a defined context or realised situation, the correct

pronunciation will be produced with ease.

Bill Green (1988:159), states that "writing is not simply the transcription of meaning but very often, works actively in various ways and in varying degrees as the discovery and production of meaning".

The thrust of this study is the interpretation of written texts and because of this, there is the need to emphasize that before any interpretation, the text must be thoroughly read and understood. Thus, it will be necessary to know what reading is and what it entails.

1.1 PRELIMINARY CONSIDERATIONS ON READING AND INTERPRETATION

Reading is the ability to recognise letters, words and structures, and to know what they mean.

Stubbs (1980:11) sees reading as:

a. "essentially a process of relating written symbols to sound units
b. essentially a process of understanding meaning, and
c. essentially a process related to the social uses to which it is put".

The definition in (a) is narrow since it excludes rapid silent reading. This may apply only to beginners not necessarily to fluent speakers. And since (a) is narrow, we would try and look into (b) because it has to do with understanding meaning. This seems to be in

agreement with what Thorndike (1917) said in his article, that "Reading is understanding the meaning of printed words". (Stubbs 1980: 12). Point (b) in this case, strongly fits in because it is possible to relate written symbols to sound units without understanding what they mean. All that we have seen concerning writing and reading, are theories of different views which would held unto for the purpose of this research effort.

Along the line, it will be important to know what syntax is, just as it shall be good for us to see it from the point of view of some linguists.

1.2 SYNTAX, SEMANTICS AND INTERPRETATION

Syntax according to Lyons (1979:345) is to be understood as:

> "a set of rules which accounts for the distribution of word - forms throughout the sentences of the language in terms of permissible combinations of classes of word - forms".

A syntactically accepted sentence, he further states, is therefore, a string of word - forms which satisfies two conditions:-

(i) "that each of the word - forms is a member of some form - class and

(ii) that the word - forms occur in positions that are defined to be acceptable for form - classes of which they are members".

Thus, a sentence like,

"Peter slapped Jane,"

can be considered an acceptable sentence only and only if,the syntactic rules of English define the strings of its form - classes to be syntactically well-formed. Acceptability here, refers to grammatical well - formedness - a linguistic phenomenon which is essentially syntactic.

Consequently, an appeal need not be made to semantics to establish its meaning. If acceptability in the sense used above is to be established independently of meaning, one might as well extend grammatical well-formedness to sentences like:-

a. `The silthy toves did gyre in the wabe'

b. `Colourless green ideas sleep furiously'

Grammatical as they are though, the sentences are bereft of meaning. In other words, they do not make sense. But what makes language what it is, is its meaning content. This takes us to what semantics is.

Semantics has been defined as the study of meaning. Its main concern therefore is with the description of meaning in natural languages and it does this by trying to unravel what underlies the use of the word `means' and related terms such as sense, non-sense, ambiguity, entailment, etc.

Ogden and Richards (1923:193) define meaning as

> that which the speaker intends the listener to refer to, and that which the speaker intends the listener to feel and to do .

The meaning of a sentence is not what is in the mind of the speaker/writer at the moment of utterance or writing and not in the mind of a listener/reader, for he may utterly misconstrue the speaker's or writer's purpose. As for the writer, he may intentionally veil in his writing, the thoughts or ideas which are in his brain, and this, of course, he could not do if the meanings of what he has written were precisely that which he held in his brain (Ogden and Richards 1923).

Kempson (1977) says for a semantic theory to have any claims to adequacy, it must capture for any language, the nature of word meaning and sentence meaning, and explain the nature of the relation between them. It should be able to predict ambiguities in the forms of language, whether in words or in sentences and above all, it must characterise and explain the systematic relations between words and sentences of a language, that is to say, it must give some explicit account of the relations of synonymy, entailment, contradiction, etc. Any theory of semantics which fails to capture these relations either at all or, in particular cases fall easily to the criticisms of wrong predictions and must be consequently deemed inadequate, either in principle or some detail.

1.3 THE OVERT INTERRELATIONSHIP BETWEEN SYNTAX AND SEMANTICS

We have decided to make this study semantic and syntactic in nature, because there seems to be relationships between them. This, however, does not mean that a semantic or syntactic study cannot be treated separately but the research intends to look at interpretation from the point of view of these two. Several linguists have, inspite of the interrelationships between syntax and semantics, insisted on separating these important areas of linguistics from each other. Such attempts, says Lyons (1979:374), have "long been and remained the subject of disputes". This is because there is no way we can write our grammar without reference to semantics. Put differently, as a matter of necessity, grammar must be sensitive to semantics. It must bear some relation to semantics, as well as to our everyday needs and experiences. Any grammar that tries to exist independently of semantics, no matter its beauty, would be like a richly prepared dish which is saltless. And besides, what makes human language what it is, is not just the beauty of its structure but its communicative value which finds expression in semantics.

Similarly, meaning does not exist independently of syntax for it is impossible to "change the distribution

of all word - forms in a language while holding constant the meaning of the lexemes without affecting the distribution of associated words" (Lyons 1979:375). There is, consequently, "an intrinsic connection between the meaning of words and their distribution and it is for this reason that it is difficult to draw the boundary between syntax and semantics (Lyons 1979).

Palmer (1979:120) supports this view by saying that,

> "as we go into more detailed investigation of grammar, we find that the correlation between grammar and semantics becomes closer and closer, until we reach a stage where it is difficult, if not impossible to declare whether the categories are formal and semantics".

In order to further understand , we may wish to look at the sentence below

John is seeming bold'

In this structure, it could be seen that the verb `seem' with `ing' does not require the inflectional suffix in this way. It also does not occur in the progressive (continuous form). As a result the construction will be described as an ungrammatical sentence. That is not all. It does not make sense. It lacks semantic well-formedness and this can be pointed out intuitively by a native speaker without reference to grammatical rules. Intuition according to Lyons (1979),"Is a pre-theoretical correlate of semantic well - formedness."

It has as its main focus, the notion of making sense, of being comprehensible. It plays an indispensable role in the semantic interpretation of utterances and writings, and consequently, shows how difficult it is to draw a demarcation between semantics and syntax.

Palmer (1979) makes it clear that even the Chomskyan syntax which says syntax and semantics should be separated, is concerned with transformational rules which will generate the correct surface structure given the presence of a deep - structure. That is, it is concerned with transformational rules that would prove very capable of converting deep structures to surface structures. He said the deep structures are generated by them **BASE** which consists of the **CATEGORIAL COMPONENT** and the **LEXICON**. For example, in a structure like

'John plays',

'John' in this case is the noun phrase and 'play' the verb phrase. The deep structure as Palmer (op cit) further puts it, can therefore be seen as having the necessary grammatical and lexical information that is pre-requisite to the interpretation of the sentence cited above. It is therefore, according to Palmer (1979), that Chomsky's Linguistics can be said to be interpretative. In their words, we require both grammatical and semantic information as pre-requisites for establishing meaning.

Another interrelationship between syntax and semantics can be seen through the concept of 'sense' and 'reference'.

> Reference as a semantic concept deals with the relationship between linguistic elements such as words, sentences and non-linguistic world of experience. Sense on the other hand, relates to the complex system of relationship that holds between the linguistic elements (mostly words). It is concerned with intra-linguistic relations (Palmer, 1979:29).

It might appear as if 'reference' is the most essential element of semantics, owing to its main concern with the way speakers/writers relate their language to their experience of the outside world. A close look at sense relations however, shows that such relations are of no less importance to the field of semantics than the ones produced by reference. For example, the word 'ewe' and 'ram' are hyponymous sets for the super-ordinate term 'sheep', that is to say, they refer to a particular kind of animal called sheep and derive their meaning from there. They also belong to a pattern of English which includes bull/cow, sow/boar, mare/stallion, etc. The traditional grammarians treated this part of grammar because these relations were those of sex, and since sex was seen through the prism of gender, they (traditional grammarians) had every reason to believe they were relations which they could neatly treat under grammar. This was rather erroneous because English has no

grammatical gender for male and female creatures. Words like bull/cow, ram/ewe, boar/sow, etc have their places not so much in the grammar but in the lexicon of the language.

The syntax/semantic interrelationship, is also made manifest even at the level of the word which was regarded by traditional grammarians as a single "Linguistic unit that has a single meaning" (Palmer, 1990: 44). Morphosyntactic description of English words has shown that a single word like `**dance**' conveys a single meaning when looked upon as a simple lexical item. Syntactically, its derivation `**dancer**' can be interpreted as **"one who dances"**. Its past tense form `**danced**' means **dance + past tense**. The word therefore has three meanings which can be lexically classified as lexcial, morphological and syntactic meanings.

Apart from looking at words in this way, linguists are of the view that even lexical words could have more than one meaning. As stated earlier, words like **lamb**, **ewe**, **ram**, for example, are hyponymous sets of the superordinate term, **sheep**. They may also be referred to respectively, as **baby sheep**, **mother sheep** and **father sheep**. What this means is that a single linguistic unit can be variously interpreted. In other words, it can convey more than one meaning.

The important thing to note about words as the foregoing has shown therefore, is their categorisation on

the basis of syntax and semantics, that is the morphosyntactic and semantic explanations given above. Apart from this, the categorisation of words on the basis of their semantic and syntactic significance, find expression in the distinction which linguists have made between grammatical and lexical words. Words like **'it'**, **'the'**, **'of'** etc, belong to the grammar and have grammatical meanings only. That is, they derive their meanings from their functions in sentences. There are also full words or what we may prefer to call **lexemes**. Such words have the kind of meaning one finds in the dictionary. In a sentence like,

"Mary is a good dancer,"

there is an interplay of grammatical, lexical and morphological information pre-requisite to its interpretation. Such interplay of the different kinds of information - grammatical, semantic and morphological show how interrelated or interwoven syntax and semantics are. Morphology has been brought in to serve as a bridge between the two.

That a word can have as many as two meanings, as the foregoing discussion has shown, is no longer a point of disputation. What may be looked at this time, is the converse of the above. A combination of words, as linguistic studies have proved, may convey a single meaning. Examples are found in idiomatic expressions

such as,

"Put up with"

"give in"

"put down" etc.

The meanings of these combinations cannot be predicted from their individual verbal or adverbial components and in many cases, there is a single verb with the same or very close meaning for such combinations. For example,

'tolerate' for 'put up with'

'yield' for 'give in'

'quell' for 'put down'

Owing to their status of idiomaticity the combinations cannot be divided up into separate semantic units. An expression like **'heavy smoker'** for instance, cannot be split into **'smoker'** and **'heavy'** to give the intended meaning because a **'heavy smoker'** is not to be understood as one who smokes and who is heavy. Similarly, a **'criminal lawyer'** is not to be interpreted as one who, apart from being a lawyer, is a criminal. Word division, as it pertains to idiomatic expressions does not give corresponding divisions of meaning. Instances like this show how the relationship that exists between syntax and semantics is unavoidably symbiotic.

At this point it would be understood that much as semantics plays this important role of the 'rescuer', it is sometimes rescued by syntax when it fails to give

interpretative insights into the meaning content of **lexical** items. For example, a word like **'bank'** when uttered in isolation can be subjected to various **interpretations.** It may be taken as **riverbank, bloodbank, a finance institution where monetary transactions are made** or **'bank'** as a verb might mean **'count on'.** This is what we refer to as **lexical ambiguity.** To disambiguate it, an appeal has to be made to syntax, first of all to ascertain its syntactic value. Thus is a sentence like,

"I was at the river bank this morning"

would be analysed syntactically as:

I ----------> NP

Was ----------> VP

at the river bank----> Adverb of place.

"River + bank" could be analysed further to specify the type of bank being **referred** to. Here **'river'** though a noun functions as an adjective qualifying the noun **'bank'.** In this way the sentence has been used to disambiguate the ambiguity in the word **'bank'** It is therefore a clear indication of how syntax can come to the rescue of semantics. Apart from accounting for lexical ambiguity, syntax can disambiguate ambiguities that are structural in nature. For example,

"The bank is full"

Here, we cannot tell whether it is a river bank that is full with water or a commercial bank that is full with customers. But by making some recourse to recursive transformations, we can easily disambiguate the ambiguity this way -

> **"the bank which is located near the Central market in Kano city was full with pensioners who stormed the office of the treasurer yesterday".**

Through recursive transformation, it becomes clear that the bank being referred to is a finance institution and not a river bank. Disambiguation of sentences like this and more so through syntactic transformations is another way of explaining the symbiotic relationship that exists between syntax and semantics.

Much as semantics can be said to have potentials for rescuing syntax when it comes to the question of making sense, syntax too, comes to its rescue as clearly shown above. In this way, the two can be said to be intimately related. Separating them from each other in the hope that they would play distinctive or independent roles in the interpretation of texts would be most difficult if not impossible.

1.4 STATEMENT OF THE PROBLEM

Interpreting texts, is a problem faced by many

people, such as the SSII students. The purpose for which writers write most of the time, is to convey a message, but in the course of the readers trying to pick out the message (by trying to interpret what is written), problems crop up. These problems are caused by factors, several of which may not be too difficult to identify. A few out of many reasons which could be held responsible for this are, **style, time, perception, emphasis, familiarity, theme and bias. Style** can be described as the writer's use of language to convey his message. In other words, it is the way in which a message is put across. Style, according to David Crystal (1969) may refer to some or all of the language habits of one person. For example, Shakespeare is known to have his unique style of writing (later known as shakespearean). Consequently, any one who is used to his style and reads his work finds it a lot easier to know or rather understand (him). Very often, style refers to a selection of language habits unique to a writer, "the occasional linguistic idiosyncracies" (Crystal, 1969:9).

One will also agree that perception may hinder good interpretation. What is meant by **perception** in this case, is the value judgement and the state of mind of the readers. There are times whereby a reader makes a judgement or concludes with what suits him without taking the actual meaning of the text into consideration. This

is sometimes caused by the reader's state of mind which may of course lead to subjectivity in the course of interpretation. But in a situation whereby one is excited and relaxed, the correct interpretation would be given or achieved with little or no difficulty at all.

The periodic aspect of writing cannot be ignored. This includes the synchronic and diachronic studies. The synchronic aspect of writing is the study of texts at a given point in time. The diachronic aspect, is the study of writing at different points on a time dimension (that is through time), for instance, looking at a text or writings from the 17th century through the 19th century, to discover the changes/modifications the piece of writings have undergone.

If a writing meant for the 17th century is brought to the 19th century, the people of the 19th century may find it difficult to understand, if their language use differs.

In the shift from the older to the newer stage, some of these elements are dropped and new ones appear. Some rules are deleted while others are added and elements and rules can undergo various modifications.

In a nutshell, the problems of interpretation typically encountered by language users, especially those in a second language situation like that of Nigeria could be subsumed under the following sub headings:

affective, cognitive, evaluative and interpretative.

1.5 AIMS AND OBJECTIVES OF THE STUDY

This study aims at identifying the difficulties the students of Senior Secondary Two Students face in their attempt to correctly interpret texts and to suggest ways of remedying these problems.

1.6 SCOPE AND LIMITATION

The study as earlier mentioned, is only concerned with the interpretation of texts, looking at it from the semantic - syntactic point of view. This excludes oral interpretation tasks. This could have been done by making candidates listen to some recorded conversation, after which some sets of questions are asked. In such short conversations, the clues rest less on semantic selections than on supra-segmental phonemes like intonation, stress and rhythm.

In such conversation pieces, ideally, there are usually between two to three voices. Two of the voices engage in some authentic dialogues, the third voice functions as an interlocutor and producer of the question. The listener would then be expected to answer or react to the question.

Even though this type of language interpretation task possesses a high level of authenticity, it is nevertheless very expensive and highly demanding to put

in place.

To the best of this researcher's knowledge only the National Research Institute Kaduna (NTI) and Test of English as a foreign language (TOEFL) have sub tests on their own English exam packages that approximate such interpretation task.

For this particular study, the present researcher considered it impossible to realistically incorporate such sub task without doing a great damage to authenticity and reliability.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

The purpose of speech or writing, we all know, is to convey messages to either the listener or the reader. Messages are therefore encoded through sound waves as **speech** or through graphitic representation of conventionalised symbols on paper. The latter is what we refer to as **writing**. The purpose of this linguistic activity (be it in spoken or written form), is deemed to have been achieved when the listener or reader correctly decodes the message the encoder intends to send across.

It is also common knowledge that at certain instances, this time honoured activity of encoding and decoding messages gets derailed either because the encoder has employed a stiff style that is not easily made available to the reader or listener, or either through certain inadequacies on the part of the latter.

In this chapter, these problems are looked at, with a view to determining the extent to which they hinder texts interpretation. But before this is done, one would like to look at the linguistic concept of text and perhaps see how it fits into the thematic thrust of the study.

2.1 WHAT CONSTITUTES A TEXT.

According to Halliday and Hasan (1979) "the word '**text**' is used in linguistics to refer to any passage, spoken or written of whatever length, that does form a unified whole". A text is therefore distinguished from a disconnected sequence of sentence partly because of its uniquely cohesive texture and partly because of the appeal it makes to the intuitive knowledge of the native speaker of any given language. Intuitive knowledge says Lyons (1979) is a "pretheoretical correlate of semantic well - formedness". Viewed in this context, a text can be conceptualised as a semantic unit: a unit not of form but meaning. It is for this reason that Halliday and Hasan (1979) have described it as "a unit of language in use".

A text as we have stated earlier, has a texture, that is to say, it has linguistic features which contribute to its total unity with respect to its environment. In a stretch like:

> **"Give your car a thorough wash first thing in the morning. Clean it after washing and then apply "the shinning cream" to make it brighter....."**,

the pronoun 'it' refers anaphorically to the noun 'car' in the first sentence. It links the two sentences together and thus gives them 'cohesion'. Cohesion in a

text is realized by the presence of the referring item as well as that of the referent that is the item being referred to. Thus the cohesive relation between `it' and the noun `car' in the above illustration is that they are co-referential, that is, they refer to the same thing and the signal of this referentiality is the anaphoric item `it'. It is the presence of this pronoun `it' that enables us to interpret the two sentences as a whole. Together, they constitute a text.

By **cohesion** which Halliday and Hasan see as a semantic concept, it means relations of meaning that exist within the text and that define it as such. Cohesion therefore, occurs

> where the INTERPRETATION of some elements in the discourse is dependent on that of another. The one PRESUPPOSES the other, in the sense that it cannot be effectively decoded except by resourcèttо When this happens, a relation of cohesion is set up, and the two elements, the presupposing and the presupposed, are thereby at least potentially integrated into a text (Halliday and Hasan 1979:4).

Cohesion or want of it distinguishes a text from a non-text. It is, as the above suggest, also very instrumental to its effective interpretation. For example, the anaphoric pronoun `it' in the earlier cited text presupposes for its interpretation something other than itself. This requirement is not met by `**the car**' in

the preceding sentence.

> The presupposition, and the fact that it is resolved provide cohesion between the two sentences and in so doing, create text (Halliday and Hasan 1979).

The potential for cohesion lies in the systematic resources of **reference, substitution, ellipsis, conjunction** and **lexical** cohesion. Such resources are therefore built into the language itself. They are known as '**ties**'. Specifically, the term refers to an occurrence of a pair of cohesively related items. As a result, a segment of a text may be characterized in terms of the number of ties which it displays. In the example above, we have a single tie which shows the relation between the anaphoric 'it' and the noun 'car'. It is what Halliday refers to as 'reference' that is a referential tie for short. In another example, the old piece of school boy humour" which reads-

Time flies

You cant: they fly too quickly,

we have three ties. They are, the elliptical form - **"you cant"**, the reference item, **"they"**, and the lexical cohesion, **"fly"**.

As already stated above, "the potential for cohesion lies in the systematic resources" which has so far been identified as reference, substitution, etc. Its actualisation in any given text however,

> depends not merely on the selection of some option from within these resources, but also on the presence of some other element which resolves the presupposition that this sets up (Halliday and Hasan (1979|5)

The foregoing illustrations are quite instructive.

It is also against the backdrop of the foregoing that the concept of cohesion can be appreciated as being able "to account for the essential semantic relations whereby any passage of speech or writing is enabled to function as text" (Op cit: 13). Besides, the reasons for this seeming feat stem form our ability to "systematise" cohesion as a concept into a small number of distinct categories characterized as language 'resources'. These categories have "a theoretical basis as distinct types of cohesive relations" - reference, substitution, ellipsis, conjunctions and lexical cohesion". They therefore provide the practical means of describing, analysing and above all, interpreting texts.

It is also worthy of mention at this point that cohesion is not restricted by sentence boundaries. It is a semantic relation which exists among the parts of a text - "the sentences or paragraphs or turns in a dialogue". (Op cit: 6). Its relevance to text interpretation is self explanatory.

2.2 ANAPHORA, CATAPHORA AND EXPHORA

As the foregoing clearly suggest, the form of presupposition which points back to that which had been previously mentioned in the sentence, is what is referred to as **anaphora**. Its relevance to text interpretation has already been demonstrated above, via the illustrative sentences given above.

There are instances when presupposition in a text may go the opposite direction with the presupposed element following. Halliday and Hasan (1979:17) illustrate the situation as follows:

> "This is how to get the best results: you let the berries dry in sun, till all the moisture has gone out of them. Then you gather them up and chop them very fine".

