TITLE PAGE

A STYLISTIC STUDY OF SATIRICAL COLUMNS IN THE GUARDIAN AND WEEKEND CONCORD

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CHAPTER ONE

INTRODUCTION

1.1 Language, Style and Satire

The mass media presents social issues such as peace, war, human rights, women's liberation, apartheid, politics, etc to the people through print, electronic or other media.

The print media is one of the two major components of the mass media: the other being the electronic media. According to Ohlgren and Berk (1977:143), "Print media today encompasses the popular forms of fiction, non-fiction, newspapers, poetry, comic books and even greeting cards".

The focus of this study is on newspapers. The idea behind being endowed with language and the ability to use it is to say something meaningful in it. However, due to differences in individual experiences, the way one individual uses language differs significantly from that of another, regardless of the medium even when they are talking about the same thing. The vehicle used in conveying topical issues in all media is language, which Sapir (1921:8) defines as "a purely human and non-instinctive method of communicating ideas, emotions, and desires by means of a system of voluntarily produced symbols ..."

Thus, language is the link between the writer and his audience. The peculiar way a writer presents information to his audience is often referred to as the "style" of that writer. Comte Buffon, an 18th century French biologist and popular writer says "The style is the man himself"

Oguntunase argues that "the excellence of literary artists must be evident, ultimately in their choice of language". Apparently, this is the reason why the study of style has often been viewed as a step towards a fuller and richer literary appreciation. 2

In a general sense, style could be a critique (i.e) constructive or destructive); it could be muck raking (i.e. exposing corruption and scandal); it could be parody (i.e. making a mockery of the original thing by comparing it with a grotesque exaggeration); it could be hysterical (i.e. fitfully emotional); it could be satirical (i.e. a criticism of folly or vice); conversational (i.e. familiar discourse); or an apostrophe (i.e. address to a person or inanimate object present or absent), etc. (Burke, 1972). The specific sense of style will be illustrated in the course of this write-up.

In the process of writing comes the different stylistic choices made by individual writers. Williams argues that:

> ... there is a sense in which a writer's style itself might serve as an index of the social unease of his generation.

He goes on to say:

> When you read Wole Soyinka's prose, you come away with the impression of a man of immense vitality: a human Mississippi: tempestuous, charging, and laying waste acres of lies and deception. The urbane lucidity of Chinua Achebe's works speaks of immense self possession, of a man of considerable charm and reticence...3

The above quotation illustrates the specific style of individual writers which might explain why, for instance, Maigani's satire in **Sunday New Nigerian** is different from that of Durosinmi Irojah in **Today,** and why Olatunji Dare's satire in **The Guardian**

is different from Mike Awoyinfa's in the **Weekend Concord.**

The linguistic study of different styles is called stylistics (Chapman, 1973:11). Holman and Harmon (1986:488), define stylistics as "the study of style in literature. It concentrates on the choices available to a writer, chiefly vocabulary, ... syntax .... level and texture of diction etc."

There has been no lack of definition for stylistic meaning, either. Among these definitions are those of Crystal and Davy (1969); Turner (1973); Leech (1974); Carter (1982) and Crystal (1985), among others. Leech (1974:16) is of the opinion that we "decode" the stylistic meaning of a text through our recognition of different dimensions and levels of usage within the same language.

As earlier mentioned, literary style could be satirical, conversational or parodical. If the choice is conversational, the writer presents a conversation through two or more real or imaginary people. If the choice is satirical, then the writer delves into his linguistic bank, retrieves certain words that are capable of producing satirical effects and presents his information to his readers who then interpret his material, hopefully, with an underlying satiric implication. The fact that the linguistic choices the writer makes are the most important aspects that contribute to the success of any writing, cannot be overemphasized. However, a brief history of satire is considered to be relevant here.