The information required for interpreting the text is not found in the first sentence. It is to be located in what follows. Such forward reference is what we refer to as **cataphora**.

In written texts, cataphoric reference is often signalled by a colon. It "has the effect of uniting the two parts into a single orthographic sentence" but this does not "imply any kind of structural relation between them". It (the colon) is only used to signal the cataphora.

There are, also, instances when the information required for interpreting some element in the text is not to be found in the text at all, but in the situation. This is

known as **exophora** because it takes us outside the text. Although the exophoric reference is not cohesive on the grounds of its inability to bind elements together in text, it constitutes the background against which interpretation is predicated.

Also relevant to this view is the context of situation, which refers to the environment in which dialogue is taking place or the setting of the text in the case of a written text. "A text, therefore fits into a situation (i.e. environment) which has some effect on how it is constructed and understood" (Haynes, 1992). The situation is not a linguistic level. It is, essentially, extra-linguistic - perhaps what Halliday after Malinowski refers to as **"context of culture"**. Such is what is also known as the wider situation, that is, that which is not immediately in focus but which has the potential for tying down utterances or the written word to concrete meanings.

The immediate situation on the other hand, is what is represented in the environment. Halliday and Hasan (1979) illustrate the situation as follows:

"Aid the gardener water those plants" (P. 18)

The anaphoric pronoun '**those**' refers indubitably to some preceding text - that is to some mention of the plants in the discussion. It is also possible that it

refers to the environment in which the dialogue is taking place, - "to the context of situation - where the plants in question are present and can be pointed to if necessary. The interpretation would be those plants, in front of us" (op cit: 18).

Equally important to this linguistic concept of situation is the concept of **"ideology"** which Haynes (1992) defines as the overall way in which the "situation is understood and acted upon". Situational context is therefore sub-divided into three linguistic components. They are:

(1) Field of discourse which refers to the setting in which discourse takes place and the topics referred to

(2) Tenor of discourse - The social and personal relations of speakers, their attitudes to each other.

(3) Mode of discourse - the channel of communication (speech or writing).

These three components are abstract interpretative tools which can be taken as "generalised ways of describing how the context of situation determines the kind of meanings that are expressed" (Halliday and Hasan 1979: 22).

2.2.1 THE FIELD OF DISCOURSE

Halliday and Hasan, (1979) see it as "the total event, in which the text is functioning, together with the purposive activity of the speaker or writer; it thus includes the subject matter as one element in it". Put differently, it "encompasses two situational factors - the setting in which, the discourse takes place and the topic of discourse or succession of topics". These topics are what the speakers vividly have in mind. In written texts, it constitutes what the writer has in mind. It therefore has some straight forward effect on how the conversational or written discourse goes on. Infact, the topic of discourse constitutes the focal point of communication in most texts (whether they are written or spoken). It therefore prompts the choice of words used in the text. It is, in other words, the major determinant of textual diction.

The setting on the other hand has an indirect effect which is at times almost null. According to Haynes (1992:13) a setting may be "purpose built" and may thus be made to be congruent with the topic of discussion. Consequently, the relationship between the two, can, to some extent, be taken as an intricate one.

A setting may be immediate or wider. The former is what we can see and hear, while the latter is what remotely affects the immediate situation and in

consequence, influences its interpretation. It may therefore be looked upon from the point of view of ideology, which is the overall way in which the context of situation is understood and acted upon.

In sum, the situation refers essentially to those extra-linguistic factors which have very important bearing on the text itself. It has some semantic relevance to the facts expressed in the said text or to the words and grammatical patterns that are used to express them. What this means in effect is that the external factors of the context of situation affect the linguistic choices that a speaker or writer makes. They crucially determine what form a given text will take apart from the potentials they have for providing the semantic underpinnings of the text.

2.2.2 TENOR OF DISCOURSE

To Halliday and Hasan (1979), **tenor** "refers to the type of role in interaction, the set of relevant social relations, permanent or temporary among participants involved in a discursive situation. It is, in other words "the basis for the actual interaction of the speakers, their social roles, status, personal attitudes and intentions". Beside having facts and ideas to exchange, people also have relationships and are involved in what they are saying" Tenor can therefore be

characterized as "the personal atmosphere in which the conversation takes place (Haynes 1992: 14). We therefore have immediate tenor as in face to face personal relations that society allots to us.

Tenor, Haynes (1992):15) contends, "is particularly important in the study of conversation because it affects the way in which speakers take turns, make claim, challenge and so on". In written texts, conversations like in real-life situations, depend on turn-taking and role playing. Conversationally it is "expressed through facial expression, the direction of gaze and by gestures and posture" (op cit). These are discourse features pre-requisite to the realisation of aspects of tenor.

Another aspect of tenor is sincerity but Haynes (1992):17) argues that there is some sort of insincerity in most actual conversations: insincerity which often-times, is occasioned by 'tact' and 'politeness' through which tenor, as an aspect of situation and discourse are congruent". This insincerity is manifested in written texts where writers adopt a cryptic style or veil that which they want to send across to readers, in an ironic, satirical or humorous language which immature readers can hardly understand. By way of illustration, George Orwell's '**Animal farm**' though politically serious in content, passes simply for a fictitious account of a revolution by the animals against the owner of "Manor

farm": the ensuing power tussle and intrigues which saw Napoleon emerging victorious with the expulsion of Snowball from the farm. The facade of equality which the leaders of the revolution preached with fervour shows the greed and exploitative nature of the animals which by extension could be taken as inhumanity of man against man. Beneath this heuristic manner of presentation lies the serious political connotation of what greeted the famous Bolshevik revolution in the majority Russia, that is after it was successfully executed by its leaders, the power struggle that followed and the ensuing repression which became the lot of the revolutionaries - a dream shattered, so to speak. An immature reader, that is, one who does not belong to the class of readers for whom the novel was intended would certainly fail to get the political message or gist of the story. Instances like this, thus show how tenor can affect interpretation of texts.

2.2.3 MODE OF DISCOURSE

The mode of discourse is "the function of the text in the event including both the channel taken by the language be it spoken, written, extempore or prepared - and its genre or rhetorical mode, as narrative, didactic, persuasive, phatic communion and so on (Halliday and Hasan, 1979: 22). In simple terms, the mode of discourse

is the medium used as a channel of communication. With it, the distinction between immediate and wider context is less evident. The most important contrast in the study of mode says Haynes (1992) "is that between speech and writing". Written language both restricts what the composer can do and enhances it. It cannot make use of intonation and gesture, but he can take longer process to clarify his thoughts and get them precise and economical. And he can communicate with people at a distance.

> A speaker can communicate a distance if he shouts, or uses the electronic media, but each of these also restricts communication, the first by making long subtle discussion hard to sustain, the second by making it impossible for the hearer to respond or intervene (Haynes 1992:18).

Texts which have discoursal code of conventions or code for short, have obvious constraints which the medium imposes. In texts like poems or minutes of meeting, Haynes(1992) argues that,

> the constraints imposed by the medium are obvious in the sense that they seem to stand against the discourse intentions of the writer who must master them (Haynes, 1992:13).

His (i.e. the writer's) "compensation is that once this is done, his communication gains impact rhetorically" (op cit). In free conversation, Haynes (1992) explains further, the distinction between tenor and mode is less easy to draw than it is in written or many other texts, "since it is the interaction of the speakers that creates

the genre". In principle, Haynes contends, the two notions - roles played and the medium/genre used are inseparable. Turn-taking in conversation, he says, can be looked upon from the point of view of text - making (mode) or from the point of view of interaction between speakers (tenor). That genre is separate, he further argues, "can be approached when it is remembered that the rules by which turns are taken are prior to any particular set of people interacting" (Haynes, 1992:18).

Mode of discourse, he concludes,

> is not the same as the physical substance of language itself, the speech sounds or the printed marks. Mode is a matter of the conditions of, for communication. It is situational in the sense that it exerts constraints as to how the resources of language may be deployed (Haynes, 1992:18-19)

2.2.4 REGISTER

The mode of discourse, field and tenor of discourse constitute the linguistic features that are typically associated with situational features. Together they constitute **register**; thus the more" specially we can characterise the context of situation" (Halliday and Hasan, 1979:22). To merely talk about the subject matter or the medium does not really tell us much. We can, for example, discourse on a "register of marine biology or a newspaper register' but this hardly enables us to say anything of interest about the type of text in question". (Halliday and Hasan, 1979). We are however likely to be

better informed when we give some useful information about the three discoursal components - field, mode and tenor. For example, if we specify field of discourse as a personal interaction which holds between a superior military officer and a sub-ordinate one with the spoken/written medium as the mode and the tenor as a superior/ sub-ordinate relationship, we are likely to get the register that is appropriate to the discourse event.

Brook (1979) says some varieties of language which are not associated with groups or individuals but with the occasions when they are used are called registers.

The register is therefore seen as,

> the set of meanings, the configuration of semantic patterns that are typically drawn upon under specific conditions, along with the words and structures that are used in the realisation of these meanings (Halliday and Hasan,1979:23).

In practical terms, the reality of register is manifest in situations where any given passage (or any textual material) hangs together as a text. Hence, the consistency of register is displayed. Put differently, the

> texture involves more than the pressure of semantic relations of the kind we refer to as cohesive, the dependence of one element on another is for its interpretation. It involves also some degree of coherence in the actual meanings expressed: not only, or even mainly in the content but in the total selection of the semantic resources of the language including the various interpersonal (social expressive - conative) components - the modes, modalities,

> intensities and other forms of the speaker's intrusion into the speech situations (Halliday and Hasan, 1979:23).

Against the background of the above, the concept of cohesion can be usefully supplemented by that of register, since the two together, effectively define a **"Text"**. Consequently, a text can be looked upon as

> a passage of discourse which is coherent in these two regards: it is coherent with respect to the context of situation and therefore consistent in register, and it is coherent with respect to itself, and therefore cohesive (op.cit).

It should be emphasized that neither of these two conditions is sufficient without the other, nor does the one by necessity entail the other. Just as one can construct passages which seem to hang together in the situational - semantic sense but fail as texts because they lack cohesion, so also one can construct passages which are beautiful and cohesive but which fail as texts because they lack consistency of register - there is no continuity of meaning in relation to the situation. The hearer or reader reacts to both of these things in his judgement of texture. Situations like these also determine how effective or otherwise a text may be interpreted.

Two important points are worth noting in connection with the text and its context of situation. They are the relation of text to the situation and delicacy. The

former is extremely valuable because of the relative weight which the text has to bear. There are for instance, situations when the non-linguistic factors clearly dominate and the language plays an ancillary role. For example, we have non-verbal games like football where the activity speaks clearly for itself, while verbal communication from player to player is minimal or even forbidden in some cases. Consequently, interpretation of what is going on cannot be clearly seen if recourse is not made to situational information.

> At the other end of the scale are types of activities in which language is the whole story, as in most formal or informal discussion on abstract themes such as those of business, politics and intellectual life (Halliday and Hasan 1979:24).

The language used here is self-sufficient with all the relevant situational factors derived from it.

The latter point has to do with the amount of detail needed to characterise a given situational context. According to Halliday and Hasan (1979:24), it is not possible to

> draw a clear line between the same situation and different situations, because any two contexts of situation will be alike in some respects and not in others, and the amount of detail needed to characterise the situation will vary according to what we are interested in what distinctions we are trying to explain and so on.

We are therefore interested, under circumstances like this in

> what respect the texts and the situations are alike and in what respects they differ and not in questions which seek to know whether two texts are the same in terms of register (op cit: 24).

Thus a linguistic situation like a boss talking to a sub-ordinate, which all of a sudden changes to that between the said boss and his equal does not interest us per se. Rather, we are interested in knowing these personal relationships.

There is also, the notion of non-texts which Halliday and Hasan (1979) define as 'non-sense texts'. Non-text, they point out do not exist in real life situation because it is difficult to determine where a text begins and ends. Degrees of texture however vary if one examines especially spoken language from this point of view. Under such circumstances, it becomes indeterministic to say where exactly a particular point marks the continuation of the same text or the beginning of a new one. "This is because texture is really a more or less affair" (Halliday and Hasan 1979:25). A partial shift in one situational context i.e, a shift in one situational factor in the field of discourse or in the mode or tenor is likely to be reflected in some way in the texture of discourse, without destroying completely the continuity with what has gone before. What this

means is that

> continuity of subject - matter is neither necessary nor sufficient condition for the creation of texture. Subject matter is neither more nor less important than other features of the context of situation as a determinant of text, as it is simply of the factors that enter into the picture. And where there is continuity of subject matter texture is not necessarily the result of this. (Halliday and Hasan,1979:25).

As a basic unit of meaning in language, a text is a semantic concept. It is therefore to the semantic structure, what the sentence is to lexicogrammatical structure. In other words, a text is

> a unit of situational - semantic organisation: a continuum of meaning - in - context constructed around the semantic relation of cohesion.
> (Halliday and Hasan, 1979).

It is therefore no wonder that a text normally has continuity of register. It also

> fits a given set of situational features, a pattern formed by the nature of the communicative event (field) the place assigned to the language acts within the event (mode) and the role relationships of those who are participating (tenor). It should be understood that the 'fit' does not by itself ensure the kind of continuity we associate with texts (op cit).

Texts may also make sense without necessarily hanging together (that is without texture). This is most of the time, a characteristic of children's writing. It also reveals the other aspect of texture which is cohesion.

Texture therefore results from two kinds of semantic configurations: those of register and cohesion.

> The register is the set of semantic configuration that is typically associated with a particular class of context of situation, and defines the substance of the text: what it means, in the broadest sense including all the components of its meaning, social, expressive, communicative and so on, as well as representational. Cohesion is the set of meaning relations that is general to all classes of texts, that distinguishes text from non-text and interrelates the substantive meanings of the text with each other. It does not concern what a text means, it concerns how the text is constructed as a semantic edifice (Halliday and Hasan, 1979).

2.2.5 COHESION AND THE LINGUISTIC SYSTEM

Cohesion has some intimate relationship with the main components of the linguistic system. The three components says Haynes (1972) run through a text like a thread. Together they make up the semantic system. They are **ideational**, **textual** and **interpersonal** components. The interpersonal component is concerned with

> the social, expressive and conative functions of language; it is also concerned with expressing the speaker's angle, his attitude and judgements, his encoding of the role relationship in the situation and his motive in saying anything at all. (Haynes, 1992).

Infact, the interpersonal function of discourse or text has to do with the use of language to

> "interact with other speakers. Hence, a cluster of grammatical structures, words and intonations are used by a speaker to express tenor, to persuade, beg, woo or whatever it is. It can convey roles and emotion. (Haynes, 1992:18).

The textual component operates in association with particular ranks in the grammar. For example "every clause makes a selection in the system of **THEME**, a selection which conveys the speaker's organisation of the clause as a message and which is expressed through the normal mechanism of clause structure. It also incorporates patterns of meaning which are realized outside hierarchical organisation of the system. The textual component is also concerned with cohesion which

> has potential for relating one element in the text to another, whenever they are and without any implication that everything in the text has part in it (Halliday and Hasan, 1979:27).

It is therefore part of the text - forming component in the linguistic system. This is so because

> it is the means whereby elements that are structurally unrelated to one another are linked together, through the dependence of one on the other hand for its interpretation, (Halliday and Hasan 1979:27-28).

Infact, "the resources that make up the cohesive potential are part of the total meaning potential of language"(p.28). All said, the textual function of a text is the set of mechanisms a language provides to give a 'thread' of meaning to a text, its continuity together

with the organisation into blocks of information with suitable emphases.

The **ideational** component is that part of the linguistic system which concerns itself with the expression of content. It has been sub-categorised into the **experiential** and **logical components**. The former is directly concerned with the representation of experience or the context of culture, while the latter expresses the abstract logical relations which derive only directly from experience. In other words, ideational function is the use of language to represent things, ideas, and relations. It

> allows us to label things in a situation, to indicate categories and connections among them, and to show more abstract relations such as negation and causation (Haynes, 1992:18).

Each of these components has equal importance, not withstanding the fact that one or the other may gain more attention or be more convenient to concentrate on, in looking at a particular aspect of text or text types. (Haynes, 1992:25).

2.3 READING

Reading simply put, is the ability to recognize the conventionalised symbols (letters) to which meanings are arbitrarily attached. It is initially the process of relating written symbols to sound units and thereafter,

a process of understanding meaning, a process related to the social uses to which reading is put.

Aliyu (1979:30) looks at reading

> as a way of building up meaning from what has been put down in the written form. The written symbols are used to form words and sentences, which are in turn expected to represent certain information or intention.

The literature on reading says Stubbs (1980), has been vast and reiterated. The reasons, he argues are: the topics discussed have been approached from different directions from within different disciplines - such disciplines as may include psychology, education and linguistics. Our pre-occupation in this work is with the third.

Oftentimes, "these approaches have been largely self-contained, making little reference to work within other approaches" (P.3).

The attempt to look at reading as a "process of handling written language or as an activity with particular social functions" is a recent one says Stubbs (1980). It will therefore receive due attention in this work. The thrust, in other words, is to look at 'reading and writing' as a linguistic process and, to some reasonable extent, examine its social functions.

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2.3.1 READING AS DECODING MEANING

> A famous definition of reading as a meaningful activity is reading (is) understanding the meaning of printed words - understanding a paragraph is like solving a problem in mathematics (Stubbs 1980:12).

This view, had been expressed by Thorndike in 1917 and much of the debate about definitions border on agreeing or disagreeing with Thorndike. He takes the view that,

> reading involves understanding, and that this involves meaning, problem - solving and high level inference (Stubbs,1980: 13).

In reading, one normally draws one's understanding of the language of the text on the one hand and on the other hand, one allows or extends comprehension that is characteristic of reading activity to spoken language, i.e, the same problem of understanding may apply to spoken language.

There appears to be the same eclecticism in the existing literature on reading failure, where the overwhelming impression is that each individual case must be taken on its merits.

Some limited number of factors can be taken as being responsible for reading failure. They include the medical factor also known as "word blindness", the psychological factor which has to do with the state of the mind or emotional disturbance, the language deficit

view which implies the learner's language use and the social definition factor or pathology which is occasioned by one's family background.

There is also the problem of medium i.e, where there is something wrong with the spelling system of the language of the text to be read.

The foregoing seem to imply that attempts at situating specifically where reading problem or failure lies is not an easy task. This explains why in terms of initial learning, reading failure in a pupil could be blamed either on himself or herself, the teacher, the teaching materials used, the medium or the background of the pupil.

It may therefore be pertinent, at this point, to ask whether or not this situation is applicable to adult reading. The answer to the question is what this study seeks to provide.

By and large, the overriding consideration in assessing the success or otherwise of the reading aptitudes of fluent or adult readers is based upon an analytic knowledge which is in every inch different from the unconscious knowledge of the child. For example, to understand fully how English spelling works, readers have to appreciate the identity between roots of semantically related pairs of words (or their etymologies). This analytic knowledge is not available to a five year old no

matter how prodigious. The situation, therefore explains why statements such as "at the age of entering school, children have acquired a mastery of the complex phonological patterns of their native language" should be taken with care.

In sum, reading is

> partly perceptual psychological skill involving eye-span and recognition of shapes, but it is partly a linguistic skill involving among other things, knowledge of the sequential probability of words and letters and it is also partly a social skill with particular social uses (Stubbs, 1980:10).

2.4 INTERPRETATION

According to Graham MacDonald and Philip Pettit, (1981:18),

> problems of interpretation begin at home and the principles of their resolution must apply to the familiar as well as to the foregoing Can readers of very limited education find anything useful in this approach?:

Language users are able to construct and understand a large variety of sentences which they have never encountered before. Language as this implies, is indubitably productive. But

> our understanding of novel sentences must depend upon the understanding of their parts

and the ways in which such parts can be combined(1981:18).

2.4.1 "THE DAVIDSONIAN APPROACH"

Graham MacDonald and Pettit (1981:18), say

> the Davidsonian approach suggests that the meaning of the sentence is given by stating truth conditions and that the meaning of the elements (semantic primitives) is identified by the way in which those elements contribute to the truth conditions of the sentences in which they can appear. Thus from a finite vocabulary, we can construct perhaps infinitely many novel sentences via the combinatory rules of the theory. In other words, through a finite set of rules, we have the capability for generating myriads of sentences.

It is however doubtful whether the meaning of a sentence can be approached in the so called Davidsonian fashion. The 'semantic primitives' (that is the elements) do not always contribute to the truth condition of sentences in which they appear -what will the myriads of the non-sense be like?

"the silthy toves did gyre in the wabe"

"Colourless green ideas sleep furiously"etc.

Is it possible to arrive at any possible semantic

interpretation of these sentences via the Davidsonian approach? or, can the aggregate meanings of the `semantic primitives' contribute to the truth condition sentences?

What about metaphorical sentences? Can the approach be relevant to a sentence like

"he flew off the handle?"

Considerations like this are potential interpretation constraints especially to readers of non-sophisticated literary competence.