Satire, as a basic sub-generic manifestation of literature, was created by the Romans who were noted for being pragmatic in

outlook. They called it "satira", a word derived from another word meaning "sated" or "filled with food." Satire has, from earliest times, employed irony, derision or wit to expose human faults such as folly, wickedness or pretense. It is further defined as "a kind of literary composition in verse or prose, in which weakness or folly is censured and held up to reprobation; ... From the time of Lucilius till now, says Dryden, ... the very name of satire is formidable to those persons who would appear to the world what they are not in themselves".4

There are, it is generally agreed, "four princes of satire" - Lucilius, Horace, Persius and Juvenal - the last described as "the foremost satirist not only of ancient but of all times." Apart from these "four princes", foremost satirists, starting from the 17th century to the 20th century in England, include Dryden, George Orwell, Mark Twain, etc. While Molière and Voltaire were also prominent in France.5

According to Brown and Kimmey (1977:1):

> Satire typically works through subtlety and suggestion rather than through bluntness and plain statements. It avoids the direct approach of propaganda and sermon in favour of the indirect method of art. Choosing a subject such as politics or pedantry, satirists set out to attack with moral fervour... they express themselves in a complex and often witty way. The object is ridicule, not simple invective. In short, satire begins with denunciation and ends with an appeal to the critical understanding of the reader (emphasis mine).

If well understood, satire can make important contributions in the area of language use as it is the choice of certain grammatical items that determine whether a writer is being sarcastic,

witty and subtle; whether the object is ridicule, etc. By the use of language and the appropriate techniques, the satirist demystifies societal problems and sometimes even suggests solutions.

It has been argued that "satire emerges whenever normality (conscious of its own rightness) mocks at subnormality".6 The functions of satire as a regulating force, therefore, makes us laugh at the foibles of the human race.

Satire makes use of sarcasm, exaggeration, irony, etc while plain, straightforward writing is usually the correct and appropriate style for essays, compositions, college or university papers, newspaper editorials (comments or opinions), newspaper and magazine articles, business letters and applications. A look at any of these will clearly explain what is meant by plain and straightforward language.

As earlier mentioned, language is chiefly the channel through which human communication takes place in the newspapers. This indispensable role played by language has made it imperative for this study to examine the language of communication in Nigeria.

In such a multilingual society as ours in which more than 395 languages have been identified (Hansford et al, 1976), English is perhaps the most neutral medium of cross-cultural communication. The reason is not far-fetched: if one or more of the more than 395 languages is used, whose language would it be, since no one Nigerian language is spoken by the whole population estimated to be 100 million people?7 What would be the criteria for selecting such a language? It may be due to the difficulty

of finding a national language that we now have English as the medium of instruction in our schools.

The problem with language use in Nigeria is that native speaker proficiency in English is difficult to attain since we are second language users of English.

Satire, as used in newspapers and magazines, is an extension of satire as used in literature. Right from ancient times, satire has always been used to point out societal ills. This device is increasingly being found in Nigeria's print media. Does this mean that the social ills that caused the use of satire appear to be growing in the Nigerian context? Satire lends itself easily to topicalities: coup after coup, MAMSER,8 WAI,9 SFEM,10 SAP,11 Decree Number 2, 12 and a host of others, are pointers in this direction. Journalists and writers, believed to be "the conscience of the society", are described as:

> .... a vocal conscience that refuses to be stifled in its effort to sensitize the world to the fact that any development strategy and project which ignores the 'participation and involvement of the populace runs the risk of failure.13

This group of people is never tired of diagnosing the various ills plaguing the nation and prescribing remedies for the same, provided they are on the side of the truth - Not only when they are supposed to have received "brown envelopes." The fact remains, however, that satire depends largely on the ideology of the individual writer and, of course, a huge vocabulary. There is, therefore, no gainsaying the fact that satire is a source of literary fun derived from disillusionment with the society.

Satire can be found also in paintings, motion pictures, television, cartoons, etc.

Why do Nigerian journalists choose satire as a form of literary expression? Adebayo Williams argues that the answer will be:

> ... located within the context of a society overtaken by mindless materialism, a society in which subsidized illiteracy is part of an elaborate power game.

In other words, he believes that : Vox Populi, Vox dei, i.e. the voice of the people is the voice of God.