2.4.2 THE EVIDENTIAL BASE FOR INTERPRETATION THEORY

"Can we distinguish assertions from other speech acts, and can we identify signs of assent and dissent prior to the interpretation of sentences?" Davidson suggests that the attitude of "holding true" may be amenable to such prior identification, that we may be able, behaviourally, to discern that some of the sentences uttered, being sincere assertions are held to be true by the utterer. It will be these sentences which will form the evidential base for the "interpretive theory" (Haynes, 1992). This may be true as far as spoken language is concerned. The privilege is however not available in situations where information being disseminated is codified in conventionalised written symbols i.e. in situations where the said information is reduced to written form. Under such circumstances, "the

evidential base" is evidently absent. Its absence may therefore constrain and in some severe cases, impair effective interpretation of texts.

After looking at the approaches/theories of interpretation, it is pertinent to explain the problem associated with our ability to understand representations. Some authors say that it is possible to understand a sentence one has never heard before. Elgin Catherine for example, says thus:

> We thus already know the meanings of individual words and the rules of obtaining the meaning of the whole from the meanings of the parts. To interpret a sentence, we simply apply the rule to the words. We do exactly the same in interpreting familiar sentences (Howard, (ed), 1990: 63).

This present work frowns at the above because the semantic interpretation of a string does not derive from the additive value of individual words and the rules that make possible their realisation is the lexico-grammar. A good example of this state of affairs is the following non-sense sentence.

"The glampies myffled the toonoozies unflamingly.

The individual words above have their respective semantics. Their being strung together does not in any way give us any absolute meaning of the entire sentence. In other words, they have been strung together through

the employment of syntactic rules but the meaning of the whole form does not stand out as Elgin claims.

If it is true that grammatical and lexical information is already stored in the mind, then the above claim falls easily to further criticisms.

One may have the ability to understand some representations never encountered before, one does not understand every English sentence one hears or every pictorial representation one sees.

> Moreover, our understanding of representations often times depends on knowledge that is not specifically syntactical or semantical (Elgin in Howard (ed) (1990).

2.4.3 INTERPRETATION AMONG SECOND LANGUAGE LEARNERS

In the study *"How do language Arts students interpret poetry?"* Williams (1989:291 in Nigeria Educational Forum Vol. 12 No. 2) assessed the reaction of B.Ed Language Arts students of Ahmadu Bello University, Zaria to poetry. Even though poetry is outside the scope of this study, the findings are relevant in the sense that they present

> quantitative and qualitative analysis of categories of these responses, highlighting causes of misinterpretations, and pointing out differences between the more able and less able readers.

Equally relevant was the rating scale employed by the above researcher. The three - dimensional rating scale comprised:

> **Comprehension, analysis** and **evaluation** and **sophistication** in response (in which the reader shows freshness and originality in attempting to illuminate the author's own experiences, aptly alluded to, and maturely incorporated in the totality of his interpretation and appreciation (Op cit. 295).

By using the rating scale, the researcher revealed some difficulties faced by the subjects in terms of comprehension, and deficiencies in styles of response that were common to the students. He (the researcher) said that there were misinterpretations of the details of the poem and misreadings of the poet's intention. He further added that the subjects' inability to grasp literal and implied meanings in one of the poems '**telephone conversation**' by Soyinka, may to some extent be as a result of the poet's style or the difficult nature of that genre of literature.

Some people may think that the reason why the subjects responded poorly is as a result of English as a second language in Nigeria. The unique role occupied by English often drives a wedge between the (L2) day - to day interpretation of written and spoken texts and the concepts expected to be represented by them. But

Williams (1989) said

> the fact that the poetry is read in a second language cannot be proffered as an excuse at an undergraduate level but that as "would-be teachers", the B.Ed language Arts students should be aware of the idea that interpretation is not merely a restatement of the details of literature,no matter how correct such restatement may be.

Apart from the above, the subjects are also exposed to English language through radio and television programmes or news like on British Broadcasting Corporation (BBC), and so the issue of English language being a second language in Nigeria does not hinder accurate interpretation.

2.4.4 REPRESENTATIONAL HOLISM

Interpretation of symbols depends on its place in the various symbols to which it belongs. And it depends on the systems available and appropriate for classifying the symbol itself.

A symbol system is a system of implicit alternatives that collectively sort the objects in a realm. And the same symbol can belong to several systems and so participate in a variety of sortings (Elgin in Howard 1990:73). For example, all fish are vertebrates under the narrow interpretation of the term but false under the broad interpretation of same. But many other sentences are indifferent as between the two readings "Fish are

aquatic" and "fish are a good source of protein" remain true under both interpretations (Howard (ed) 1990:73).

Often, a symbol belongs to several systems and one needs to know which and how many of them are functioning in other to understand what and how it represents. Understanding a representation involves knowing some of the ways it is classified.

> We classify representations by subjects as crucifixion picture or medical bulletin, by style, as impressionists paintings or symbolist poems, by genre as still lifes or short stories" (op cit: 73).

Infact, understanding a text depends squarely on an appeal to this background knowledge. And we classify representations by medium, by author (i.e authorial representation) by historical and cultural milieu.

By medium - news reports

" author - Shakespeare

" historical and cultural milieu - Victorian works.

There is no obvious limit to the knowledge of a representation and its context that could, on principle, enhance our understanding of it.

> These points do not pertain exclusively to works of art. To understand a newspaper article, for example, we need to classify it as a news report, a feature, a column or an editorial. We do well to know whether it was subject to military censorship or to editorial policies that restrict what is said or the way it is said. And we need to know the systems of alternatives to which its' terms belong. In calling a country a friendly power, do we

> exclude only such regimes as are actually belligerent to us, or all those that do not actively support our interests? Although we do not ordinarily deliberate about them, appreciation of such matters forms the background against which our reading of the news makes sense (Howard (ed) 1990:73-79).

Holism takes so much to be relevant to interpretation of a symbol (or a text), that understanding a representation seems a remarkable achievement, not an everyday occurrence. The richness and complexity that the holist attributes to symbols is hard to square with ordinary unsophisticated comprehension of picture and sentences.

Understanding admits of degree. A little knowledge of a symbol and its context can yield some small understanding of what a symbol represents. For example, one recognises that the pronoun 'he' and the conventional stick figure represents a male even though we cannot identify him further. And the greater the store of relevant knowledge, the greater the resources for (and hence prospects of) understanding what the symbol represents. Moreover, the growth of understanding may induce the recognition of several admissible alternative interpretations and may occasion the reconsideration of some we have already accepted. A symbol that had been construed literally is resourced metaphorically sometimes by revolving the literal reading, sometimes by augmenting it or several separate literal readings are identified.

Some modes of representation are so simple and familiar that understanding is easily achieved. But even here, the understanding may be illusory or incomplete. An apparent compliment contains a hidden slight, a passing remark, a manifestation of deep-seated resentment. Psycho-analysts and critics have shown that even seemingly simple representations contain significantly more than a superficial reading reveals.

> Understanding a representation is like understanding anything else. We use the cognitive resources we have, realising that they may be inadequate. We bring to the task of interpreting an unfamiliar picture or sentence, the background of related representation we already understand, along with any additional knowledge and skill we can press into service. Often these suffice. If not, then by modifying and extending our previous understanding we can sometimes arrive at an adequate interpretation, but not always. No rules or relations guarantee that a correct interpretation will be achieved. There are no recipes (Elgin in Howard (ed) 1990:74-75).

Perception varies in human beings. But there are situations whereby, syntax determines interpretation, this however, is not in all cases, as already discussed earlier.

CHAPTER THREE

THEORETICAL FRAMEWORK AND RESEARCH METHODOLOGY

3.0 INTRODUCTION

The English language is not a single homogenous phenomenon. It is a complex of many varieties used in a variety of ways and situations. "These varieties have much more in common, they are all clearly varieties of one language but each is definitely distinct from all others. (Crystal and Davy, 1974:3).

There are, for example, the spoken variety of language, the written variety, varieties which are regionally based as well as those which may be attributed to the personality involved in some speech act or writing, and the kind of social situation he finds himself. These variations are the main concern of a rigorous and powerful stylistic theory.

Stylistic as a genre of linguistics, pre-occupies itself with such issues as have been specified above. It analyses linguistic habits of the speakers of any given language, discovers, and describes the patterns which differentiate varieties from each other, explains how people speak in a certain way and discovers what alternative forms of language are preferred at given situations. In other words, stylistic seeks to study the varieties of language use. It is therefore against this background that Crystal and Davy (1974) see stylistic

analysis and description as a

> necessary part of clarifying linguistic problems of interpretation, or at least pointing to where the source of ambiguity lies (Crystal and Davy 1974:8).

The varieties of language, they further argue,

> need to be studied in as much detail as possible, so that we can point to the formal linguistic features which characterise and understand the reactions in their use (op cit).

This study as the introduction has clearly shown, is stylistic in content and orientation. This is because it tries to see what impact language variation has on interpretation. It therefore has as its principal focus,

> the total range of linguistic features bearing on interpretation. (Crystal and Davy, 1974).

3.1 STYLISTIC ANALYSIS: A THEORETICAL FRAMEWORK

In this study two distinct approaches to the study of stylistic are reviewed. The approaches are those adopted by Crystal and Davy (1974) on the one hand and John Haynes (1992) on the other. The latter approach has its roots in Firthian linguistics because the author seems to have drawn much inspiration from the works of Halliday who is an apostle of J.R. Firth. It is fairly simple and generally straight to the point in terms of presentation and also up to date considering its recency. Above all, John Haynes's approach passes for an electic one because it combines and synthesizes the various

approaches to stylistic theory. It is therefore the most pragmatic and perhaps the most readily available by way of application.

Stylistic analysis - whether they are approached from the point of view of Crystal and Davy (1974), John Haynes (1992) or from the point of view of Toolan (1992) has been done at the level of vocabulary, grammar semantics, phonetics and phonology, graphetics and graphology. Our pre-occupation in this study however, is with three stratal levels of analysis. These levels embody the specified ranges of linguistic features which shall be looked into, in the attempt to advance reasons for effective or ineffective interpretation of the text administered to respondents. The other areas of analysis such as graphetics, phonetics or phonology have been excluded because they are, in this opinion, not crucial to the core argument of this chapter.

By **"features"**, it is meant any bit of speech or writing (mostly writing in this case) which can be singled out from the general flow of language and which can be discussed. Such units include words, ways of uttering them, sequence of words, linguistic features whose occurrences are limited to a number of social contexts, those which may be identified with non-linguistic aspects such as an individual's experience or

> that subset of non-linguistic events which are clearly relevant to the identification of these features" and anything "non-linguistic which exists at the time of using the linguistic features (Crystal and Davy, 1974:11).

Linguists have, at various times, identified these stylistically significant features and have specified precise ways of talking about them. In other words, they have situated their descriptive analysis within sound theoretical frames based on the notion of interrelated levels which in Crystal and Davy's approach include, **phonetic and phonological information, grammar and vocabulary and semantics.**

3.2 CRYSTAL AND DAVY'S APPROACH TO STYLISTIC ANALYSIS

According to these two analysts, analysis of texts and hence their interpretation may be approached at the level of graphetics - that is, the level at which the graphetic substance of language is taken as being stylistically significant and thus worthy of intellectual investigation. It may also be approached at the level of graphology where an analysis of a writing system or orthography is done with a view to determining its impact on interpretation.

At the grammatical level they stress, an analysis of the internal structure of the sentence constitutes the main focus since grammar, according to them,

"is the central part of a linguistic statement" (Crystal and Davy, 1974:18)

At the lexical level, choice of lexical items in a text and which of course are related to the subject matter are considered stylistically significant. Equally relevant at this level is the distribution of lexical items in relation to one another and their meanings. This is done against the background of the fact that words may be related to others in a consistent and stylistically interesting way. As Crystal and Davy (1974) have rightly observed,

> "It is sometimes more convenient to bring a certain amount of information about word structure into exposition of text" (P.18)

The relevance of such exposition to interpretation of the text in question therefore says quite a bit in terms of informativeness and relevance. At the level of semantics, stretches which are longer than single lexical items are the focus of study. Here, the linguistic study of the meaning of a text over and above the meanings of lexical items (taken singly) assumes profound stylistic significance.

There is cross referencing between these levels, that is to say, grammatical and lexical features may co-occur with semantic ones while significant inter-level relationships may lead to some reinforcement or better exposition of the other. There is, also the tendency to

determine the stylistic significance of a feature on the basis of its occurrence, that is to say, a feature which occurs more frequently within a text will be as equally significant as that which occurs less in the same text.

3.2.1 GRAMMAR

In an attempt to recognise where in a grammar the stylistic distinctiveness of a text may be said to lie, Crystal and Davy (1974) have identified three levels of analysis. They are, the **sentence, clause** and the **word**. They stress that the areas of emphases are, **inter-sentence linkage** (textuality as Haynes, 1992 would put it) **adjective order, pre-determiner contrast**. Also relevant to their approach are **stylistic contrasts** which underscore inter-sentence relationships, **sentence typology, clause, group** and **word typologies**.

At the level of the sentence which they believe is semantically more self-contained than any other unit, linkage features like ellipsis, anaphora which involve the use of pronouns, definite articles, demonstratives and personal pronouns are noted. Other features include the use of concord (that is, in number or tense) word repetitions, adverbial contrasts which are noticeable mostly at sentence - initial positions and prosodic features such as contrasting tones and intonation patterns which are stylistically relevant to analysis. As for sentence typology, simple, compound, complex and

mixed types of sentences have been identified as being relevant. They have defined a simple sentence as

> that which comprises a subject and predicate with or without a complement, depending on the class of the verb occurring as a predicator, with or without adverbials and without vocatives.

It is possible to have co-occurring structures in simple sentences, that is to say, in the situation where a **subject + predicate + complement + Adjunct** structure is overtly linked with a structure of the same kind to form a simple sentence as in:

John asked me as I was coming

As for complex sentences, Crystal and Davy (1974) say

> they consist of a simple main clause and one or more simple dependent clause linked by one of the sequence - determining conjunctions, or in writing, by one of a range of co-ordinating punctuation devices such as a semi-colon (P.47)

Example:

His foot is right down the line/

(main clause)

and he pushes back down to the Bowler.

(co-ordinate dependent clause)

The two analysts also identify a compound major sentence as that which may consist of a "simple main clause plus a clause of parenthetic type (split - clause) (such as **you know, I mean**) which may be embedded in the main clause or may occur in sequence with it" (op cit. 48)

For example:

You know, that's my sort of knitting.

It may consist of "one main clause of the simple type, with the adverbial element of structure made clear by at least one dependent clause"

Example:

The operator will determine/if you are uncertain

(Main clause) (dependent clause)

A mixed major sentence, according to them," consists of a compound sentence in which at least one of the clauses has a dependent clause introduced by a sub-ordinating conjunction".

Example:

Give the proper signal/before moving out/

(main clause) (dependent clause)

and only move off/

(co-ordinate dependent)

when you can do so

(dependent)

There are minor sentences for which, in the words of the two theorists, the term clause may be applied. In fact they are structures other than the ones we have shown above but which display

> functional characteristics normally associated with a major sentence - in particular, non-independence and graphological or prosodic features of sentence-ness (Op cit:49)

Example:

Drink Maltina. Because it is good for you.

Thus in a stylistic analysis of the Crystal and Davy type, it would be pertinent to determine whether a particular variety made use of the following:

> if it consisted solely of simple sentences, whether it had a high portion of minor sentences, whether it showed a preference for a particular kind of complex sentence pattern (op cit: 51)

It is therefore possible to know (and of course) in the light of these choices) the extent to which interpretation of any given text is positively or negatively affected.

Other determinants of effective interpretation or otherwise which might be predicated on this approach and which are questions bordering on plentifulness or paucity of features like commands, questions, poetic syntax and others, have to be addressed in carrying out a stylistic analysis of any given text. Also crucial to the analysis may be matters like the placement of adverbials, that is, whether they are placed at sentence-initial, middle or final positions. The fact that issues like this have a glaring potential for impinging favourably or otherwise on the reader's ability to read and interpret a text can therefore not be gainsaid.

At the level of clause, Crystal and Davy (1974) have postulated five elements pertinent to stylistic analysis. They are **subject, predicate, complement, adverbial** and

vocative. There are instances of overlapping or conflation. For example:

I saw him go

where **'him'** combines as the complement of the verb **'saw'** and subject of the verb **'go'**.

A clause may function as the complement of a sentence as in:

He/ can eat/ half a bag of groundnut.

subject/ predicate/ complement

In the above sentence, it has a personal pronoun as the subject while the non-finite clause functions as the complement. It is also possible for a clause to function as the subject of a sentence, that is, where the said subject is introduced by 'what'. For example:

What I wanted Linda to do was to wash the plates

Clausal complementation is also possible in complex sentences like:

I

(subject)

didn't know whether you were going to say that/

(predicate)

you would come.

(complement)

The complement element is amendable to further expansion into direct and indirect objects as in:

John/ bought/ Mary/ a blue dress.

subject/predicate/indirect obj./direct object

It also permits the presence of an agent noun in the passive transformation as is:

Mary was bought a blue dress by John

There are intensive and extensive relational clauses as indicated in the example below:

(a) They elected John president

where the complement **'president'** is in an intensive relationship with the object noun **'John'.**

(b) They called the /boy/ **a taxi"**

complement / complement

The two complements **'boy'** and **'taxi'** have an extensive relationship.

At the level of clause, the predicative element is always a verbal group. For example,

Tina/was having/her dinner/when we came in

subject/predicate/complement/Adjunct

As for the adverbials, they may be realised as single words. For example:

Tina/ danced/ beautifully/ to the music.

subject/predicate/adjunct/complement

Alternatively, they may be realised as prepositional phrases as in

The tax office/will supply/details/on request

subject predicate complement adjunct

(Crystal and Davy, 1974:53). It may be a finite clause introduced by a sub-ordinating conjunction.

Example:

There would be no kind of interference with their families while they were in retirement (op cit: 53)

Finally, there is the vocative which is nominal, usually a proper noun used in a direct address.

Example:

Principal, have you noticed? or

Have you noticed, Principal! (op cit)

Vocatives are not preceded by articles. They may, however, be premodified as in addresses like

Dear Madam/Sir (op cit)

To Crystal and Davy (1974) therefore, features like the ones already discussed above, at the level of clause structure, are worth taking note of in any stylistic analysis and by extension theory. In fact, particular attention should be paid to the distinctiveness at this level

> which relates to the way in which elements of structure are realised viz the proportion of nouns to verbs, the frequency of nouns as opposed to nominal groups, how often clauses operate as complements, or whether nominal groups tend to occur in clusters, as in opposition (Crystal and Davy 1974: 53)

Also stylistically significant at this level are issues

bordering on:

> The ordering of elements of structure in relation to one another, for example whether the order, **subject + predicate** which is usually expected in statement may be reversed, as in journalism: with the position in which the adverbial tends to occur in clause initially, medially or finally, and with how many adverbials there are in a variety (op cit:53)

At the level of typology and structure, Crystal and Davy (1974) have underscored the relevance of the 'group' to stylistic analysis. On the issue, they have conceptualised 'group' as an

> endocentric construction, that is, a construction with a 'head' which performs the same syntactic function of the whole and may stand in place of it (P. 53).

They have identified nominal groups as those having nouns as head words while their verbal counterparts have verb as the head words.

Nominal groups have obligatory heads as in:

The nubian/	**Queen**
premodification/	head

They may be postmodified as in:

The Emir /	**of Kano**
Rock /	**of ages**
head	postmodification

Examples given by Crystal and Davy to further explain this concept are:

(a) **The/plumes/of the Calvary**

det/head/postmodification

(b) **Just /a /quick /wipe** (op cit 54)

Pre. det/ det/ adj/ head

Determiners are realised as articles (both definite and indefinite) demonstratives e.g. this, that, those, these. Possessiveness - my, your, his, theirs, and with them go with words like all, both,just. Genetivised premodification is realised in structures as:

John's/ way/ of doing things baffles me

Premodification/ head/ prepositional phrase

With adjunct nouns functioning as adjectives, we have the following realisations:

garden fence

iron lady

There are also, adverbial intensifiers preceding adjectives as in:

a very daring robber

a very uninteresting film

an extremely vicious fellow

Postmodification may also be realised in group structure in the following ways:

(a) Preposition with further nominal group as in:

(i) **The struggles/of the American Blacks**

/postmodification

(ii) In defence/of fundamental human rights

/postmodification

(b) with non-finite clause

(i) The example/discussed above

(ii) The paragraph/under reference

/postmodification

(c) A dependent clause which may be introduced by a relative pronoun or simply attached directly to the nominal it modifies

(i) The man/who/visited us yesterday is a thief

(ii) The big John/ I know.

/postmodification

(d) Occasionally, postmodification is realisable with adjectives. Example:

(i) God/the Father Almighty

(ii) Joyce/the splendid

/postmodification

Nominal groups have a potential for making stylistic contrasts in terms of complexity. This is confirmed by the possibilities described above. Further possibilities of sequence of such items within a single nominal group also abound.

As for the verbal groups, there is no significant contrast. The only structural difference is between finite and non-finiteness. Finite verbs consist of

lexical verbs operating as 'head' optionally preceded by auxiliaries.

Example:

John will be travelling today. Please go through this letter.

At the level of word, emphases are laid on word morphology. The stylistically significant features therefore are

> distinctive categories and types of word formation, such as frequent compounds, complex affixation involving elements from classical Latin or Greek, and also deviant forms that might occur including portmanteau..... (Crystal and Davy 1974: 55-56).