He sums everything up thus:

> The greatest teachers of this age are hunger and misery. No amount of simplistic prose and simplistic analysis of our condition can supplant the hard teaching of these modern masters.14

In sum, then, it is clear that language is largely the medium through which the media informs the public. In the process of writing comes the style of the writer. What style should he use in writing: Is it to be plain or complex: comic or tragic, etc? Also, the individual style of the writer is portrayed in whatever he writes. Why not plain, straightforward language? Why choose satire? The reason, as hinted above, can be attributed to the "reception" the writer is bound to get from his readers. Right now in Nigeria, it ranges from commendations, denunciations, nights in a police cell, to the writer being jailed for his temerity. Hence the style of using satire, which is an indirect way of criticising societal ills.

1.2 Statement of Research Problem

This study focuses on the stylistic analysis of language use in satirical columns in some Nigerian newspapers. It proposes a linguistic/extra-linguistic model that can be easily replicable even with other stylistic devices.

The study will pose and attempt to answer the following questions:

1. What is satire?
2. Why do writers choose satire as a means of literary comment?
3. Why do people misinterpret satire?
4. Does the use of language by the satirist contribute to the correct interpretation or misinterpretation of satire?

1.3 General Aims and Scope of the Study

The study will look at the form and content of satirical columns in Nigerian newspapers, especially in **The Guardian** and **Weekend Concord.** The texts used in this study are from newspapers. This is because stylistic analyses have been carried out on satirical novels and poems. But since prose satire in the print media is becoming more and more polished, especially in the last few years, it provided a viable area for this researcher to explore.

The specific objectives of this study are closely tied to the questions posed in 1.2 above:

- a discussion of the nature of satire and why writers choose satire as a form of literary comment.
- a discussion of why there are few satirists in general and

why there is no established female satirist in Nigeria in particular.

- an analysis of the satirist's intention and use of language on the linguistic and extra-linguistic levels.

The scope of this study is limited because in a study of this type, only a small sample of the main corpus can be studied and analysed.

Another limitation of this study is the fact that the analysis at the linguistic level rests only on the transitivity choices and the use of language on this level . A more exhaustive analysis would not tally with the scope of a study of this type.

The linguistic and extra-linguistic levels of analysis focused on in this study do not imply that these are the only levels that can be examined in a stylistic analysis.

A further limitation in scope is that the study did not attempt a cross-analysis of stylistic devices. For instance, between the satirical style and the plain, straightforward style.

This, however, makes it possible for other researchers interested in stylistics, with particular reference to satire, to look into this area. This study is thus regarded as a "way in" into the stylistic analysis of language use generally in the print media.

1.4 Overall Strategy adopted in the Study

The overall strategy adopted in this study is to pick two satirical texts (one as a sample and the other as the main cor-

pus), and examine how language has been used in these texts.

The two satirical texts used here are written by two different satirists on different topics and using different individual techniques. Awoyinfa's "May your road be rough" is used as an application of the strategy for analysis in Chapter 3, while Dare's "This Leaping Year" is used as the main text for the analysis in Chapter 4 (see appendices).

The choice of newspapers is motivated by the researcher's observation that Nigerian readers (especially those who patronize the newspapers) misinterpret satirical columns in newspapers.

Rejoinders to such articles written by Olatunji Dare, Mr. Awoyinfa, Niyi Osundare, Emevwo Biakolo, among others, give credence to this argument.

As a matter of fact, the furious rejoinders to Awoyinfa's "May your road be rough" was what prompted the researcher to look for the missing link - why readers misinterpret satire. Is the problem a

linguistic or an extra-linguistic problem?

Since readers' reactions are mirrored in the rejoinders they write, it was considered to be a good enough proof of the fact that readers misinterpret satire, especially since readership cuts across socio-economic class. It was observed that university students, the working class, etc wrote these rejoinders. This made it easier for the researcher to pick these rejoinders.

After careful study of over fifty articles written by Olatunji Dare, several articles were then selected. The criteria were based on the fact that Dare is perhaps the most consistent

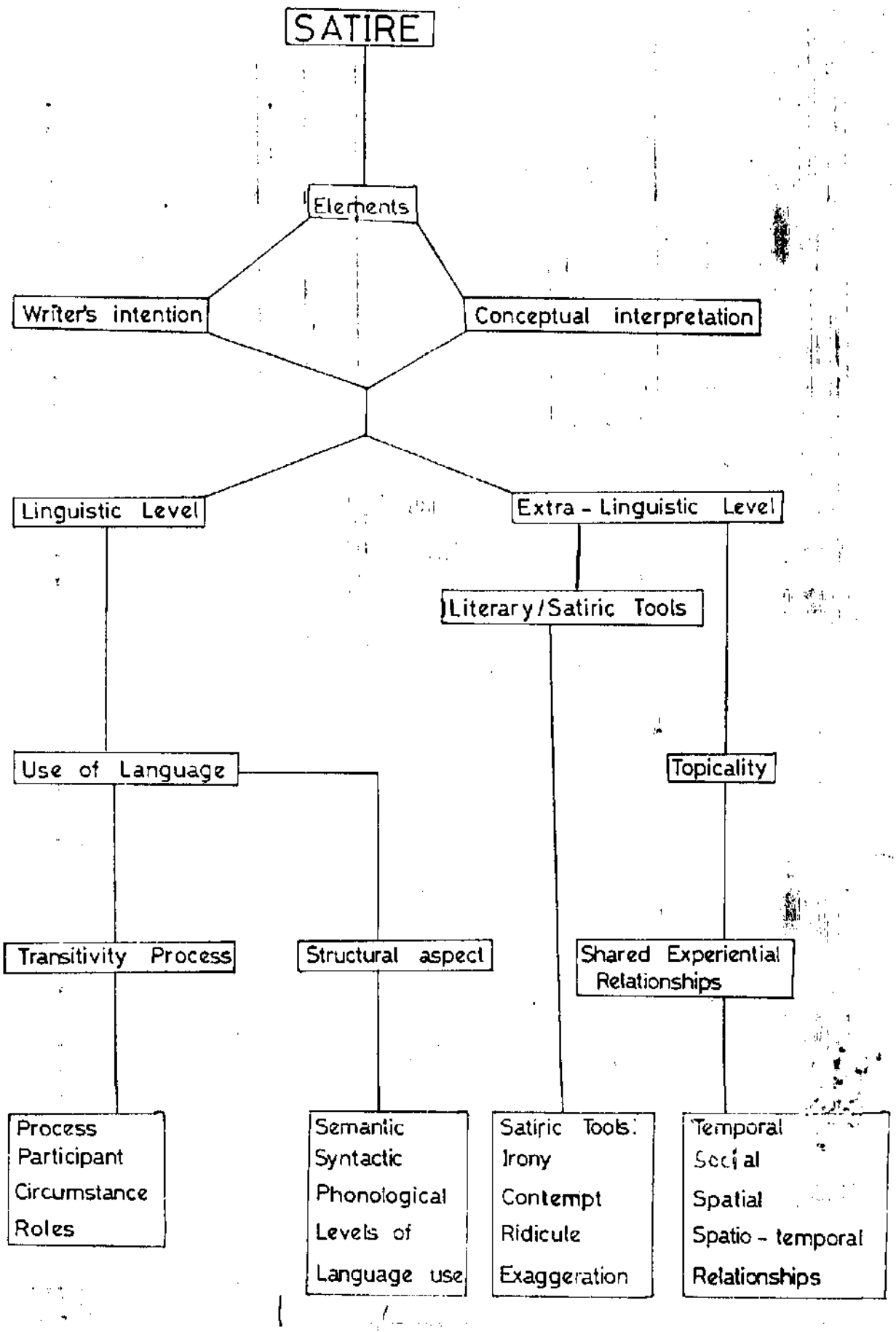


Figure 1: Satiric Frame: A Model of Derivation of Satire

satirist in the Nigerian print media. He has been a columnist for **The Guardian** since 1985 and a large number of his articles are satirical. In comparison, Awoyinfa is not a consistent satirist. He is labelled a satirist merely by virtue of his authorship of the controversial piece "May your road be rough".