3.3 CLASSIFICATION OF FEATURES WITHIN THE FRAMEWORK OF SOME GENERAL LINGUISTIC THEORIES

> A lot has been written on what constitutes the stylistically significant features of texts but as valuable as such literature may be in terms of their "stimulus and initiatives", their antidote "is suspect (Crystal and Davy, 1974).

The two analysts have further contended that:

> Categories which have been set up to account for the features or sets of features in the language data used are frequently inconsistently used. (P.61).

For example, the use of the term **'register'** which they have described as a notion so fundamentally expressed in "Neo-firthian" stylistic has been for the most part inconsistently applied. Use of the term has been further criticised by Crystal and Davy as having

been applied to varieties of language in an almost indiscriminate manner, as if it could be usefully applied to situationally distinctive pieces of language of any kind. (op cit: 61)

It is conceptually wrong, they argue, to refer to the language of the print media, the church service, language of advertisement, sports commentaries, popular songs as registers because "situational varieties" involved in the use of English language (or any other language for that matter) are too distinct to be obscured by a mere grouping of everything under the heading "register". Any attempt at such conceptualisation, they say, would be "inconsistent, unrealistic and confusing". In fact, it would amount to an unfortunate situation of a concept which is "potentially useful", they contend. Crystal and Davy (1974:61) further pick holes in this approach as follows:

> The criticism of incompleteness is readily illustrated by the fact that at least one central theoretical variable modality has been ignored, and that there are many aspects of the way in which English is used which no one has tried to account for and which cannot be handled adequately by such categories as register, tenor, field, mode and so on in any current sense.

Halliday and Hasan (1979) and Haynes (1992) do not seem to favour this approach. It is true that they may have not been able to achieve the talked about "completeness in the present state of the art". This notwithstanding, their contributions to stylistic are too enormous to be dismissed as being "inadequate and

difficult to outline" Details of their approach shall be discussed. Besides, it is not quite true that "there seem to be many hidden assumptions that can be seriously questioned" in existing literature on the subject. The one - to - one correlation between linguistic features and situation which Crystal and Davy play as not being valid does exist. Although it may not be possible to predict the situation from the language and vice-versa, the fact that "all texts fit into a situation which always has some effect on how the text is constructed and understood", (Haynes, 1992:4) can hardly be contested. It is, Haynes has observed, also possible to treat the physical world with its shapes, smells and movements as possible carriers of meanings "in a way analogous to the physical presence of a word or a text" (Haynes, 1992:127).

At the moment, there appears to be some controversy on the possibility of one - to - one correlation between a set of linguistic forms and situation. Crystal and Davy (1974) appear to have accepted this fact but "while this relation does sometimes genuinely exist, it would be a mistake to talk rigidly in terms of language - one situation" they argue. They therefore favour the view which sees as more meaningful, the talk about "ranges of appropriateness and acceptability of various uses of language to given situations (Crystal and Davy, 1974:63).

In the case of modality, the two analysts have conceptualised it as a systematisation of discussions or a description of

> those linguistic features correlatable with the specific purpose of an utterance which has led the language user to adopt one feature or set of features rather than another,... and ultimately to produce an overall conventionalised spoken or written format of his language, which may be given a descriptive label (Crystal and Davy, 1974:74).

This, they point out, has been largely ignored in the existing literature on the subject. At present, they argue,

> majority of the situations claimed to be stylistically distinctive have hardly been studied at all from the linguistic point of view, and many of the labels used are vague in the extreme (Crystal and Davy, 1974).

For example, Coinages like the language of science, religion, diplomacy etc are manifestations of existing literature on the subject but which they contend, have been fraught with "many hidden assumptions that can be seriously questioned". (op cit).

Consequent upon the assumed absence of correlation between linguistic features and situation coupled with the near-impossibility of predicting the situation based on the language used and vice-versa. Crystal and Davy (1974) have identified eight situational dimensions in which a text may be analysed together with its situational correlates. They are, **individuality, dialect,**

[illegible] LIBRARY

time, discourse, province, status, modality and singularity.

3.3.1 INDIVIDUALITY

Individuality has to do with relatively permanent features that are characteristic of the speech or writing of an individual. Such features that identify him as a specific person and thus distinguish him from other users of the same language or the same variety of the language. In other words, they are idiosyncratic features which include voice quality or handwriting and which, in consequence, constitute the basis for recognition. Under this heading therefore, are 'pet' words, phrases with a high frequency of occurrence in an individual's speech or writing. In fact, individuality covers both physical and psychological traits - such traits as are phonetically and graphetically distinctive and are thus characterised as being peculiar to the individual who expresses them.

3.3.2 DIALECT

The dialect concerns features which give some clue as to the place of the speaker's geographical origin (regional dialect) or his location on a social scale (class dialect). They constitute constant features of a speaker's language which may be studiously altered to create certain effects such as humour or in some cases,

may be altered by intense social pressures which compel someone "to conform to dialect patterns other than his own" (Crystal and Davy, 1974).

3.3.3 TIME

Time has to do with diachronic information which Crystal and Davy (1974) have also christened as the "temporal provenance of a piece of language". It therefore concerns such information that

> would be of primary importance in any historical study of English, both in the general sense of the language as a whole, and in the particular sense of the development of the language habits of a single human being (linguistic ontogeny) (Op cit 67).

The two analysts are of the view that these "relatively permanent features of language" can largely be taken for granted by the stylistician. In the interpretation of texts, however, they (the features) have a significant role to play because of the potential they have for reducing or enhancing interpretation. For example, the diachronic dimension of description has implicit relevance to the much needed predictability between situation and language use: if the relevant extra-linguistic factors are known (what Haynes refers to as the wider context of situation), then certain linguistic features will be predicated and vice-versa, that is to say, "within some set of predestined criteria, there is predictability" (op cit: 68)

3.3.4 DISCOURSE

Under this heading, there are two kinds of variability in language viz -

(a) the difference between speech and writing, usually referred to under the heading of medium and

(b) the difference which results from the participation in the language event.

These distinctions refer to "given, fundamental features in language use": features which are valuable not on the grounds of their informativeness but for the explanatory clues which they offer.

Thus by "referring to the linguistic differences associated with these distinctions, we may be able to explain more adequately the characteristics of certain varieties"(Crystal and Davy 1974). Examples are found in situations where a written material contains features that are mostly associated with informal speech, where spoken language is found to contain constructions that are typical of written texts, when features of dialogue are introduced into a monologue.

The distinction between spoken and written language has profound relevance to stylistic analysis because it underscores the choice of method of substance of communication. For example, speech is phonetically or phonologically realised while written language is

realised at the graphetic/graphonological level. Each of the levels employs a different descriptive framework. From the situational point for example, speech implies "personal contact of some kind." It therefore elicits the "interpersonal function of language" (Haynes 1992). Speech is transient as opposed to the permanent nature of writing. "There is also the absence of complete formal parallelism between spoken and written". No spoken variety can be written in traditional orthography to reflect the speech - laden contrasts such as "the omission of non-segmental information, pressures against writing obscene words". Conversely, there may be cases of written language in which it is impossible to speak without destroying the original graphetic coherence of the text. For example,

> the punctuationless nature of legal language which has to be broken down into units if it is to be spoken aloud, though these units do not exist in the graphetic form (Crystal and Davy 1974:69).

Under participation, there is a distinction between monologue and dialogue. The distinction has to be noted along with the medium because there are clear and central co-occurrences between" the categories of medium and those of participation, irrespective of dimensions" (op cit: 70). For example, one can talk of spoken and written monologues on the one hand and spoken and written dialogues on the other. Spoken dialogues are the most common phenomena, though written dialogues, as could be

found in filling of forms are also possibilities. Exchange of letters is also a good example.

From a functional point of view, very important similarities also exist between medium and participation. For example, one does not speak to some one out of ear-shot, does not use monologue when other people are present unless for a temporary effect. Also, one does not use writing to communicate with someone within speaking distance (unless in a situation where participants want to exclude other people present from the discussion).

There is also a category of language which serves as a "stop gap" (a temporary substitute) in a situation. It is a temporary device which is facilitative of a transfer to the alternative category at some later stage. It is referred to as the **"complex medium"**. It has to do with the language spoken to be heard, written to be read which will be formally distinct from language that is spoken to be written (like dictation) or written to be spoken (like speech delivery or broadcasting).

Finally under this sub-heading, there is **"complex participation"** as in drama where the relationship between the author and the characters is thought of as a function of written monologue which is spoken as dialogue. Here, one is trying to explain the features which would normally be expected to occur only in another.

3.3.5 PROVINCE

Under province, there are

> features of language which identify an utterance with those variables in extra-linguistic context which are defined with reference to the kind of occupational or professional activity being engaged in. (Crystal and Davy 1974:71).

They form the focus of a stylistic analysis. Province features only relate to the nature of the task the participants are engaged in. They do not say anything about the statuses nor relationship with one another. Halliday's approach to the same linguistic situation however, favours the view which sees the occupational role of a language user as imposing certain restraints on what he says or writes. For example, the languages of advertising, religion, science, have readily definable extra-linguistic correlatives and hence the restraints imposed on the language of participants playing these roles.

There are, according to Crystal and Davy (1974), three general points to note about the concept of province. They are:

(a) **subject matter of utterance.** This is sometimes identified with register albeit erroneously. Province features are not to be identified with the subject matter of an utterance as it has sometimes been suggested with the notion of register. This is because, subject matter is a factor among many which contributes to province

definition. It only has predictive power in a minority of extremely special situations. Knowing the subject matter of an utterance is therefore no guarantee for appreciating the definition of its situational origin.

(b) **Conversation** which, though applicable to the term province, is different from other provinces in the sense that it is the only case where conventional occupational boundaries are irrelevant.

(c) "There is no theoretical ordering between dimensions, no established priorities to demand, for example, that province features should always precede status features". It is considered facile to look for province features in any analysis because province is a more readily established stylistic concept, the relevant variables being equally easy to specify and label. This is however, a procedural convenience and not in any sense a theoretical requirement.

3.3.6 STATUS

It deals with the "description of systematic linguistic variations which correspond with variations in the relative social standing of the participants in any act of communication, regardless of their exact locality" (Crystal and Davy 1974:74). Status variations may occur independently of province variations.

Subsumed under the label 'status' is a complex

semantic field which ranges from factors related to contact between people from different positions on the social scale, that is to say, factors which may be intuitively associated with notions such as **formality, informality, respect, politeness, deference, intimacy, kinship relations, business relations** and **hierarchical relations** in general. Haynes (1992:15) discusses such relations under the heading "Tenor of discourse" (after Halliday and Hasan, (1979).

It is difficult to state exactly how many categories of status there are. According to Crystal and Davy (1974), Martin Joos has postulated five degrees of formality. They are: **frozen, formal, consultative, casual** and **intimate**. The nature of polarities on a scale of formality, Crystal and Davy contend, "are still matters of speculation. This is because utterances which fit neatly into the above frame are far out numbered by those which do not.

3.3.7 MODALITY

According to Crystal and Davy (1974), the dimension of modality has not been accorded any systematic distinction in stylistic discourse. It is a dimension in which

> we describe those linguistic features correlatable with the specific purpose of an utterance which has led the user to adopt one feature or set of features rather than another and ultimately to produce an overall, conventionalised, spoken or written format for his language which may be given a descriptive label (Crystal and Davy 1974:74-75).

It may be described independently of the dimension of province and status because a language user's choice may not be necessarily informed by his specific occupational role or relationship to the other participants. For example, linguistic differences of modality abound even within the province of a conversation carried out in a written form (or correspondence). A language user may choose to communicate his message in a "letter form, post card, a telegram or a memo" regardless of the province. Also within the province of science, a language user may choose to convey his message through a "lecture, a report, an essay, monograph or even a text book". Here, linguistic features can be said to correlate with the specific purpose of the discourse.

"Modality is clearly and partly a question of the suitability of form to the subject matter" although it cannot wholly be discussed in these terms. There is, also, a clear - cut distinction between modality and province. For example, to talk of the province of sports commentary suggests two theoretical variables - the business of reporting sports has to do with province while sports commentary is a function of modality, that

is to say, other linguistic formats are available to the sports reporter - newspaper article, retrospective radio report etc.

3.3.8 SINGULARITY

> It has to do with linguistic features which are not systematic amongst language users in a speech community but are idiosyncratic to an individual speaker based on his preferences. Such idiosyncratic features a speaker displays in his occasional utterance give specific effect within the framework of some conventional variety (Crystal and Davy 1974:76).

For example, when an author introduces linguistic originality into a poem, he is displaying the linguistic dimension of singularity in his literary work. **Singularity** is therefore a cover term for personal occasional linguistic features. It is therefore an evidence of authorship if linguistic variations appear regularly in a person's usage.

Singularity features, according to Crystal and Davy (1974:76),

> are different from the vocal or written reflexes of personality traits mentioned under the heading of individuality above in that the former are typically short, temporary, and manipulatable, usually being deliberately introduced into a situation to make specific linguistic contrast, whereas the latter are relatively continuous, permanent and not able to be manipulated in this way in short, non-linguistic

A conceptual problem arises because the borderline between singularity and individuality is, in most cases,

tenuous and in extreme ones, indeterministic or hazy because

> there comes a time when what has been taken as singularity feature in our sense, turns out in fact to be an individuality feature: this point is always not easy to detect (Crystal and Davy, 1974: 76)

As the above clearly suggests, there is a procedural problem in determining whether a linguistic contrast in a text is a marker of singularity or not. Perhaps 'familiarity' will be taken as a good determinant of 'authorship' because the more one reads or listens to a person, the more recognizable will be his idiosyncracies to analyse an unfamiliar text, there will be "no way of deciding whether a contrast belongs to province, status or modality on the one hand, or to singularity and individuality on the other". The difficulty may be overcome when one reads several other texts by the same author in comparison with those of other authors. This does not negate the fact that the difficulty does exist.

In sum, any text which is stylistically significant according to Crystal and Davy, may, apart from the message communicated, be analysed on the basis of whether or not it reveals the identity of the person who specifically communicated the message (individuality), whether the message gives a clue as to the geographical region of the speaker (regional dialect), whether it gives some information as to the position of the speaker

on the social scale (social class dialect) and whether the encoder of the message spoke or wrote the message (discourse medium).

The message should also tell during which period the encoder spoke or wrote it or it should be able to give an idea about his age (time).

Stylistically significant texts also have the potential for telling the reader/listener whether the person speaking or writing was doing this as an end in itself or as a means to an end (simple versus complex discourse medium), whether such texts talk about the presence of only one or more participants in the utterance (discourse participant), specify whether the monologue or dialogue are independent or are to be considered as part of a wider type of discourse (simple versus complex discourse participation).

Also in a text, it would be possible to know whether it does tell which specific occupational activity the language user engaged in (province), whether it talks about the social relationship existing between the user and his interlocutors (status), the purpose the speaker had in mind when he was conveying his message (modality), that the language user was being deliberately idiosyncratic (singularity) and finally, whether or not the text tells more of the above dimensional holds (common core).

3.4 HAYNES'S APPROACH TO STYLISTIC ANALYSIS

Like Crystal and Davy (1974), Haynes (1992) sees the study of language as that which "reveals ourselves, how we are both particular and common, unlike everyone else, and yet just the same as everyone else"

His perspective on language, he says, is

> based on Halliday's systemic functional linguistics with some ideas adopted from broadly Hallidayan writers on discourse analysis, and this is merged with a fairly heavy reinterpretation of some aspects of post structuralism...

Haynes, as the above has clearly indicated, belongs to the neo-firthian school whose ideas Crystal and Davy are not satisfied with.

Central to his analytic procedure therefore, are the concepts of text and context. There are immediate and wider contexts and a text, says Haynes, "fits into a situation which always has some effect on how the text is constructed and understood" (Haynes, 1992:4). He also talks of ideology which he specifies as the overall way in which the context of situation is understood and acted upon. A text has a discourse which functions as its subject matter. It is, in other words, the topic of discussion or debate or whatever the situation is. Discourse is realised by the lexicogrammatical strata of language.

Discourse is not just a matter of ideas being

conveyed through the use of grammatical structures, it also articulates the aspects of context of situation, articulates topics and speech acts which are picked out to be meant for the occasion. Speakers also play discoursal roles or acts when they speak.

With is said above, language, as Haynes (1992) sees it, is an activity which is stratified into levels while the relation between the context of situation and discourse can be seen as the relation between the stratal configurations of language. The levels are, the level of ideology which is described as "the common sense way in which the speaker understands and acts upon his experience", the level of situation which represents" the wider and immediate environment and what is going", the level of discourse at which "exchange of ideas and speech on the topics of discussion", are manifested, the level of form at which "resources of words, grammatical structures" exist in order to convey or carry discourse and the level of substance at which "speech sounds make form public" (Haynes 1992:6).

Closely related to the above is the concept of style which Crystal and Davy say "does not imply studying the style of an author or everything about his language. To them therefore, style is only

> an attempt to isolate, define and discuss those linguistic features which are felt to be peculiarly his, which help to distinguish him from other authors (Crystal and Davy, 1974:76).

This view seems to have confused individuality with style.

Haynes (1992) seems to have a better idea about style. He conceives of style in stylistic analysis as "options of realising the same speech acts." A choice between options therefore shows a very subtle distinction which is felt though not expressed in words. For example, the statements:

Now get some rest

Now get some sleep

all achieve the same discoursal aim albeit with some nuances. This is because **'sleep'** and **'rest'** have different shades of meaning. **'Rest'** appears to be more "solicitous" than **'sleep'** which communicates the experience of resting. And as Haynes (1992) has rightly observed, "one could sleep without necessarily having some rest" or feeling rested on waking up. The study of style he contends, is the "study of distinctions: looking at what was said against what might have been said" (op cit: 8). This view has very important implications for interpretation of texts. He then distinguishes between style which involves choice-making which in ordinary discourse is done intuitively and studious style which he associates with "exceptional type of discourse e.g

poetry". "A difference in style is a difference in choice of content" (Haynes, 1992).

Haynes (1992) also sees style as

> a matter of tendencies in a text or in a type of text. A speaker or writer may betray verbal habits, he may prefer short active clauses, or tend to hedge all his propositions around with provisors (Op cit:9)

Thus, in the study of style,

> we pay attention to the ways vocabulary and grammar and intonation express or realise the discourse intentions and discriminations of speakers or writers. (Op cit).

Discourse and intention apart, attention may be paid to the ways in which 'form' (grammar) and intonation (substance) realise the situation of discourse and through discourse, an ideology.

3.4.1 THE MACRO FUNCTIONS OF LANGUAGE

The levels of discourse, says Haynes (1992), "can be looked upon from the points of view of three broad functions" viz- **the interpersonal function, the textual function** and **the ideational function**.

The interpersonal function of language has to do with the use of language to interact. The interaction is realised through the lexicogrammatical level of language in both written and spoken forms. "It is the cluster of grammatical structures and words and intonations which permit a speaker to express tenor, to persuade, beg, woo, etc" (op cit: 23).

The textual function deals with the organisation of information into blocks with suitable emphasis. A common thread runs through these blocks also referred to as the texts. There is continuity and the blocks hang together. This makes interpretation an easy task.

The ideational function of language says Haynes, "is the use of language to represent things, ideas and relations" (op cit:23). In looking at texts, these three functions must all be accorded their appropriate places in stylistic analysis.

3.4.2 DISCOURSE MESSAGE

As already explained, the textual function in discourse consists of the way discourse is structured, that is to say, the way "discourse is organised as a message, its sequence and emphases, and how it holds together as unity" (op cit: 32). A text which is haphazardly put together may therefore be difficult to interpret.

The above notwithstanding, language has the potential to knit together a sequence of meaning to form a text. This is done in two ways - cohesion and coherence.

Cohesion, which has been treated in chapter two in this study, deals with the logical connection between

parts of a text. It can be realised **conjunctively** via a conjunction, through articles (definite and indefinite articles) and in some cases through pronouns and demonstratives. Cohesion is a relation between meanings, not of grammatical units. It is independent of sentences or other grammatical boundaries.

There is also have **lexical cohesion** where

> an individual word at one stage in the development of the text refers back to another or others which have related meanings, or to an earlier occurrence of the same word. These words of similar meanings form a stitch work through the text (op cit:34).

Apart from the conjunctive and lexical cohesions, there is also reference cohesion. This has to do with "the way speakers can refer back (or sometimes forward) to another part of the text". As already noted above, words like definite articles, demonstratives and pronouns are used in this sense. As a linguistic concept, cohesion has a fundamental role to play in the interpretation of texts.

Ellipsis is another type of cohesion where part of an utterance is left unsaid in such a way that the unsaid part can be exactly supplied. For example:

The rebels would kill the colonel if they capture him. Yes they would (do just that).

The missing words are replaced with **"do just that."** Substitution and ellipsis are fundamentally the same phenomenon. This explains why ellipsis is sometimes

referred to as zero substitution.

Coherence on the other hand refers to factors other than cohesion which help us to see the text as a whole. Relations between classes may, in some situations, not be marked by any explicit cohesive item. The connection under such situations may be gathered from the context of the situation into which they fit. Haynes, (1992:37), says it would be better to see coherence as implicit cohesion. "In a more general sense, coherence relates to the more general knowledge as to what goes with what in life".

3.4.3 DISCOURSE AND CATEGORISATION

This has to do with the ideational function of language through which experience can be categorised to represent events, things and states. Understanding a text from an ideational point of view says Haynes (1992:43), is like "making a summary" of the text, that is to say, a summary of what is semantically represented in the text. **Ideation** is "discrete and can be thought of as units or blocks of meanings, as opposed to the textual function which is like a thread or stream". Its structure can thus be seen as the "accumulation of individual clauses" each of which expresses a process of some kind.

From the point of view of textuality, "the same phenomenon is a matter of what is emphasized and the interpersonal matter of what the speaker wants to impress upon us or conceal" (op cit:45). The angle from which events are viewed is ideological, that is not consciously thought out but, accepted on the basis of upbringing and lifetime experience as to the way things are. **Ideology** to Haynes (1992) therefore, is a "mental map" of lifetime experience. It is therefore crucially important in the interpretation of texts". The way language categorises experience is not really different from the way in which it represents it" (op cit:45). For example, the same situation may be categorized in different ways as in the following:

'John is not convincing the teacher'

'The teacher looks skeptical about what John is saying'.

The above sentences clearly show how impossible it is to have a simple "one-to-one correspondence between the situation and the words used to categorise it" not withstanding the fact that they have similar deep structures. Sameness of meaning is what is called synonyms - a very important aspect in the discussion of style and hence interpretation.

3.4.4 TRANSITIVITY

A clause comprises a cluster of words which represent

> process, participants and circumstances of that process. Sentence structure is therefore discussed in terms of whatever verb is used to label the process and then round that verb, we set the others (Haynes:1992:54).

Relations of this kind are grouped under the heading transitivity. Perhaps the sentence represented below will explain the situation better.

John/ gave/ Mary/ a pear/ in the garden

processor/ process/obliquely/processed/ circumstance
processed

By 'circumstance', it is meant "the place or time of occurrence of the central process". It is traditionally referred to as the adverb. 'Circumstance' also describes the manner in which the central process occurred or "how much something is done "(op cit:55).

Reducing the foregoing discussion to the facts of clause and style, it would be appreciated that the clause 'represents' and 'categorises' situations. It represents a process of some kind which realises a fact of the situation. A speaker or writer may, within the limits of the clause therefore, represent a situation in different ways as in the following:

John/ drinks/ a lot

processor/ process/ processed

John/ is/ a drunk

carrier/relation/carried

The illustrative sentences show how a speaker or writer has a choice between representing the same state of affairs as a relation and not a process depending on his attitude or any semantic nuance he wants to communicate. It is also worth explaining that a relational process is realised by the verb **'BE'**. This explains why in the second sentence, we have **'John'** as a **'carrier'** the verb **'is'**, as a relational process and **'a drunk'** as **'carried'**. The choices available to a speaker or writer are stylistically determined. They therefore have significant implications for texts interpretation. The situation can be further illustrated as follows:

(a) **The teacher/drinks/wine**

processor/ process/processed

(b) **The teacher/is /a wine drinker**

Carrier/relation/carried

Sentence (a) above communicates some habitual process which the teacher indulges in. Sentence (b) classifies him as belonging to a group of wine drinkers. Sentence (a) tells what the teacher does, while (b) tells what he is.

(c) **The teacher is drinking wine**

(d) **The teacher is having a drink of wine**

Sentence (c) suggests related enjoyment. It also suggests some kind of duration of his experience and possession. In (d) drinking perhaps to bury or forget his sorrows is communicated.

A speaker or writer may employ the stylistic technique of embedding in order to augment the information content of the clause.

For example:

John/ regretted/ how much wine the teacher drank

processor/process/processed

Embedded in this clause (that is the processed) are the teacher (processor) and drank (process) while "how much wine the teacher drank" is a clause embedded in, and functions as the processed.

The most important feature of the clause is **'thematisation'**. According to Haynes (1992:66), "the theme of a clause is the group in it that comes first". It carries an announcing force which means this is what "the rest of the clause is going to fill you in about". The rest of the clause is the rheme which simply translates as non-theme. A speaker or writer has a variety of choices as to what to 'thematise' that is depending on what is considered most important to him and which he may want to share with his listeners or readers.

This wide range of thematisation choices may be represented as follows:

(a) **The teacher/ was drinking/ wine/ in his office**
processor/ process/ processed/ circumstance
Theme/ Rheme

(b) **The wine/was being drunk/ by the teacher/in his office**
processed/ process/ processor/ circumstance
Theme/ Rheme

(c) **Drank/ wine/ in his office/ the teacher/ did**
process/processed/circumstance/processor/process
Theme/ Rheme

(d) **In his office/the teacher/was drinking/wine**
circumstance/ processor/ process/ processed
Theme/ Rheme

Themes may be differently oriented not withstanding the fact that they constitute part of the textual function in the clause structure. There are for instance, themes which are oriented towards the topic of discourse as in:

Finally,/ get/ some rest
Theme 1/ Theme 2/ Rheme

In this sentence, Theme 2 is oriented towards the topic of discourse while Theme 1 is oriented towards the textual that is

> it functions as a link up with what has gone before and marking this final remark. It is thus a cohesive and textually oriented theme

Some themes are oriented towards interpersonal functions in the clause structure as in:

"For God's sake/get/some rest

Theme 1/ Theme 2/ Rheme

Interpersonal/Topic

The interpersonal theme illustrated above suggests informal tenor (that is informal interpersonal relationship occasioned by an informal topic of discussion). It may also be suggestive of a genuine or feigned concern or anxiety for the welfare of the person addressed. The textual theme links up with what has gone before. It "suggests the end of a turn in which the speaker has outlined a series of things for the hearer to do"(Haynes, 1992:69) while the topical theme suggests the topic of discourse.

3.4.5 THEME, TEXTURE AND STYLE

In speech, there is always a stress and pitch on the syllables of the words which carry the most important information. In writing, it is normally assumed this puts the new information at the end where it would be read. The unit of utterance though not to be taken as being the same with the clause is indeed "co-extensive with the grammatical clause". It is often taken as the

tone group in speech. A tone group has two types of information viz- 'new' and 'given'. What is meant by 'given', is what the speaker or writer assumes the listener or reader already knows. It may have been given earlier in the text or its existence is assumed on the basis of "common knowledge, the setting".

Thus acting with the given and new pieces of information which, when spoken, is realised in intonation, theme "allows differences of emphasis to be made on the same ideational material" (Haynes, 1992:69). This view therefore conceptualises "style as a relation between functions" that is the way the same material may be treated differently as in the following:

(a) **My gang you can join**

(b) **Join my gang, you can**

(c) **It's you who can join my gang**

(d) **It's my gang you can join**

In (a), **join** is placed at the end (that is the new information). The speaker seems to be emphasizing the openness of the gang to membership. In (b) the idea expressed is similar to that expressed in (a) because **'can'** here suggests availability. The difference however is the stress on joining. In (c) a dummy theme **(it's)** is introduced, thus placing emphasis on **'you'** as opposed to any other person - It's **you** (and no other person) who can join the gang. In (d) emphasis is placed

on **my gang** (op cit:70) as opposed to other gangs.

Where the processor is not mentioned ideationally, there is nearly always textual difference of emphasis and economy.

For example, **Jane's application for in service training has not been considered.**

The processor in this sentence (though not mentioned) is **Jane's boss**. The speaker's criticism of him is expressed indirectly or veiled. It is economically expressed because it renders unnecessary the bit **"by you sir - Jane's application for in service training has not been approved by you sir"**. Under a circumstance like this, economy is achieved via the passive constructions like this which places the processed (or non-processed in this case) in a position of the theme.

Information structure may also be condensed via embedding as in:

"Ada/regretted/how much her cousin flirted".

processor/process/processed

The processed can be analysed ideationally as

"....how much/her cousin/flirted".

circumstance/processor/process

In fact, the processed is the embedded clause. Ada's regret is a state of affairs, it is a fact.

The interpersonal function of language says Haynes (1992:25), " allows the speaker to indicate his or her

involvement in what he or she is saying".

At the clause level, the interpersonal function of language is handled by the mood system. Under this, two headings have been identified. They are;

(a) **the way in which explicit speech acts are realised**

(b) **the way in which probability and obligation are expressed**

Three mood types constitute the basic contrast here. They are interrogative, declarative (or simple indicative statements) and commands. Examples are:

(a) **Mary is drinking** - declarative statement

(b) **Mary may/be drinking**

mood/finite modality — **residue**

The residue constitutes the remaining part of the sentence coming after the finite verb '**may**' in this case.

Thus in sentence (b) above, the speaker is not sure, what he is saying may be true or false. A more confident way of representing will be through another finite verb '**must**' which expresses obligation.

"**Mary is possibly drinking**" is the same as (b) above but differs because of the adjunct '**possibly**'. Variations like this are indicative of the ways speakers or writers handle stylistic variations to express nuances of meanings. For example, mood adjuncts are oriented

towards the speaker, while residue adjuncts are oriented towards the topic of labels circumstance or obliquely processed components as in

"John gave his book to Mary"

where **'to Mary'** is the residue adjunct. It cannot be rendered transformationally into

"To Mary was given a book by John".

The oblique type of complement sometimes implies a relational clause between the subject and the complement. Sometimes a similar relationship can be found between the subject and one or two complements. Example:

"Ada made her husband a good wife". It translates as

"she made a good wife"

"she was a good wife"

Here the subject and the complement are co-referential. This contrasts with the sentence,

"She left him a mess" where the complement is an extensive relationship with the object.

The mood system also has something to do with style, that is to say, questions which have finite, subject, predicator as the clause structure can be stylistically made offers. For example,

"Can I get you some bread?" has a command-like structure - **predicate + complement** but is functioning here as a clear offer.

Another important aspect of mood and style is the way in which apparent question and observation can be made to have the force of commands. Example,

(a) **"Would you like to open the wine bottle for me John?"**

(b) **"My glass is empty John" (so get on and fill it)**

Sentence (a) is soft and it marks power relation. Sentence (b) underlines the observation in (a). Here, the observation is categorically made and the power relation between the participants is made explicit by mention of the first name John.

(c) **"My glass seems to be empty John"** carries the same tenor as (b) above albeit less explicit. Here, the request is made friendly.

The tenor of discourse, particularly power relations affects the way mood and other interpersonal features are interpreted. It is also quite true that intonation is the most potent way of expressing attitude and it can even override grammar and vocabulary but the latter, is no less important in expressing the interpersonal function in language.

In written texts, emotion is expressed by similar transitivity over and over again. The presence of such repetition in a text suggests a very "passionate delivery" (Haynes 1992:81).

Another way of doing it is by employing the mood adjuncts generously. For example, **"I'll do it"** is less assuring than **"Darling, of course I'll do it"**.
(op cit: 82). Also, the generous use of textural themes and reinforced lexical cohesion put together give the interpersonal effect of helpfulness. For example,

> **"Again, as I said earlier, late coming will not be tolerated."**

This communicates a lot better than **"late coming will not be tolerated."**

3.4.6 GROUP STRUCTURE

The rank of **'group'** is also crucially important in stylistic analysis. We have **nominal groups, adjectival groups, adverbial groups** and **verbal groups**.

The nominal groups have nouns as the head. They also have **'entity'** or **'thing'**. But **'head'** according to Haynes (1992), is used from a slightly different point of view. The **head noun** is preceded by **modifiers** and those coming after them are **postmodifiers**. This may be illustrated as follows:

(a) **The tall grey friendly old/major/at Wusasa**

premodification/entity/postmodification

Premodifiers have primarily textual and interpersonal function. For example, the determiner **'the'** functioning as a premodifier in sentence (b) fits the **major** into a

text through referential or anaphoric cohesion. It does this by referring back (anaphorically) to the fact of his being mentioned earlier in the text. It also has the capacity for deistic function if **'the'** is changed to **'that'** to read,

"That combatant Major with long thinking grey hair".

One important aspect of style as it pertains to group structure of the nominal type is the sequencing of premodifiers. This has tremendous significance when examined closely. For example:

(a) **"The tall grey combatant Major"**

(b) **"The tall combatant grey Major"**

According to Haynes (1992:86), general description like **'tall' 'clever'** or **'heavy'** come before modifiers labelling colours, and colour modifiers come before classifying words such as **'combatant'**. The adjective **'combatant'** classifies the major into a "military slot" while the descriptive words give qualities to him or "attributes".

A change in the sequence of modifiers such as represented in the second sentence above, adds extra-emphasis to **'combatant'**. The word has therefore been underlined in order to stress how important it is, that is, 'to pick out the combatant Major from a room full of grey majors'. (Haynes, 1992).

Discussed elsewhere in this section of the study is embedding and its significance to stylistic analysis. Here too, embedding functions as a common feature of pre-modification, that is where we have a group embedded in a pre-modified one acting roughly in the same way as pre-modifiers. Such pre-modifiers are usually prepositional phrases as in:

"The old grey major we met at Wusasa"

This distinguishes that particular major from the others at Wusasa. It is therefore a defining or identifying clause.

Modifiers can be classified into **deitic, attribute** and **classifiers,** but the distinction says Haynes (1992) is not a "hard and fast one".

Apart from embedding, there is lexical density as an aspect of style. Where lexical items are thinly spread in a group, the information carried is less dense. Example,

"The lively tall grey friendly old retired combatant Major" is more dense than

"The tall grey combatant major is lively and friendly"

Nominal groups are used to refer to something but not to say something about it. For example, the expression'that book' means very little unless it is followed up with a verbal deixis by pointing to the book.

To say something about the book therefore, more than one nominal group is employed.

Example:

The funny little/fellow/in our class

premodification/entity/postmodification

These modifiers have the basic meaning of specification, that is, they narrow down the definition of the entity.

Adjectival groups have attributes or classifiers. They are therefore potential modifiers as in:

The grey old/ major/ is/ much/ taller
pre- / entity/re-/ premodi-/attribute/
modifier lation fication
than me
post modifier

The adverbial group said Haynes (1992) behaves in almost the same fashion as the adjectival groups. Example:

Very/ solely/ indeed

Premodifier/manner/postmodifier

In the verbal groups, the second or the last group in the structure labels an event. For example,

John/was drinking

Processor/process

Also in the construction, the concept of aspect is relevant. It has been described by Haynes (1992:88) as "the time frame in which the event is categorised independently of the speaker. It may be represented as continuous or with time limits put on it" In the above examples, the time limit is not specified - the

commencement and stoppage of drinking has not been stated. It could be concluded that the drinking is still going on - continuous or progressive.

In another sentence, **"John smoked cigar"** the event is seen in totality and where a time circumstance is added to read"

"John smokes a cigar in the afternoon", the event is no longer once and off but 'habitual'

By and large, **aspect** "can be oversimplified and seen as a broad option between an event as either completed or uncompleted" (op cit:89).

A verbal group also expresses **tense**. The tense of a verb says Haynes (1992), "does not necessarily indicate the time it refers to, but very often we can measure present tense against reference to the present time, and past and future similarly. Tense is primarily expressed by finite and other words in the verbal group. However, finiteness according to Haynes (1992) "is not a faithful or reliable indicator of tense". For example:

I go on friday (future)

You will observe here (present)

If I dared (possible future)

The interpersonal function of tense in an utterance lies in its capacity for introducing time of some kind from the perspective of the speaker. Aspect, although formulated by the speaker is relatively more objective.

In studying a particular author an endeavour which has significant bearing on interpretation, "it is always useful to ask who would have seen the event in that aspect and from that view point" (P.89). We should try to find out if sentences contain clauses which are commentative or are momentarily complete as in:

He looked up. She was watching him.

The first clause is indeed commentative, a momentary complete action. The second one is continuous. Consequently, the novelist can give us the impression that although it is mentioned second, it was going on before the man looked up. The illustration therefore suggests so clearly that

> the first clause is 'shot' from the point of view of the author (or it would have been in the first person), but the second could move into a position of the man, as a kind of indirect speech commenting on his thought (Haynes 1992:90).

3.4.7 PREPOSITIONAL PHRASE

They are made up of nominal groups with prepositional groups before them. Examples are:

"In the Major's office"

"Almost in his office"

were **'almost in'** is a prepositional group, while **'his office'** functions as a nominal group.

A prepositional group in a prepositional phrase may function like a kind of process while a nominal group may

function like the processed entity.

Example,

She/walked across/the field

process/processed

Like their verbal counterparts, prepositional groups have the capacity for realising aspectual distinctions.

For example (a) **"She stood on the motor way**

(b) **"On the motor way (she jumped)**

Sentence (a) communicates a state of being on the motor way while (b) communicates incipience that is about to be in the state described in (a) above.

A prepositional phrase may represent the circumstance in a clause as in:

Dupe/ found/ the book/ in the kitchen.

processor/process/processed/circumstance

When embedded in a nominal group, it acts as a postmodifier. For example:

The/ man/ with/ the long pointed nose

premodification/entity/relation/carried

Both **relation** and **carried** are elements of postmodification

3.4.8 WORDS AND STYLE

The choice of individual word to a reasonable extent has some bearing on style. This state of affairs is better expressed via lexicalisation. What is meant here

is, the ability to sum up a concept in a single word, an exercise which saves time and condenses information. Writers may therefore prefer expressions which are textually compact as in:

"The friendly old major"

which may of course be preferred to

"The friendly major who is old" or

"The major is old and he is friendly".

The drawbacks of this significant feature which to a large extent serves as a determinant of authorial identity is that "the more we condense, the more difficult it becomes for a reader to decode".

(Haynes, 1992:93)

Style has tremendous bearing on the ideational function while interpersonalisation and texture may be regarded as embellishments. This is so because ideational function "embodies stylistic options as to how the level of discourse is to be realised and how the topic could be looked at and categorised". Speakers and writers alike therefore, have several kinds of varieties at their disposal. This explains why thematisation can be textually varied as in the case of passivisation, variation of mood can be effected through transformation of the clause into a less certain statement as in"

(a) **Possibly John may have achieved what he wanted at Wusasa.**

(b) **Did John achieve what he wanted at Wusasa?**
Question

(c) **Could what John wanted at Wusasa possibly have been achieved by talking to the old major?**

3.4.9 SENTENCE AND STYLE

A combination of clauses in written texts can have considerable rhetorical effects. Clipped, short active sentences as opposed to multiple embedded ones also have their effects. In determining style, sentences of a passage may be analysed into clauses, groups and the tendencies noted. Certain stylistic features like ideational relations among clauses, relative clauses and textual relations among clauses should be identified and analysed. Rhetorical effects (particularly in written texts) may be produced by delaying the free clause till the last, especially if there are a number of bound clauses.

Example:

> **The bowler, having rolled up his sleeves and taken a few shuffling steps forward, his stride lengthening as he gathered speed with a final leap, let fly with a bumper** (Haynes, 1992:103)

Ideationally, we have a

> commentative aspect which is here overlaid by self-conscious literary mimesis, making the movement of the sentence imitate the movement of the player, the climax at the end where the free clause is finally released' like the cricket ball from the bowler's hand. (op cit:103-104).

In sum, Haynes' handling of the theoretical framework for stylistic analysis of texts and hence their interpretation, is elaborate, incisive and intellectually sound. Drawing immensely from the benefits of "systemic functional linguistics with some ideas adopted from broadly Hallidayan writers on discourse analysis", he has provided students of stylistic with a beautiful framework with which they could approach the study of language variations in spoken and written texts. Davy and Crystal's approach is also incisive and elaborate, it is beautiful and appropriate for a stylistic study of texts. In this study therefore, much of the benefits of his frame have been utilised in analysing our selected texts vis-a-vis the data our respondents have provided.

3.5 RESEARCH METHODOLOGY

A critical assessment of secondary school level interpretation test was carried out. A detailed scrutinising of parallel tests used by various examination bodies like West African Examinations' Council (WAEC), Joint Admissions Matriculation Board (JAMB), National Teachers' Institute Kaduna (NTI) and Interim Joint Matriculation Board (IJMB) was done.

These reappraisals sensitized the researcher to the make-up of interpretation tests directed at the population from which the subjects of this study were

eventually drawn.

The materials considered appropriate in terms of interpretation demands were identified and efforts were made to incorporate such and reflect them in the instrument that was eventually constructed.

The designed instrument was finally administered on 240 Senior Secondary Two (SS2) subjects drawn from Lagos, Kaduna, Kano and Zaria on the basis of stratified random sampling.

For the purpose of collecting data for this study, two written texts were administered to a total of two hundred and forty respondents. The texts were extracted from a novel and a text book. They are: (a) A text from Olumhense Sanala's (1982) novel titled, "No Second Chance" (135-136). The text is like a conversational text or a dialogue, but in this case, two people are the participants but only an individual is talking and the other is just listening and performing some actions showing respect. It is known that in a conversation or dialogue, two or more people are involved and are supposed to contribute in the discussion for the purpose of continuation. This is not so in this text, the writer just has had a reason for making it this way. (b) A text from Abang, Theresa's book (1986) titled" Loss of Independence". A Handbook of Special Education: Teaching the Visually Handicapped

(1986:27-28). This is more of real text than the one in (a) above. In this text, no people talking, only the writer talking to her readers about things which are true and based on facts about the handicapped, after carrying out a survey or research on them.