Another criterion is the fact that most of Dare's satirical pieces are written along the same lines. A mixture of contempt and the trivial, giving the discerning mind the impression that sometimes, the writer takes a lot of pains to ensure he is not misinterpreted, is present in his satirical output.

The analyses in Chapters 3 and 4 are on sections of articles written by these satirists. As there has not been any close linguistic analysis of language use in prose satire, especially in the print media, this study can then be regarded as a pilot study in this area.

Thus, the study examines the use of satirical tools in newspaper discourse as well as discusses some of the basic groundwork or ideas that are involved in each of the levels.

From Figure 1, "A model of derivation of satire", it is clear that satire evolves from both the writer's intention as well as the reader's conceptual interpretation. The reader brings in to play his world experiences at the conceptual interpretation level, while the writer codifies his intention before his message is made known to the readers.

The Elements of satire as identified, are classified into two broad areas - linguistic as well as extra-linguistic ele-

ments. In this study, the linguistic level is sub-divided into two: use of language (grammar) and literary/satiric tools. (See figure 1). The "use of language" is further divided into two aspects - first is the transitivity choices of process, participant, circumstance and role; and second is the structural aspect which deals with the semantic, syntactic and phonological levels of language use identified in the study, as argued by Crystal and Davy (op. cit.).

The literary/satiric tools are identified as irony, contempt, exaggeration, ridicule, sarcasm, etc.

On the extra-linguistic level, the subject matter being treated should be of topical interest to the readers. Not only that, there is the need for a high level of shared world experiences between the writer and his reader/s. The writer, if he exaggerates this aspect, may invariably find himself guilty of obscurity. The shared experiences will include spatial, temporal, social and spatio-temporal relationships.

It is a combination of all these that makes up a satirical piece, as illustrated in figure 1. This study, therefore, examines these aspects and tries to find out the role played by each of these.

1.5 Justification for the Study

This study is justified, based largely on the amount of readers who misinterpret satirical pieces. Misinformation invariably leads to misunderstanding, and as a consequence, misinterpretation. But in cases where the satirist cannot be accused of misinformation, what could be the causes of misinterpretation?

Dare has been misinterpreted on several occasions, even as far back as 1979. So also have other satirists.15

It is this researcher's opinion that obscurity (either linguistic or extra-linguistic)16 contributes to the correct interpretation or misinterpretation of satire. The various individual deficiencies in each writer's work (due to problems of using English as an L2), no doubt, contributes to the misinterpretation of any text.

Hence, the researcher feels it is necessary to examine the linguistic input of the writer that results in the interpretation or misinterpretation of ideas; explore the possibility of the satirist being obscure on the linguistic or extra-linguistic level (or both levels) and enlighten the reader on what the satirist expects from his audience.

Notes to Chapter 1

1. Adebayo Williams, quoting Comte Buffon, in an article titled "Advertisement for my style". **Newswatch**, October 20, 1986.

2. Bayo Oguntunase in his column titled "Mind your Language." **Sunday Concord**, January 28, 1990.

3. Adebayo Williams, ibid.

4. **Encyclopedia Americana.**

5. **Funk and Wagnalls New Encyclopedia;New Standard Encyclopedia.** See also 2.1 for further discussion of these satirists.

6. D. Worcester. 1960:160

7. G.A. Gundu citing Adetugbo in a paper titled "National Link Language and Mass Communication in Nigeria. **Journal of Sociolinguistics.** Vol.2, July, 1989.

8. The Directorate for Social Mobilisation,created by President Babangida to assist in the Transition to Civil Rule Programme.

9. WAI-War Against Indiscipline,a slogan created by the Buhari-Idiagbon regime to help check the excesses of Nigerians.

10. Second-Tier Market.

11. Structural Adjustment Programme. It further tightened the strangle-hold created by SFEM on Nigeria's economy.

12. A decree promulgated by the office of the Chief of General Staff, authorising the arrest and detention of any person(s)regarded as a"security risk",without trial.