From the two texts, we can say that the two writers must have had a large population in mind, not just a few and that explains why the language and diction employed are simple and clear for their readers to understand with little or no difficulty.

3.5.1 DATA COLLECTION AND THE SAMPLE

The two texts were administered to respondents to see how effective or otherwise they could answer the questions and interpret the texts, since that is the purpose of this research. The respondents were drawn from different post primary institutions of learning in Zaria and other parts of Kaduna, Kano and Lagos states. Forty students each of the Senior Secondary II from the schools mentioned below were involved. The schools consisted of:

1. St Joseph's Minor Seminary, Basawa- Zaria
2. Federal Government Girls' College, Zaria
3. Demonstration Secondary School,
   Ahmadu Bello University, Zaria.
4. Zamani College, Kaduna

5. Aminu Kano Commercial College, Kano

6. Immaculate Heart Comprehensive High School, Lagos

This then gave us a total of two hundred and forty (240) students from six schools.

Since the study is a "semantico-syntactic" approach to text interpretation, a test assessment method was adopted. As a result, it (the study) does not impose on the present researcher, the burden of a representative sample of all SSII students of all secondary schools in states mentioned.

Our choice of respondents was made in order to determine if students at this level could give effective interpretation of the texts. Our approach was based on the assumption that effective interpretation of the administered texts could be a problem to the secondary school students by virtue of their being "in a period of transition where the basic competence in English is supposed to be laid" (Oyetunde, 1983:111).

The two texts selected therefore represent different genres and they were administered to confirm the validity or otherwise of the research question/assumption stated above.

3.5.2 GENRE BLURRING

In order to guide against ineffective interpretation of the texts, 'genre blurring' was carefully avoided. By

'genre blurring' is meant writings or "texts that escape any clear definition and location on the academic map" (Francis and Kramer Dahl in Toolan (1992:56). Consequently, the texts administered were succinct and appropriate.

3.5.3 TEXTS IDENTIFICATION

The two texts were labelled A and B for ease of identification. Below each of the texts were questions and an instruction requiring the respondents to answer the questions and to give further information included or to give additional messages conveyed in the texts and to state the writer's attitude (where applicable) without any limitations. Some of the questions asked were direct and specific, while others were indirect and non-specific. The questions demanding for additional message(s) conveyed and the writer's attitude were aimed at giving the respondents complete/total freedom in their effort at interpreting the texts.

Above all, the researcher believes the research instruments used and the procedure adopted for data collection were the best because they are potentially valid, suitable and most appropriate for a research of this nature. This in essence explains why they have been employed in this study.

There was no difficulty in gathering data because

the schools approached released their students to participate in the study. In strict observance to the ethics of research procedures, no single student was compelled to participate in the research test.

CHAPTER FOUR: DATA ANALYSIS

4.0 INTRODUCTION

It has been the contention of this study that textual interpretation poses enormous challenges to many people in the world today. The reasons often adduced to explain the unyielding phenomenon of this problem range from style, time, perception to the general inability to read and comprehend a text. The latter, to a large extent, is a consequence of intellectual immaturity of the reader.

One is convinced that these reasons are not based on any empirical facts: they are hinged on impressions and perhaps the experiences of those who postulate or espouse them.

This study takes the reasons adduced above as research questions and sets out to prove their correctness or otherwise, using the scientific principles of data collection and analysis.

To achieve this aim, two tests were administered on 240 respondents in six different schools to test their cognitive, interpretative, evaluative and affective abilities in reading, comprehending and interpreting texts. The schools were located in Zaria, Kaduna, Kano and Lagos. Respondents used were all drawn from the 5th (fifth) form - that is, the SSII class.

In choosing the texts, care was taken to secure maximum comprehension on the part of the respondents. Consequently, texts which were considered as not being too simple nor too difficult to be understood by those on whom they were administered, were selected.

4.1 TEST A

It was taken from a novel NO SECOND CHANCE (Olumhense, S. 1982: 135-6) and administered in an unseen prose-like fashion. It contains no explicit information as to the setting of events it describes. Its wider context of situation is also not in focus. Its opening sentence which reads:

> "For two days Chief Ajala deliberately made it impossible for Yekini to see him"

is commentative. It is a kind of indirect speech intended for a comment on the behaviour of Chief Ajala.

The text is cohesive and coherent because it manifests elaborate meanings from within. In other words, it "holds together as a unity" (Haynes 1992:32) or manifests logical connection between its parts. We have in the first three lines of the text for example, anaphoric cohesion realised through the use of personal pronouns as cohesive devices. The use of the subjective personal pronoun 'he' and the objective pronoun 'him' in the lines under reference, refer anaphorically to Chief

Ajala who was mentioned in the first line of the text. Also in the third line of the text, we have an instance of lexical cohesion. The name **Yekini** which was first mentioned in the second line, is repeated in the third line perhaps to underscore his predicament - that is his inability to see the chief, his persistent calls notwithstanding.

In the fourth line of the text, the phrase, "time and money lost" refers anaphorically to the vain calls which Yekini has been making for two days running. "He came again and again" also points anaphorically to the futility of his actions which was announced in the opening sentence of the text. The phrase "Now, this was Thursday" serves the same anaphoric function. It gives us a clue as to the time Yekini started calling on Chief Ajala.

In the ninth line of the text, there is repetition of a lexical item, this time of a synonym of some kind, in the context of reference. Here, the word 'master' refers anaphorically to Chief Ajala. Both words - 'master' and 'Ajala' have the same referent. We also have reiteration in lines 8 and 9. It also points cataphorically to the punishment specified in line 25.

4.1.1 TEXTUAL DICTION

This refers to the choice of words in a text. It is generally expressed through lexicalisation which, according to Haynes (1992) is "the ability to sum up a concept in a single word". It is an effort which condenses information and saves time too.

In this text we have textually compact words or expressions as in the following:

(a) "feeling absolutely wounded and bitter"

(b) "anxiety and tension that clearly advertised themselves on his face"

(c) "clearly dismissing him"

(d) "feeling immune to the cold"

(e) "He went straight to business"

(f) "Because of your indiscretion"

These phrases could be expressed in simple terms as follows:

(a) "feeling hurt by chief Ajala's attitudes towards him

(b) "The countenance of his face showed that he was disturbed, worried or sad"

(c) "He was rudely sent away"

(d) "He was overwhelmed by the punishment the chief had given him and so could not feel the extreme cold outside"

(e) "He went straight into discussing what Yekini

did and his punishment"

(f) "Because of your carelessness, indiscipline or rude behaviour to the chief's friend"

Textual compactness as we have noted elsewhere in this study, has its disadvantages. This is so because "the more we condense, the more difficult it becomes for the reader to decode" (Haynes, 1992: 93). For mature minds, the condensed reasons of the phrases illustrated above may be preferred but for the not-so-mature minds like our respondents in this study, the use of condensed syntax in this comprehension passage would be disastrous. Similarly, words like 'wounded', 'advertised', 'dismissing', 'immune', 'business' and 'indiscretion', have the potential for impairing effective cognition and hence interpretation, considering the text in which they have been used.

4.1.2 SENTENCE PATTERNS:

The text shows a particular preference for complex sentences illustrated as follows:

(a) "For two days Chief Ajala deliberately made it impossible for Yekini to see him"

(b) First thing in the morning he called again, this time at the office, quite convinced that this time the man was certain to be absent again"

(c) I have, however, decided that because of your indiscretion, you will no longer, beginning from today, go home with your vehicle at the end of the day's work".

(d) Chief Ajala got up and began going to the corner of his office, clearly dismissing him".

A look at the clause structures of these sentences reveals their complexity: a situation which has the potential for adverse impingement on the cognitive and interpretative abilities of the respondents. Sentence (a) for example, has the following transitivity:

For two days/ Chief Ajala/ deliberately/ made
circumstance/processor/circumstance/process

it impossible for/ Yekini/ to see/ him
processed/ processor/ process/ processed

The clause "it impossible for Yekini to see him" is embedded. It is also the processed part of the sentence.

With regard to thematisation, **"for two days"** is theme 1, "Chief Ajala" theme 2 while the rest of the sentences passes for the rheme. As it was pointed out in the theoretical framework, the theme of a clause is the group that comes first. It dictates the semantic pace for the rest of the clause to follow. The two themes are also differently oriented. The first theme for example, carries with it a textual function. It refers textually to what has gone before, that is to say, it links itself up with what might have been said before now. It is

therefore a cohesive and textually oriented theme. The second theme is oriented towards the topic of discourse. It tells what the chief has done to Yekini as elaborated upon by the rheme.

Sentence (c) is particularly significant. It presents a cluster of intervening clauses embedded within the main clause which in this case, may be represented as:

"I have decided that you will no longer go home with your vehicle at the end of the day's work"

Its structure could be represented as:

I - subject

have decided - predicate

that you will no longer go home with your vehicle - clausal complement

at the end of the day's work - adjunct of time (SPCA)

The intervening elements are, 'however' which functions as a 'conjunctive adjunct' in the sentence, while "because of your indiscretion", "beginning from today" are definitively but not necessary embedded clauses.

Complex sentences like this have glaring potentials for stifling comprehension and hence interpretation.

4.1.3 STYLE

We had categorised style in the literature review on the basis of formality and informality or both. The latter is what is referred to as the plain style.

Text A qualifies for a plain style because it employs elevated language and a textual diction that may on the one hand, be considered elitist in content and idiomatically figurative, personal, proverb al, repetitive by way of constructions and elliptical on the other. This combination with its ensuring complexity has the potential for creating communication gap between the writer and the respondents. It might well be taken as one of the factors that could explain the glaring inability of the respondents to answer those questions that had to do with cognition.

4.1.4 CONTEXT OF CULTURE

It was said in the theoretical framework that the context of situation which Malinowski refers to as the context of culture gives a clue as to the setting of any given text. The textual setting is also the environment which has some effect on how a text is constructed and understood. As Haynes (1992) has rightly observed, situational context is extra-linguistic. It is sub-categorised into immediate and wider contexts. The latter though not immediately in focus, has the capacity

to tie down the written word to concrete meanings. Closely related to this concept is "ideology" which is "the overall way in which the situation is understood and acted upon" (Haynes, 1992).

It was also noted that the context of situation has three components viz: field of discourse, tenor of discourse and mode of discourse. The three are generalised ways of "describing how the context of situation determines the kinds of meanings that are expressed" (Haynes, 1992:22). This relevance to textual interpretation cannot be over-emphasized. This is so because, the field of discourse for instance, "encompasses the setting in which discourse takes place as well as the topic of discourse or a succession of topics (Ibid). The discoursal topic in turn functions, as a focal point of communication in most texts because it determines the textual diction - that is, the choice of words used.

Text 1 as we said at the outset, contains no explicit information as to the setting of events it talks about. It has therefore been written in an unseen prose-like form and was thus administered to respondents in that form. The implications of this state of affairs to interpretation of the text are, as we can see, quite obvious. A background knowledge of the text that is, that which refers extra-linguistically to the discourse

events would, of course, have been very important to the respondents. It would have aided them in no small measure in reading, comprehending and interpreting the text.

The tenor of discourse as noted elsewhere in this study, provides the personal atmosphere in which spoken or written language takes place. Like the situational context, tenor of discourse has been categorised into immediate and wider tenor. The former emphasizes face to face conversation, while the latter refers to the expected roles allotted to the speakers by the society. It compels a speaker's or a writer's choice of words or sentences. Closely related to the concept of tenor therefore, is the concept to interpersonalisation. The interpersonal function of language as said earlier in this study, deals with the use of language "to express tenor, to persuade, beg, woo, etc" (Ibid: 23). It also gives the speaker the freedom to indicate his involvement in that which he says.

In this text, tenoral clues regarding interpersonal relationship can be found in the following sentences and clauses:

(a) **"I'm indeed happy; he said, that you have abandoned your wild plans to embarrass a friend of mine".**

(b) "I have, however, decided that because of your indiscretion, you will no longer beginning from today, go home with your vehicle at the end of the day's work".

(c) "You will bring it here and park"

(d) "Secondly, you will forget your Active work (AW) returns for the next six months.

(e) Now, go.

The five sentence are indicative of a face to face conversation between two participants. They also give an idea as to the power relations of the two participants to the discourse event. Their discoursal roles are also implicitly indicated via the mood of the sentences illustrated, all of which are commands or instructions from a superior to a sub-ordinate. Besides, the fact that one of the participants is doing the talking and the other listening, gives some insight into the nature of the interpersonal relationship between the two - boss - sub-ordinate relationship and the fact that Yekini "prostrated feebly and went out" confirms the master servant relationship we are talking about.

As earlier said, tenor compels a speaker's textual diction, sentences and generally enables each participant of the discourse event to know what to expect from each other. The choice of words as shown through the illustrative sentences no doubt informs us adequately

about the social distance between Chief Ajala and Yekini. It also indicates his attitudes towards his servant. Certainly, the language used has some tenoral significance on the way the text may be understood and interpreted. The said significance unfortunately, seems lost upon the respondents owing to the very complex nature of the sentences. It is this kind of complexity which as said, has a stifling potential for improving effective comprehension and interpretation of the text.

4.1.5 IDEATIONAL FUNCTION

Understanding a text from the ideational point of view is like making a summary of the text, that is, a summary of what is semantically represented in the text. Ideational, as already noted in the theoretical framework, is "discrete and can be thought of as units or blocks of meaning, as opposed to the textual factor which is like a thread or stream" (Haynes, 1992: 43). Its structure is thus seen as the "accumulation of individual clauses" (Ibid, 1992) each of which expresses a process. But appreciating the ideational import of a text is also dependent upon textuality, that is the way discourse is structured or "organised as a message, its sequence and emphases, and how it holds together as unity"
(op cit: 32). It also has to do with the language used. A text which employs very stiff language, compact syntax

and complex sentence structure or patterns can hardly be appreciated fully at least from the ideational point of view. This text falls into this frame and hence the difficulty the respondents had with its comprehension and interpretation.

4.2 TEST B

It was taken from a text book titled HANDBOOK OF SPECIAL EDUCATION: Teaching the visually Handicapped by (Abang, T. 1986: 27-28).

This text falls under the category of texts classified as formal. It is inundated with beautifully framed sentences which are correct and complete. There is a logical presentation of ideas, a clear manifestation of logical thinking and careful construction. In fact, presentation of these ideas is balanced and harmonious. It is textually cohesive. The phrase, **'the adult blind'** which concludes, refers anaphorically to the phrase **"the newly blind person"** in the third line. This is an instance of lexical cohesion - one in which a lexical item or a phrase refers back to another to which it is related by virtue of their having a common referent. (Halliday and Hasan, 1979: 278).

Its few numbers of simple sentences are hereby illustrated as:

(a)	**Dependency**	**breeds**	**contempt**
	subject	predicate	complement
	theme	rheme	

(b) **No one/** **wants to be looked upon/** **with contempt**
subject predicate complement
(prepositional
phrase)

The part regarded as the theme is the traditional subject noun which is here represented as "**No one**". The rheme is the rest of the sentence.

(c) **Dependency breeds contempt/** is
subject (clausal) pred
New

an accepted and known adage
Given(clausal complement)

What is meant by given, is that which to the reader, is believed to have been known already. Its existence is therefore assumed on the basis of common knowledge. It is also a clue to what has been referred to as 'ideology'. In writing, the new information nearly always comes at the end of the sentence. Here in the above sentence, the new information comes first in quotes while the 'given' comes last. It is a unique feature of the text which may be attributed to Haynes' concept of style - i.e one which "allows differences by emphases to be made on the same ideational material" (Haynes 1992:26). Put differently, Haynes (1992) conceptualises style as the way the same material may be treated differently. Consequently, the above sentence may be rendered differently as:

"It is common and accepted adage that

dependency breeds contempt".

The latter is a stylistic variation, one which allows for different emphasis on the same ideational material. It appears to be a lot easier to understand than the way it has been expressed in the text because the dummy theme 'it' places the new information into a position of prominence.

There is also a glut of condensed expression; some elliptical and which have the potentials for stifling effective comprehension of the text. Such expressions include:

(a) **A newly blinded person** - i.e. one who became blind in adulthood. The use of the adjective 'blind' in a verbal form is also instructive in the sense that not many students at the level of SSII have morphosyntactic mastery of the English language to this extent. It may therefore be considered an ideational material whose semantics may not be readily made available to the respondents.

(b) **'the outside world'** - i.e. the people who are sighted around the blind person.

(c) **Such - like items** - i.e. similar other items.

(d) **The blind (people)** - the head noun 'people' has been left out elliptically. It is quite true that the head noun has been left out

ideationally perhaps for emphasis and economy but this appears to be counterproductive - i.e. as confirmed by the performances of our respondents. The same thing is applicable to the construction - **"the sighted"** (people) where the head noun people is left unmentioned.

(e) **'On the average'** - i.e. in most cases, most of them.

(f) **Co-workers** - refers anaphorically to their **sighted counterparts'**. It is an instance of lexical substitution, where the two lexical items have a common referent.

(g) **'They cannot support a family'** - i.e. they cannot cater for the needs of the family.

It may be conceded to the writer of the text the right to structure or condense her sentences the way she has done, especially on realising the fact that she has a variety of choices as to what she considers most important to her and how she says it. This, however, may not be done to the detriment of her readers that is, if in the final analysis, the information she wants to share with them does not get across.

4.2.1 SENTENCE STRUCTURE: MODIFICATION

Modifiers, it was observed in the theoretical framework, have the basic meaning of specification i.e. they narrow down the definition of an entity thereby making its semantic structure ideationally prominent. In the text, the following can be cited as examples of structures of modification.

(a) **A newly blinded / person**
det adv epithet / head noun
premodification

(b) **the sighted / people**
det epithet / head noun
premodification

(c) **the verbal / information**
det epithet / head noun
premodification

(d) an important possession
det epithet head

There are also prepositions co-occurring with determiners or other modifying words to modify the nominal entity as in:

(a) **"..... have effect on the individual**
modif. head

psychologically
postmodification

(b) **the greatest assets of man**
det epithet head postmodification

By and large, modification of nominal entities in the

text are of the **determiner + epithet** types. There are isolated cases of postmodification. They however emphasize the fact that their usage is generally associated with the condensed constructions which was said could be problematic to the respondents by way of interpretation.

4.2.2 MOOD REALISATION

According to Haynes (1992), the interpersonal function of language can be handled by the mood system. This is quite true especially in situations where the speaker studiously changes clause structures for stylistic purposes. For example, the sentence:

"Could/ you/ please come over"

finite subj. predicate

is a command issued out, albeit in a polite way. It elicits reaction from the person addressed and thus serves its interpersonal function.

Similarly, a clause of the structure - **finite + subject + predicate**, can be stylistically made an offer as in the following:

Can I get you some panadol?

finite sub pred. complement

In the text however, the mood system is realised not from the interpersonal point of view, perhaps due to the type of language used - i.e. the clearly formal style.

Thus a sentence like:

"Independence is one of the greatest assets of man"

is a statement of fact. Its mood is clearly declarative or what is referred to in some literature as the simple indicative mood. Almost every sentence of the text is couched in this mood type perhaps due to the fact that the entire text is largely an informative one. Under normal circumstances, the text should have presented the least problem to the respondents. However, the numerous other factors we have earlier treated as problems have weakened this position. This might therefore explain why their (the respondents') performances as they pertain to the test have not been impressive.

4.3 FINDINGS

A total of two hundred and forty (240) test returns were collected back from the respondents, to whom were administered the two tests. These tests were marked using 60 as the perfect score and 0 (zero) as the score for no correct response on any of the testing. The test on which the subjects were examined consisted of four (4) sub-tests made up of parts A and B. This was done to ensure that the test incorporated items that reflected the various language proficiencies. These areas included the **cognitive, interpretative, evaluative and affective**. Omojuwa (1989:95) calls them **literal, interpretive,**

critical and creative respectively.

The literal level according to Omojuwa (1989) composes of:

"(a) Recognition of concrete words, phrases, clauses, sentence patterns.

(b) Recognition of non-figurative idiomatic expressions.

(c) Recall of stated facts.

(d) Identification of stated main idea.

The interpretive level has to do with:

(a) Explanation of words, statements, figurative expressions or structures manipulated for essential effect.

(b) Established links and relationships

(c) Predict outcomes.

(d) Draw inference/conjuncture.

(e) Identify implied (main) ideas.

The critical level expresses opinion, reasoned judgement and evaluates information.

The creative level recognises material by summarising major components, differentiates main idea from supporting detail and also has to do with the extension of ideas/projections (Omojuwa, 1989:95).

After marking, the performances of the subjects were recorded at both individual and group levels. The individual school scores were established as both group

percentages and mean scores. The purpose of this procedure of reporting was to identify specifically each school's standing with regard to particular sub-tests and secondly, to provide a quick and reliable guide for a school - by -school comparison in the different sub-tests. The most useful findings have been reflected in the following presentations.

4.3.1 PERFORMANCE ON COGNITIVE SUB-TEST

The best performance in the cognitive sub-test was recorded by Zamani College Kaduna in both A_1 and B_1 sub-tests. The college (Zamani) recorded a mean score of 4.65 in sub-test A_1 and 3.12 in sub-test B_1. The performance suggests that the subjects definitely found the sub-test A_1 less problematic to handle.