13. President Ibrahim Babangida's Opening Address at the International Symposium on African Literature,Lagos.May 2-7.In **Newswatch.** May 16, Vol 7, No. 20. 1988.

14. Adebayo Williams. ibid.

15. Olatunji Dare's "Shape Up, Dons.. or Ship Out" will be discussed in 2.3: "Satire in Nigerian Newspapers". The Editor of **Daily Times.** in the January 20, 1979 issue is quoted here: "Editor's Note: Mr. Oseghare entirely misunderstood Mr. Dare's point. We humbly recommend a third reading of the text". Others who have been misinterpreted include Emevwo Biakolo (See for instance, **The Guardian.** June 28, 1987);and more recently,Jossy Nkwocha (See for instance, **Quality.** June 20, 1991 titled "Letter-Bombs for Me!" pp37).

16. See 2.4 for an indepth discussion of "Obscurity".

CHAPTER 2

2. Review of Related Literature and Theoretical Framework

2.1 General Literature Review on Satire

2.1.0 Introduction

This chapter will review related works on satire in general and satire with particular reference to Nigeria. It will also provide a theoretical framework for analysing the language used in the selected satirical columns.

Since the purpose of this study is to investigate the various forms of stylistic devices used in satirical columns in some Nigerian newspapers and the extent to which readers understand or misinterpret the satirist's message through the use of language, the emphasis of the review, therefore, will centre on the following sub-themes:

i. General review of works on satire

ii. Review of works on satire with particular reference to the Nigerian situation

iii. Review of works on satire in Nigerian newspapers

iv. The use of satirical tools in newspaper discourse -- An illustration

v. An overview of relevant approaches to the study of style.

2.1.1 General Review of Works on Satire

Satire is an ancient phenomenon in Literature. The Latin word "satura" was merely a "dramatic medley" at the initial stage. As a basic sub-generic manifestation of literature, satire was created by the Romans who were noted for their pragma-

tism. It is argued that the foremost Roman rhetorician, Quintilian, contributed largely to satire's establishment and acceptance as a Roman literary phenomenon. Hence it could be claimed that: "Satura tota nostra est" (Satire is wholly our own).1

At this time, however, satire was always in the form of poetry. But after the time of Quintilian, satire was used to describe any literary work that had elements of satire even when the form was not poetic. Thus, satire was identified with the Romans. It was, however, through the developing technique and approaches of the "four princes of satire" - Lucilius, Horace, Persius and Juvenal, that it became synonymous with social, political, personal and literary criticism. Thus, a "satirical trinity" was formed by Horace, Persius and Juvenal and these satirists were subsequently described in the following terms: "In Horace, satire smiles, in Persius, it looks severe; in Juvenal, commanding".2

The greatest of this trio were Horace and Juvenal. These two provide the basic standard by which subsequent satirists were measured. Perhaps a word or two about Juvenal and Horace would be appropriate here.

Juvenal was highly influenced by Lucilius and he wrote from 100 AD - 120 AD. He was revolted by immorality and his language, in the process of protestation, was "fierce and furious". It is said of him that he:

> ...uses satire with consummate power and spirit, as an engine for attacking the brutalities of tyranny and the crimes, the follies and the frenzies of a degenerate society: but he is confessedly the foremost

satirist not only of ancient but of all times.3

Horace, too, was influenced by Lucilius and his satire was more concerned with folly rather than wickedness. His manner of protestation was "mild" compared with Juvenal. Thus, it is said that Horace:

> ...ridicules the follies of the world from the point of view of a man of the world ... his morality does not rise above the level of a prudential moderation ...4

So, while Horatian satire was "mild", Juvenalian satire was "bitter" and often furious. This means that satirists can either be "mild"or" bitter" in their use of language.