FGGC Zaria recorded a mean score of 4.42 in sub-test A_1 to place third (3rd) and 2.97 in sub-test B_1 to place second (2nd). Again the relatively high performance in sub-test A_1 suggests that the subjects found this one less problematic than sub-test B_1.

Immaculate Heart Comprehensive High School, Lagos, scored 4.47 in sub-test A_1 to place second (2nd) and 2.52 in sub-test B_1 to place fourth (4th). As with the other colleges, the subjects performed better in sub-test A_1 than in sub-test B_1. It is interesting however to note the position in terms of ranking versions of the

cognitive sub-test.

Demonstration Secondary School, Zaria recorded 3.7 in sub-test A_1 to come fourth (4th) and 2.6 in sub-test B_1 to come third (3rd). This gives an almost consistent position in terms of ranking to the college. It is noteworthy that the students of this college performed creditably in sub-test A_1.

St Joseph's College, Zaria scored 1.72 in sub-test B_1 and scored 3.35 in sub-test A_1 to again place fifth (5th). The relative standing of the college is therefore consistent.

Aminu Kano Commercial College (AKCC) scored 1.97 in sub-test A_1 to place sixth (6th) and 0.82 in sub-test B_1 to again place sixth (6th). The consistency demonstrated according to the colleges on these similar sub-tests would seem to confirm the reliability of the items engaging the subjects' ability to handle cognitive questions (**See Tables 4.1 (A) and 4.1 (B)**.

Table 4.1(A): PERFORMANCE ACROSS SCHOOLS ON COGNITIVE SUB-TEST

Schools	Number of items passed (No of subjects = 240)	Mean score	Perfect score
F.G.G.C. Zaria	177	4.42	6
Zamani College, Kaduna	186	4.65	6
St Joseph's Seminary, Zaria	134	3.35	6
AKCC, Kano	79	1.97	6
Demonstration Sec sch. Zaria	148	3.7	6
Immaculate Heart, Lagos	179	4.47	6
Group total	903	3.76	6

Table 4.1(B):

Schools	Number of items passed (No of subjects = 240)	Mean score	Perfect score
FGGC, Zaria	119	2.97	5
Zamani College, Kaduna	125	3.12	5
St. Joseph's, Zaria	69	1.72	5
AKCC, Kano	33	0.82	5
DSS, Zaria	104	2.60	5
Immaculate Heart, Lagos	101	2.52	5
Group Total	551	2.29	5

4.3.2 PERFORMANCE ON INTERPRETATIVE SUB TESTS

The performance across the schools in interpretative sub-tests **Aii** and **Bii** were on the average much lower than the performances in the cognitive sub tests.

The two most likely reasons for the low level of performance included the apparently more challenging demands of the interpretative tasks. Secondly, the interpretative items were fewer (only two). The chances of doing well were therefore statistically reduced or narrowed.

The colleges retained virtually identical ranking

position as with cognitive test. Zamani college recorded the highest mean scores in both sub-test with F.G.G.C Zaria placing second (2nd) and third (3rd). D.S.S. Zaria came second (2nd) and fourth (4th) in sub test A_2 and B_2 respectively. Immaculate Heart Lagos was fourth (4th) and third (3rd) in sub tests A_2 and B_2 respectively as with the previous sub-tests. St. Joseph's Seminary, Zaria came fifth (5th) in both sub tests and AKCC, Kano came sixth (6th) in both sub-tests.

It is instructive to note that only St. Joseph's Seminary and Aminu Kano Commercial College scored below the group mean in both sub-tests. The details of the scores have been reflected through the following tables:

Table 4.II(A):

Schools	No of items passed (No of subjects = 240)	Mean score	Perfect score
FGGC. Zaria	39	0.97	2
Zamani College, Kaduna	47	1.17	2
St. Joseph's Seminary, Zaria	29	0.72	2
AKCC, Kano	13	0.32	2
Demonstration Sec. Sch. Zaria	45	1.12	2
Immaculate Heart, Kano	35	0.87	2
Group Total	208	0.86	2

Table 4II (B):

Schools	No of items passed (No of subjects = 240)	Mean score	Perfect score
FGGC. Zaria	75	1.87	2
Zamani College, Kaduna	76	1.90	2
St. Joseph's Seminary Zaria	56	1.40	2
AKCC, Kano	44	1.10	2
Demonstration Sec. School,Zaria	64	1.60	2
Immaculate Heart, Lagos	69	1.72	2
Group Total	384	1.60	2

4.3.3 PERFORMANCE ON EVALUATIVE SUB-TESTS

For the evaluative sub-test Aiii and Biii, Zamani College and F.G.G.C. Zaria recorded the highest mean score of 2.52 for Aiii whereas Zamani College recorded the highest score of 1.45 for Biii. F.G.G.C Zaria came third (3rd) in sub-test Biii with 1.5 whereas, Zamani came third (3rd) in sub-test Aiii with 2.22 mean score. Immaculate Heart came fifth (5th) in sub-test Aiii with 1.67. AKCC came sixth (6th) in Aiii and fifth (5th) in Biii. From the mean scores, only the two colleges - Zamani College, Kaduna and F.G.G.C. Zaria could be described to have maintained their top position in evaluative sub-tests Aiii and Biii

Table 4iii (A):

Schools	No of items passed (No of subjects = 240)	Mean score	Perfect score
F.G.G.C. Zaria	101	2.52	5
Zamani	89	2.22	5
St. Joseph's Seminary, Zaria	91	2.27	5
AKCC, Kano	38	0.95	5
DSS, Zaria	86	2.15	5
Immaculate Heart, Lagos	67	1.67	5
Group total	472	1.96	5

Table 4III(B):

Schools	No of items passed (No of subjects = 240)	Mean score	Perfect score
FGGC Zaria	60	1.5	3
Zamani College, Kaduna	58	1.45	3
St Joseph's Seminary, Zaria	23	0.57	3
AKCC Kano	30	0.75	3
DSS, Zaria	52	1.3	3
Immaculate Heart, Lagos	47	1.17	3
Group total	270	1.12	3

4.3.4 PERFORMANCE ON AFFECTIVE SUB-TESTS

Federal Government Girls' College Zaria subjects recorded the mean score of 1.85 to emerge the highest performing school for affective sub-test Biv while Zamani recorded 0.60 in the same to come second (2nd). St. Joseph's Seminary, Zaria recorded 0.07 coming fifth (5th) and AKCC Kano recorded 0.02 to place sixth (6th).

From the computation only F.G.G.C. Zaria subjects and Zamani College recorded above the institution mean score for the affective sub-test Biv of 0.54. Since all the others scored well below from the overall institution mean score one could reasonably consider this

sub-test problematic.

For the affective sub-test **Aiv**, Zamani College recorded a mean score of 0.87 to place first (1st) while FGGC recorded 0.75 to come second (2nd). St. Joseph's Seminary recorded 0.75 to tie second (2nd) with F.G.G.C. Zaria while Immaculate Hearth scored 0.72 to come third (3rd). Demonstration Secondary School (D.S.S.) Zaria recorded 0.60 to place fourth (4th) and Aminu Kano Commercial College recorded 0.40 to place fifth (5th).

Four (4) institutions recorded scores across the institution mean score of 0.68. Probably the fact that there was only one item in the affective sub-tests **Aiv** and **Biv** had only one question each contributed to the relatively low school mean.

Table 4IV (A):

Schools	No of items passed (No of subjects = 240)	Mean score	Perfect score
FGGC Zaria	30	0.75	1
Zamani College, Kaduna	35	0.87	1
St. Joseph's Seminary	30	0.75	1
AKCC, Kano	16	0.40	1
D.S.S. Zaria	24	0.60	1
Immaculate Heart, Lagos	29	0.72	1
Group Total	164	0.68	1

Table 4IV(B):

Schools score	No of items passed (No of subjects = 240)	Mean score	Perfect
FGGC Zaria	74	1.85	1
Zamani College, Kaduna	24	0.60	1
St. Joseph's Seminary, Zaria	03	0.07	1
AKCC, Kano	01	0.02	1
DSS, Zaria	13	0.32	1
Immaculate Heart, Lagos	16	0.40	
Group total	131	0.54	1

4.3.5 CONCLUDING OBSERVATIONS ON THE OVERALL PERFORMANCE

In scoring the tests, the five (5) band rating used were **Excellent, Very Good, Good, Fair** and **Poor**. Out of the two hundred and forty (240) respondents, from the overall performance only 134 of them were able to attain the 40% mark or beyond. This represented 55.8% pass. The highest mark of 83.3% was scored by only one student who was from Federal Government Girls' College, Zaria. A total of 106 respondents representing 44.1% failed to record the 40% pass mark. This is shown in the following table:

TABLE 4.V: OVERALL PERFORMANCE (NUMBER + %)

College	Excellent > 70% (42-60)	Very Good 60-69% (36-41)	Good 50-59% (30-35)	Fair 40-49% (24-29)	Poor 0-39% (0-23)	Total Number of subjects	Percentage (%)
F.G.G.C Zaria	4(10%)	7(17.5%)	12(30%)	10(25%)	7(17.5%)	40	100
Zamani	1(2.5%)	10(25%)	16(40%)	10(25%)	3(7.5%)	40	100
St. Joseph's Seminary	0(0%)	0(0%)	5(12.5%)	8(20%)	27(67.5%)	40	100
Aminu Kano Commercial College	0(0%)	0(0%)	1(2.5%)	3(7.5%)	36(90%)	40	100
Demonstration Secondary Sch. A.B.U., Zaria	0(0%)	5(12.5%)	9(22.5%)	12(30%)	14(35%)	40	100
Immaculate Heart Compr. High Sch., Lagos	0(0%)	5(12.5%)	8(20%)	8(20%)	19(47.5%)	40	100

The percentage failures on cognitive questions confirmed the postulations which had been made in the analysis of the two sub-tests. One of such postulations is the use of condensed syntax which though very economical, has serious drawbacks that is, the more one uses condensed syntax, the more difficult it becomes for the reader to interpret. The analysis have revealed that the two tests have a fair share of textual compactness which seriously reduced the ability of the respondents to comprehend and evaluate information contained in them (the tests).

It was also postulated that interpretation of a text could be hampered as a result of the use of complex sentences whose semantics cannot be appreciated with ease. Also, a faulty comprehension of a text which is a

direct consequence of cognition, does not put a reader in any good stead as to be able to make use of his affective assessment of the said text. The view, however, does not ignore the possibility of an effective understanding of text but which may be marked by poor perception. Perception or reader's prejudiced point of view may be a hindrance to effective interpretation of text.

Odejide(1989), in Nigeria educational forum (1989) vol. 12 No. 2 said some reasons which hinder people from reading, comprehending and interpreting text is due to"lack of proper foundation in reading at very early ages". It is possible that the respondents who did not do well in the test had a poor reading foundation. Oku (1970 in Odejide 1989) makes it clear that reading for pleasure is not known in Nigeria illiterate homes and that even literate homes have not yet cultivated the reading habit and are not fully conscious of its usefulness. Omojuwa on his part has said that,

> the mastery of reading in modern education is still rather illusive among the bulk of both students and teachers and at all levels of the Nigerian educational system. (1989:90).

He went ahead to ask if there is a problem with reading. Umoh (1980:31 in Omojuwa 1989) says there is, and goes on to state its manifestation at the secondary school level as follows:

> Slow reading rate, slow comprehension rate, difficulty in distinguishing main ideas from

> relevant or irrelevant details, difficulty in reading for gist and making good summaries, ineffective recall of what is read, uncritical reading behaviour, difficulty with intensive study type reading, inadequate vocabulary or word power and inadequate reading interests

Odejide (1989) further added that

> the multilingual nature of the country, lack of formal instruction in teaching reading and lack of adequate materials compound the problem of creating reading habit among many Nigerians. (P:267).

The said factors which are normally considered in reading readiness for pre-primary school children such as physical, emotional, social and cognitive are not promoted in a proper systematic way in the programmes for pre-school children. Reading, she said is not just a single skill but a combination of different skills which are used as occasion demands.

> Skimming, scanning, speed-reading, understanding and interpretation, comprehension of main ideas and details, and critical evaluation all make up reading. Children and adults alike should be encouraged to know and do all these which is the "basis of literacy (Op cit: 272).

It is believed that before one can interpret a text, he or she "must be equipped with the essential skill to distinguish fact from opinion, check the accuracy of statements, the currency of information and the basis...." (Odejide, 1989: 273). This is required for both recreational reading and for reading in the content areas. Lack of this skill in some of the students caused their inability to comprehend and, interpret the tests.

By and large, the results have provided eloquent answers to the research questions on the inability of people to read, comprehend and interpret texts. The only question which the analysis has not been able to address is that of time - that is, the impact time has on text interpretation. The inability to treat this question, however, does not rule out the fact that the time at which a text was written does not in fact have something to say about the way it is read and interpreted. This explains why interpretation of Shakespearean texts could be a problem to the respondents.

The texts, however, have been couched in contemporary English. It is therefore expected that the language used should not be a hinderance to their comprehension and interpretation. The existence of complex sentence patterns with their attendant semantic problems, the stiff textual diction of test A, the condensed syntax of test B and the absence of clues as to the existence of the context of situation in the two tests, has made their interpretation problematic to the respondents. This therefore confirms the claim that the level of one's academic attainment will, apart from the factors stated above, influence the way he/she may read and interpret texts.

SUMMARY AND CONCLUSION

5.0 Preamble

This chapter contains the summary and conclusion to the study. It further deals with the research findings (briefly), implications of findings and recommendations.

5.1 Summary and Conclusion

The study looked at interpretation of texts as a problem faced by many people in the world today. It also looked at related and relevant concepts like writing, reading and cognition upon which effective textual interpretation depends.

Interpretation,as postulated is affected by style, perception of the reader, problems of compact lexicalisation, impatience on the part of the reader, lack of proper reading foundation at an early age and condensed syntactic configuration of any given text.

Thus in the course of the study, an appeal was made to syntax which, according to Lyons (1970), is

> "a set of rules which accounts for the distribution of word forms in terms of permissible combinations of classes of words forms".

In the analysis of the texts administered therefore, textuality was considered, that is to say, the way textual material in these passages was arranged and presented, sentence structures and the impact such structures have on the interpretation of these texts.

Also looked at, was textual diction in terms of word choices, their semantics or general communicative value. This was done in a bid to determine how textual diction has some influence on text interpretation. In other words, the researcher tried to find out the impact of textual diction on the cognitive, interpretative, evaluative and affective abilities of the respondents to whom the two tests had been administered. On this score, the study assumed a purely semantic diversion by looking at "that which the writer intends the reader to feel and do" (Richards, 1923:193)

Also in the course of the study, the context of text was reviewed in relation to the two administered passages. It was established that the two qualify as texts because they have linguistic features which contribute to their total unity. Such features include the presence of cohesive relations which define them as texts. They are anaphoric cohesion, cataphoric, elliptical cohesive relations, lexical cohesion, conjunctive cohesive relations among others.

In the analysis, an attempt was made to show how cohesion or want of it affects textual interpretation.The researcher also looked at the texts from the point of exophoric cohesion to find out whether or not there are any exophoric references required for interpreting them. Put differently, the researcher tried to find out whether

or not there are instances when the pieces of information required for interpreting any one of the texts could be found in the context of situation. The study therefore looked at the context of situation as the wider situation "which is not immediately in focus but has the capacity to tie down utterances or the written word to concrete meanings" (Halliday and Hasan, 1979).

Closely related to the situational context is the concept of ideology which, in the words of Haynes (1992) is "the overall way in which the situation is understood and acted upon".

The study also discussed the three components of the concept of situation which Haynes (1992) identifies as field of discourse, tenor of discourse and mode of discourse. The three components are generalised ways of "describing how the context of situation determines the kinds of meanings that are expressed in a text". (Halliday and Hasan, 1979: 22).

In the analysis therefore, particular attention was paid to the way these discourse features aid or reduce effective interpretation of the texts.

In the theoretical framework of the study, two approaches were discussed and their relative advantage to text interpretation noted. They were systemic approaches in which Halliday and Hasan (1979) and Haynes (1992) are the major exponents. The Crystal and Davy approach

identifies at least eight discoursal features which may be stylistically significant to text interpretation. They include time which is seen as the "temporal provenance" of a piece of language and one which has the potential for reducing or enhancing text interpretation, individuality which gives us a clue as to the identity of the person who used the language contained in any given text, regional dialect which may be known through the language used, class dialect which is also linguistically determined from the textual uses of language.

Other features include simple complex discourse participants as made known through language use - discourse participation, whether or not language use gives a clue as to the use of monologue or dialogue in a text and whether or not these features are to be considered independently or as part and parcel of a wider type of discourse.

There are also discoursal features which specify the occupational activity of the language user - province, the social relationship between a language - user and his interlocutors - status, the purpose the language user had in mind when conveying a message through either of the media (that is written or spoken medium) - modality and whether the language used in a text says anything about singularity - that is a deliberate effort of a language user to be idiosyncratic in language use.

The systemic functional approach takes the concepts of text and context as being central to its analytical procedure. The approach conceptualises discourse as the macro-function of language. It therefore identifies three (3) functions viz: the interpersonal function of language in order to interact, the textual function with the organization of information into blocks with suitable emphases, while the ideational function represents ideas, things and relations.

5.2 SUMMARY OF FINDINGS

In the analysis of data, the two approaches have been used in terms of their relative advantage and more so with the following findings:

(a) That the temporal provenance of any piece of language used in any text determines the effectiveness or otherwise of our efforts at interpreting the said text.

(b) That the individuals point of view also referred to as perception or value judgement has a bearing on the way he/she interprets a text because judgements which are the products of his/her instincts or preferences graduate into subjectivity and consequently impair sound judgement and hence interpretation.

c) That the cognitive inabilities of the respondents

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so glaringly displayed in their answers to the questions on the text could be attributed to style. This therefore finds expression in the complex sentence patterns of test A and the compact textual diction of test B, the drawback of which has been very poor performances of respondents in them (the tests).

5.3 IMPLICATIONS OF FINDINGS

The implication of findings for teachers, students and text writers.

5.3.1 Teachers

Many teachers in our schools today are poor in handling interpretative terms. They read books and are not able to get the right or accurate interpretation of such books. Their reading habit is poor.

They read irrelevant materials in newspapers. What most of them read are stories which make them laugh and nothing more. They prefer reading magazines with make believe stories or funny stories about people.

Columns of articles/editorials are not read by teachers, they do not even write articles for such columns. The teachers are not even interested in writing articles. Instead of spending time writing, they are rather concerned about family matters - clothing and

feeding their families.

Parallel teachers' texts for classroom materials are not faithfully patronised/utilised by the teachers because they find the texts too bulky or so. They also, hardly use dictionaries along side with prescribed text books. A good teacher is supposed to use a dictionary when he/she is not sure of the meaning of a word or words. The teachers should advise and encourage students to use their dictionaries in class and at home, they should be models to their students and teach the students how to use the dictionary.

It is also good to listen to radio stations like Voice of Nigeria, British Broadcasting Corporation (BBC) and Cable News Network (CNN) to hear native speakers' authentic productions. On such radio stations, words with their meanings are given and explained, and so, it is very necessary to have access to native speakers variety which will help non-native speakers to improve on their spoken and written English and as well as encourage them to learn more by reading extensively.

5.3.2 STUDENTS

The students on their part do not read, and we know that books are avenues through which learning takes place. New words/vocabularies and sentence constructions are learnt through books but since they do not read, they

do not learn and when given a text to read and interpret, it becomes very difficult for them. Most of them prefer reading materials like `Super Story', `Hints', `Lolly' and the like which lead to the decline of both their spoken and written English. When given assignments for example, the words or sentences they (students) use are awful and these words are learnt and borrowed from the magazines they read. They do not read prescribed or recommended classroom texts.

The students do not listen to news of BBC and CNN to hear native speakers' out put (production). It is through these channels that they can improve upon their pronunciations, learn new words and their meanings which will enhance their interpretative ability.

Dictionaries are also important for their use, but most of them do not even have dictionaries to check the meaning of new words discovered, even if they have any, they seldom use them (the dictionaries).

5.3.3 TEXT WRITERS

For the text writers, their choice of words in some of their texts are difficult for their audience,

especially if their target audience are students who have not acquired enough knowledge at that level for them (students) to understand the text(s). NGUGI'S Petals of Blood which is read at the post secondary school level

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(A' Level) like the School of Basic studies (S.B.S.), is a difficult book for students at that level to understand because the students are just from secondary schools and have not yet attained what it takes to read and understand the book. In a situation like this one, it could be blameable on the teachers or the Ministry of Education for recommending such an advanced text for the students or even the text writer. Ngugi Wa Thiongo could have used simple words or should have stated his target audience because he wrote the novel for a purpose, and for the purpose to be achieved, only people who are mature academically can understand it. Film writers for example, normally state their audience by writing the ages of people who can watch the films, text writers should follow suit.

Some texts are too bulky and this discourages both the teachers and students. By mere seeing the texts they get discouraged. Some try to read but by the time they are half way into reading the texts, they stop and do not continue reading any longer.

Text writers sometimes write irrelevant things/materials. Instead of going straight to the point, they go round and round before coming to say what they actually have in mind to say. Some texts are not clearly written and explained, and this, makes it very difficult for people to read and understand - this

certainly, is a hinderance to text interpretation.

5.4 RECOMMENDATIONS/SUGGESTIONS

This study will not be complete without making recommendations and suggestions on how the difficulties in interpreting texts can be overcome based on the findings.

To help students like the respondents for this study overcome these difficulties, one would suggest that the English language which is being used in our secondary schools, primary and tertiary levels should be used continuously, and students should be encouraged to read educative texts widely without much bias. This should start at as early age with the help and control of their parents. At school, the students should be given free opportunity to ask questions and to talk freely based on the texts given or studied in class and at home.

In studying texts, the teachers should make the students understand that some sentences, phrases or passages in the texts, have deeper or greater meanings which may be far above the literal meaning. They (students) should be taught and encouraged to find such or these meanings and ways of differentiating them completely.

The Ministry of Education should liaise with authorities and teachers of schools before choosing literature texts because teachers of this subject (literature) are in the best position to know the texts meant for their students at each level.

The findings it has been established, are consistent with the aims and objectives of the study which was said are attempts at sensitising writers to the need to first of all identify their audience when writing since the target audience once identified, will determined what to write and how to write it.

It is therefore recommended that text writers and readers alike should carefully take these findings into consideration when writing or reading texts for interpretative purpose.

The study does not treat language variation at the phonological, phonetic, graphological or graphetic level. It has been restricted to the levels of grammar, vocabulary and semantics. The researcher therefore wishes to recommend further research in the areas not covered by this present study considering the great potentials these areas have for the development of linguistic science on the one hand and for the development of the English language for functional or practical purposes on the other.

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NAME OF SCHOOLS WITH SUBJECTS' GRADES/MARKS

F.G.G.C. Zaria	Zamani College, Kaduna	St. Joseph's Seminary Zaria	A.K.C.C. Kano	D.S.S. A.B.U., Zaria	Immaculate Heart Lagos	Total Score over 60	Percentage 100%
						60	100
						59	98
						58	97
						57	95
						56	93
						55	92
						54	90
						53	88
						52	87
						51	85
1	-	-	-	-	-	50	83
-	-	-	-	-	-	49	82
-	-	-	-	-	-	48	80
-	-	-	-	-	-	47	78
-	-	-	-	-		46	77
-	-	-	-	-	-	45	75
2	-	-	-	-	-	44	73
1						43	72
-	1	-	-	-	-	42	70
1	1	-	-	-	1	41	68
2	1	-	-	-	1	40	67
-	2	-	-	-	-	39	65
-	1	-	-	1	1	38	63
2	3	-	-	2	2	37	62
2	2	-	-	2	-	36	60
2	2	1	-	1	-	35	58
1	3	-	-	1	2	34	57
2	2	1	1	2	4	33	55
3	2	2	-	-	1	32	53
1	2	-	-	1	2	31	52
1	5	1		-	1	30	50
2	3	1	-	1	-	29	48

2	3	1	-	3	-	29	48
1	2	1			1	28	47
2	2	2	1	3	1	27	45
3	1	1	-	3	1	26	43
-	-	2	2	1	2	25	42
2	2	1	-	2	1	24	40
2	-	2	-	1	5	23	38
-	1	2	1	1	3	22	37
1	-	1	-	1	1	21	35
-	1	1	-	3	1	20	33
1	1	3	3	1	-	19	32
-	-	3	1	-	1	18	30
-	-	1	2	-	2	17	28
1	-	2	1	1	-	16	27
-	-	3	1	2	1	15	25
1	-	2	4	1	3	14	24
-	-	1	2	-	1	11	22
-	-	1	1	1	-	12	20
-	-	2	2	2	-	11	18
-	-	1	1	-	-	10	17
-	-	1	1	-	-	9	15
-	-	-	-	-	-	8	13
-	-	-	3	-	-	7	12
-	-	1	4	-	-	6	10
-	-	-	-	-	-	5	8
1	-	-	3	-	-	4	7
-	-	-	-	-	-	3	5
-	-	-	4	-	1	2	3
-	-	-	-	-	-	1	2
-	-	-	2	-	-	0	0

Reading Comprehension TEST

Name: .....

School: .....

Class: ..... Date: .....

PASSAGE I. COMPREHENSION

Read the following passage carefully and answer the questions below it:

For two days Chief Ajala deliberately made it impossible for Yekini to see him. He was either 'out' when he was indeed in or 'busy' when Yekini could see he was doing absolutely nothing. And nobody offered him any apologies. Not for his time, or the money he lost. He came again and again, to both office and home, feeling absolutely wounded and bitter. For a while he suspected that he was being deliberately avoided and that that was probably his punishment. But he knew his master better, and knew that when he said punishment, he meant punishment.

Now, this was Thursday.

First thing in the morning he called again, this time at the office, quite convinced that this time the man was certain to be absent again. But he was wrong. The man was not only in the office, he had been 'waiting' for him all the time, he was told. And when Yekini went in to see him, Chief Ajala did not even behave as if he knew about Yekini's suffering for the past few days, in spite of all the worry, anxiety and tension that clearly advertised themselves on his face. He went straight to business as soon as Yekini rose from his prostrating position.

'I'm indeed happy,' he said, 'that you have abandoned your wild plans to embarrass a friend of mine. I have, however, decided that because of your indiscretion, you will no longer, beginning from today, go home with your vehicle at the end of the day's work. You will bring it here and park. Secondly, you will forfeit your Active Work (AW) returns for the next six months. Now, go!'

Chief Ajala got up and began going to a corner of his office, clearly dismissing him. Yekini, quite dazed and not quite sure he had heard right, prostrated feebly and went out. It was drizzling slightly as he got to the door of the building. He went outside, feeling immune to the cold. The chill he had in the pit of his stomach was enough. Chief Ajala had just withdrawn the two small benefits that accrued to his taxi drivers ...

../2

QUESTIONS:

1. Tick ( ) which of the options lettered A-D that best describes the status of Chief Ajala and Yekini.

   A. Same
   B. Slightly different
   C. Close
   D. Far apart
   E. Any other (specify)
   .....

2. According to the text "nobody offered him any apologies". What apologies according to the text could have been offered to Yekini?

   .....
   .....
   .....

3. Based on the beginning of the text, from which day of the week can you say Yekini started wanting to see his master?

   .....
   .....

4. Who was worried, anxious and tensed up?

   .....
   .....

5. The sentence, "He went to business as soon as Yekini rose from his prostrating position". What kind of business is referred to here?

   A. Talking to Yekini about what he did and his punishment.
   B. Personal business - in terms of going out to look for contracts.
   C. The business he was doing in his office before Yekini came.
   D. Going to check if his taxis were brought back and well parked.

6. Is there any indication that Yekini responded to Chief Ajala after he (Yekini) was told about his punishment?

   .....
   .....

7. Chief Ajala said "I'm indeed happy that you have abandoned your wild plans to embarrass a friend of mine".

   Do you think he really means that? Yes or No. If Yes of No, state why?

   .....
   .....

8. "... you will no longer, beginning from today, go home with your vehicle at the end of the day's work". Why does Chief Ajala say 'your vehicle'?

.....

.....

9. What impression about Yekini is created on our minds through the description in the last paragraph?

.....

.....

10. "He went outside, feeling immune to the cold. The chill he had in the pit of his stomach was enough". What do you understand by the second sentence?

.....

.....

11. What do you feel about the way Chief Ajala behaved to Yekini? Do you think it is justified?

.....

.....

.....

.....

12. How would you have felt if you were in Yekini's position?

.....

.....

13. In what address form is the entire text presented?

A. One-sided statements

B. Real conversation

C. Public disturbance

D. Personal conflict

14. What type of words have been used by the author. Are they favourable (good) words or unfavourable (terrible) words?

.....

APPENDIX C

PASSAGE II: COMPREHENSION

Read the passage carefully and answer the questions that follow.

LOSS OF INDEPENDENCE

'Dependency breeds contempt' is an accepted and known adage. The truth is that no one wants to be looked upon with contempt. A newly blinded person would have to depend on other people for movement and for getting information from the outside world. For example, if the blind person should go shopping with a friend, the friend would have to tell him about the kinds of clothing which are available in the stores, the type of shoes available and such like items. In a lot of cases, the blind person would only have to rely on the verbal information given him by the sighted individual. Indepenience is one of the greatest assets of man, so losing that,

means losing quite an important possession. Loss of independence affects not only movement but one's economic life. Although this does not necessarily follow, it has generally been the practice through generations, to pay less to blind people working on the same job as sighted people.

People believe that products produced by the blind are inferior to those produced by the sighted. No one really stops to compare the products, or the amount of time spent by each worker on the job. It has been revealed that blind people employed in open industries, on the average, report earlier to their work places, than their sighted counterparts and leave their work place later than their co-workers. They do not busy themselves watching the clock like the sighted and further it has been revealed that they work less articles at work than the sighted. Unfortunately because most blind people are underpaid, they cannot support a family. It is no wonder then that sighted people should fear losing their independence through blindness.

Obviously the loss of independence does also have an adverse effect on the individual psychologically. The individual may develop an inferiority complex having to admit that he depends absolutely on others at certain times, and at these times he is helpless. Furthermore, he knows he could be a nuisance. Undoubtedly, even a blind man who has mastered mobility skills is sometimes independent and sometimes must depend on the help of others. Some blind individuals resort to withdrawal rather than ask for help. This is more so with those who went blind after they had enjoyed independence - the adult blind.

QUESTIONS

1. The phrase 'already blinded person ...' means one born blind or one who became blind at an adult age.

   .....

2. A portion of the text says "the blind person would have to depend on the outside world for information'. 'Outside world' here means

   A. Neighbours and those in his house.
   B. People who are sighted around him.
   C. Only his father, mother and other relations.
   D. Other countries like Britain, U.S.A, Ghana, etc.

3. What does the author rate as the greatest loss suffered by the blind?

   .....

4. How would you describe the author's attitude towards products made by the blind?

   .....
   .....

5. With reference to question 4 above, what is the author's attitude based on.

   A. scientific calculation
   B. assumption
   C. concrete evidence
   D. guess work

6. "They (blind) cannot support a family" means that

   A. they cannot hold a family together as a unit
   B. they cannot cater for the needs of the family
   C. they cannot settle quarrels among family members
   D. they cannot get supporters for the family

7. What is 'inferiority complex' as indicated in the passage?

   .....

   .....

8. What do you understand by 'independence' as used in the passage?

   A. A country's freedom
   B. freedom of ownership
   C. freedom of movement
   D. freedom of conscience

9. "It has been revealed that blind people employed in open industries, on the average, report earlier to the work places, ..."

   'On the average' here means,

   A. five out of every ten
   B. most of them
   C. few of them
   D. all of them

10. In two (2) sentences, what message do you think is generally conveyed?

    .....

    .....

11. Is the writer's choice of words simple, slightly difficult, difficult or very difficult?

Aminu Kano Commercial College, Kano.

S/N	NAME		SCORES														
			Cognitive				Interpretative				Evaluative				Affective				
			6		5		2		2		5		3		1		1		
			P	F	P	F	P	F	P	F	P	F	P	F	P	F	P	F	
1	IBRAHIM	A		6	0	5	0	2	0	2	0	5	0	3	0	1	0	1	0
2	INUWA	M	0	6	1	4	0	2	0	2	0	5	0	3	0	1	0	1	02
3	HUSEINI	H	0	6	0	5	1	1	0	2	0	5	0	3	0	1	0	1	02
4	OLURANTI	B	0	6	0	5	0	2	1	1	0	5	0	3	0	1	0	1	02
5	GARBA	A	1	5	0	5	0	2	0	2	0	5	0	3	0	1	0	1	02
6	AJIR	A	1	5	0	5	0	2	1	1	0	5	0	3	0	1	0	1	04
7	USMAN	A	2	4	0	5	0	2	0	2	0	5	0	3	0	1	0	1	04
8	MOHAMMED	A	0	6	1	4	0	2	0	2	0	5	1	2	0	1	0	1	04
9	ALWALI	Y	0	6	0	5	0	2	2	0	0	5	1	2	0	1	0	1	06
10	LAWAL	B	1	5	0	5	1	1	1	1	0	5	0	3	0	1	0	1	06
11	INUSA	I	1	5	0	5	1	1	0	2	0	5	1	2	0	1	0	1	06
12	USMAN	U	1	5	1	4	0	2	1	1	0	5	0	3	0	1	0	1	06
13	AMINU	R	1	5	0	5	0	2	2	0	1	4	0	3	0	1	0	1	07
14	ABDUL-KABIR	H	1	5	0	5	1	1	0	2	1	4	1	2	0	1	0	1	07
15	RINGIM	B	2	4	0	5	0	2	1	1	1	4	0	3	0	1	0	1	07
16	YAKUBU	B	3	3	1	4	0	2	1	1	0	5	0	3	0	1	0	1	07
17	OJOGBA	G	1	5	1	4	0	2	2	0	1	4	0	3	1	0	0	1	10
18	LAWAL	S	2	4	1	4	0	2	0	2	1	4	1	2	1	0	0	1	11
19	USMAN	B	1	5	1	4	0	2	1	1	2	3	1	2	0	1	0	1	11
20	AHMAD	F	2	4	1	4	0	2	1	1	1	4	1	2	1	0	0	1	12
21	UMAR	A	2	4	1	4	0	2	2	0	1	4	0	3	1	0	0	1	1
22	MUSA	B	2	4	0	5	1	1	1	1	3	2	1	2	0	1	0	1	13
23	AHMED	S	3	3	0	5	0	2	1	1	2	3	1	2	1	0	0	1	14
24	ABDULLAHI	A	2	4	1	4	0	2	1	1	3	2	1	2	0	1	0	1	14
25	MOHAMMED	N	3	3	1	4	1	1	1	1	0	5	1	2	0	1	0	1	14
26	OYEDOTUN	B	1	5	1	4	0	2	2	0	2	3	1	2	1	0	0	1	4
27	MADU	H	2	4	2	3	1	1	1	1	1	4	0	3	1	0	0	1	15
28	HAMZA	S	2	4	2	3	1	1	1	1	1	4	1	2	1	0	0	1	16
29	AHMED	A	3	3	2	3	0	2	1	1	1	4	1	2	1	0	0	1	17
30	NDUISA	C	3	3	1	4	0	2	2	0	2	3	2	1	0	1	0	1	17
31	MOHAMMED	H	4	2	1	4	1	1	2	0	1	4	1	2	0	1	0	1	18
32	EDOKWE	N	4	2	1	4	0	2	2	0	1	4	1	2	1	0	0	1	19
33	DANFULANI	A	2	4	1	4	1	1	2	0	1	4	2	1	1	0	0	1	19

	NAME		Cognitive				Interpretative				Evaluative				Affective				Total
			6		5		2		2		5		3		1		1		
			P	F	P	F	P	F	P	F	P	F	P	F	P	F	P	F	
34	AMEH	J	4	2	1	4	1	1	1	1	2	3	1	2	1	0	0	1	19
35	IBRAHIM	B	4	2	1	4	1	1	2	0	2	3	1	2	1	0	0	1	22
36	ADEOYE	A	4	2	2	3	0	2	2	0	1	4	3	0	1	0	0	1	25
37	AMINU	I	4	2	2	3	1	1	2	0	2	3	2	1	0	1	0	1	25
38	BASHIRU	K	4	2	2	3	0	2	2	0	2	3	2	1	1	0	1	0	27
39	AKEGELU	S	6	0	3	2	0	2	2	0	2	3	1	2	1	0	0	1	33
40	MUSA	I	0	6	0	5	0	2	0	2	0	5	0	3	0	1	0	1	0
	TOTAL =			161		167		67		36		162		90		24		39	
			79		33		13		44		38		30		16		01		
	MEAN =			4·02		4·17		1·67		0·90		2·05		2·25		0·69		0·97	
			1·97		0·82		0·32		1·10		0·95		0·75		0·40		0·02		

P = PASS
F = FAIL

Zamani College
Kaduna.

S/N	NAME		Cognitive				Interpretative				Evaluative				Affective				Total
			P 6	F	P 5	F	P 2	F	P 2	F	P 5	F	P 3	F	P 1	F	P 1	F	
1	YEMI	B	4	2	2	3	1	1	2	0	1	4	0	3	0	1	0	1	20
2	ABEBIMPE	O	5	1	2	3	2	0	1	1	1	4	0	2	0	1	0	1	22
3	TOKUN	B	5	1	4	1	1	1	1	1	1	4	0	3	1	0	1	0	28
4	AMARACHI	A	4	2	2	3	1	1	2	0	3	2	2	1	1	0	1	0	25
5	CHECHET	B	6	0	4	1	2	0	2	0	2	3	3	0	0	1	1	0	35
6	AITA	A	4	2	4	1	1	1	2	0	1	4	3	0	1	0	1	0	35
7	MARYAM	D	6	0	4	1	0	2	2	0	3	2	1	2	1	0	0	1	27
8	ISHOLA	I	2	4	4	1	1	1	2	0	2	3	0	3	1	0	0	1	27
9	OHIRO	J	5	1	1	4	1	1	2	0	3	2	0	3	1	0	0	1	26
10	ADIGUN	T	5	1	3	2	1	1	2	0	3	2	2	1	1	0	1	0	36
11	USMAN	N	6	0	3	2	2	0	1	1	3	2	2	1	1	0	1	0	36
12	IBRAHIM	A	5	1	1	4	0	2	2	0	1	4	1	2	0	1	0	1	14
13	OYOWE	A	4	2	3	2	0	2	2	0	1	4	0	3	1	0	1	0	19
14	JIBRIL	H	4	2	2	3	0	2	2	0	2	3	2	1	1	0	0	1	24
15	ADAMA	R	3	3	3	2	1	1	2	0	2	3	0	3	1	0	1	0	24
16	ONANUGA	N	4	2	5	0	1	1	2	0	2	3	2	1	1	0	0	1	29
17	OJOLECHI	C	3	3	3	2	2	0	2	0	2	3	0	3	1	0	0	1	29
18	JIKUBOH	G	3	3	3	2	1	1	2	0	3	2	0	3	0	1	1	0	29
19	IDAKWO	R	4	2	3	2	2	0	2	0	3	2	1	2	1	0	1	0	34
20	MOHAMMED	F	5	1	4	1	2	0	2	0	1	4	1	2	1	0	1	0	34
21	NZEWODO	S	5	1	2	3	1	1	2	0	4	1	1	2	1	0	1	0	34
22	SULE	A	5	1	4	1	1	1	1	1	3	2	2	1	1	0	1	0	33
23	RAFI	R	6	0	3	2	1	1	2	0	3	2	1	2	1	0	0	1	33
24	OTUGO	I	4	2	2	3	1	1	2	0	3	2	2	1	1	0	1	0	31
25	TAYLOR	F	5	1	2	3	1	1	2	0	3	2	1	2	1	0	0	1	31
26	ADEBAYO	A	5	1	2	3	2	0	2	0	1	4	2	1	1	0	0	1	30
27	UMAR	H	3	3	5	0	1	1	2	0	1	4	2	1	1	0	0	1	30
28	ALAO	D	5	1	3	2	1	1	2	0	2	3	2	1	1	0	1	0	30
29	HABIB	M	3	3	4	1	1	1	2	0	2	3	2	1	1	0	1	0	30
30	YUSUF	O	5	1	2	3	1	1	2	0	1	4	2	1	1	0	1	0	30
31	LAWAL	A	6	0	4	1	2	0	2	0	2	3	2	1	1	0	1	0	39
32	ZAKARI	H	5	1	3	2	1	1	2	0	4	1	2	1	1	0	1	0	39
33	EJIFOR	E	5	1	5	0	1	1	2	0	2	3	1	2	1	0	0	1	38

KASHIM B... LIBRARY

	NAME		Cognitive				Interpretative				Evaluative				Affective				Total
			6		5		2		2		5		3		1		1		
			P	F	P	F	P	F	P	F	P	F	P	F	P	F	P	F	
	~~I~~DAKWO	A	6	0	1	4	2	0	2	0	2	3	3	0	1	0	1	0	32
	~~ADELEKE~~	F	4	2	4	1	2	0	2	0	2	3	2	1	1	0	0	1	32
36.	ATTA	M	6	0	4	1	1	1	2	0	3	2	2	1	1	0	1	0	42
37.	MAIKANO	A	4	2	4	1	2	0	2	0	1	4	2	1	1	0	1	0	37
38.	BASHIR	I	6	0	4	1	1	1	2	0	4	1	2	1	1	0	1	0	37
39	SALAKO	B	5	1	3	2	1	1	2	0	3	2	2	1	1	0	0	1	37
		D	6	0	4	1	1	1	2	0	5	2	3	0	1	0	1	0	40
	TOTAL =		126	54	125	75	47	33	76	04	89	111	58	61	35	05	24	16	
	MEAN =		4.5	1.29	3.12	1.87	1.17	0.33	1.90	0.10	2.23	2.77	1.45	1.52	0.88	0.12	0.60	0.40	

P = PASS
F = FAIL