The historical sources of Roman satire were the licentious folk verses sung at festivals and weddings. This dates as far back as the "lusty" comedies of Aristophanes in the 5th century B.C. In the 7th century B.C., Archilocus scored what was regarded as "a bull's eye" when his bride-to-be and his prospective father-in-law, Lycambes, committed suicide after reading his composition which indicted them (Knox, 1951:9-10).

The earliest manifestation of satire in England was Chaucer's Canterbury Tales. This collection of short tales told in verse form typifies the form of most of the satire written during the 14th century.

A totally different form of satire is the medieval Gargantua and Pantagruel written by Rabelias, and Erasmus' Praise of Folly. In Spain, where criticisms were not condoned, satirists had to be content with picaresque novels such as Cervante's Don Quixote. It is said that most of the great dramatists of the 17th century were more or less satirists and that "among them Moliere stands

pre-eminent".5

Moliere, whose real name was Jean-Baptiste Poquelin, wrote several satirical works including **Tartuffe** and **Le Misanthrope. Tartuffe**, described as the most controversial of his plays, was later banned. The play is described as a sardonic exposure of religious hypocrisy and as such:

> ... unsurpassed in European literature as a sociological study of the corrosive effect, not of religion, but of a decadent religiosity on the life of the community.6

Voltaire, another French satirist, was imprisoned in 1717 for writing a "scurrilous lampoon" on the French Regent, Phillipe II, Duke of Orleans, who ruled France during the minority years of the child-king, Louis XV. His most cited work, **Candide**, was described as: " ... a novel serving as a vehicle for political satire in which he analyses the problem of evil in the world, ... a repertory of the woes heaped upon the world in the name of religion."7 He is definitely "one of the greatest of all French writers".

The early 18th century, otherwise known as the Elizabethan Age, witnessed more satirists than before. This period came to be known as "the golden age of satire" in England. From this period to the 20th century, foremost satirists and their works include Pope's **The Rape of the Lock**, Fielding's **The Adventures of Joseph Andrews**, Swift's **Gulliver's Travels**, Chaucer's **The Nun's Priest's Tale**, Orwell's **Animal Farm**, etc.

The world's greatest satirical magazine, **Punch**, was founded in 1841 as "... a radical organ and was far more vituperative and critical than the novelist".8

Thus, satirists followed either Horatian or Juvenalian tradition. This means that they were "either gently nudging their subject or ruthlessly attacking it".9. It is said that Swift excelled at satire. Pope saw himself "as a Hebrew prophet with a sacred mission" (Worcester 1960:160). He always mocked and ridiculed his targets who sometimes turned out to be fellow writers.10. Thus, it is not surprising that Elijah the prophet, centuries earlier, mocked the prophets of Baal, saying:

> Cry aloud, for he is a god; either he is musing, or he has gone aside, or he is on a journey, or perhaps he is asleep and must awaken (RSV Bible: 1 Kings 18: 27).

Neither is it surprising that Nathan the prophet could go to King David with a parable which, when interpreted, seriously indicted David (RSV Bible:II Sam. 12: 1-15). The moral here, especially in King David's case, was that the parable acted as a regulating force. David immediately asked for forgiveness. Thus, Nathan can be described as a satirist in the sense that he fulfilled one of the objectives of satire, which is to:"Strike high and adventure dangerously at the most eminent vices among the greatest persons".11

Thus, no matter how high or lowly placed an "offender", it is the duty of the satirist to point out these ills.

2.2 Satire in Nigeria

According to Oloruntoba-Oju (1990:26):

> It is certainly unfortunate that a discussion of the fortunes of satire in an African country must be preceded by a pilgrimage to western literary shrines ...

For any literary work to be meaningful to a people, it has to be established in the cultural and linguistic premise of such people. Oral traditions such as myths, proverbs, riddles, folktales, songs, etc form an integral part of any group of people. For the African, the oral tradition is always at hand, hence, the African writer delves into his indigenous traditional culture for the sources of his inspiration, morality and even techniques.

Most of our proverbs, parables, pithy sayings, riddles, etc are masterpieces of satire. These are more pronounced during communal activities such as weddings, naming ceremonies, festivals, etc. Here, chants, incantations, recitals, abuses and encomiums are traded. This Yoruba proverb, for instance,says a lot: A mú́ni bú́ni-ẹran Ìbíyẹ (One that attracts insults from people - Ibiyẹ's goat).

Some of the meaning, no doubt, gets lost in transit. The case here is that one-eyed Ibiye also has a one-eyed goat. The notoriety of goats is known to everybody. So, in the event of abusing the goat: "Ẹran olójú kan", the wronged ends up insulting the owner as well because the sentence can be interpreted in two different ways:

(i) The one-eyed goat, or

(ii) The goat that is owned by a one-eyed person.

The irony of this case is that nobody uses this proverb on animals, let alone goats. It is always used on human beings. The offender is, therefore, blamed for this insult to his parent or guardian.

Olanrewaju Adepoju and Olatubosun Oladapo are foremost oral

experts in the field of satire. Also, the late doyen of Nigerian theatre, Dr. Hubert Ogunde played a prominent role in this field. He staged satirical plays like "Strike and Hunger" (1945), which was a tribute to Nigerian workers who took part in the 1945 General Strike; and" Bread and Bullet" (1950), which was also a tribute to the twenty-one coal miners murdered by the colonial police in Enugu in 1949. He was charged to court on this occasion. In 1964, he was banned from staging his plays after the staging of "Yoruba, Ronu" (Yoruba, think), in the then Western Region.12 This play, clearly satirical, depicted brothers literally selling brothers for the love of power. Ogunde was believed to have stepped on a few sensitive toes in the Akintola government which at once became unpopular. Other oral satirists include late Kola Ogunmola, late Duro Ladipo, Moses Olaiya and Adebisi Afolayan. These people, and many others, formed the basis of oral satire in Yoruba language.

The bridge between oral and literary satire in Nigeria is not as remarkable as one would have thought. Aliyu dan Sidi, the Emir of Zaria and a notable poet, was earlier reported to have been deposed and exiled by Lord Lugard because he composed a long poem which was seen as a critique of the colonialists.13

The popular travelling theatres are, in a way, the bridge between oral tradition and modern written literature of the Soyinka, Achebe type.

Since this oral dramatic use of pointing out societal ills is not new it is clear, therefore, that satire is by no means a new weapon in Nigeria although it is a style newly polished for use in newspaper columns and one to which public attention has

been drawn largely because of widespread misinterpretation by popular readership.

Literary satire is found in the genres of prose, poetry and drama. The case, however, is that many writers are not limited to one genre alone. As such, satire in the three genres will be discussed collectively.

Mabel Segun made satirical radio broadcasts between 1961 and 1974. These short stories were first published in 1977 under the title: **Friends, Nigerians, Countrymen.** A revised edition, published in 1985, is titled: **Sorry, No Vacancy.**

One of the stories, "The wicked have done their worst", takes a look at the "In Memoriam" columns in our newspapers and comes up with "laughable details". For instance:

> It is incredible the number of people "whose sun set while it was yet day" and the number of departed ones who "forgot to say goodbye" - or did they purposely deny their relatives the fearful enjoyment of a death-bed scene, to be recounted later, spiced with gory details? (Segun, 1985:27).

She examines the language used in writing such columns and finds that it is haphazard. For instance, this one: "You laboured but liveth not to reap the fruits of your labour". She goes on to argue:

> Why "liveth" when "lived" would have gone better with "laboured?". But the writer apparently thought that Biblical language was Holy language and more suited to one who is resting (there's usually no doubt about it) in Abraham's bosom (p.38).

According to Olaniyan (1988:48):

> The whole society being its constituency, satire focuses its lens on our failings as a community of people, and magnifies one or several of our sores for critical inspection, using as surgical tools such

sharp weapons as scorn, derision,
ridicule, bitter irony and laughter...

Modern literary satire in Nigeria dates back to T.M. Aluko's **One Man One Wife** (1959). This two-edged satirical weapon attacks both the old and the new religions. The Christians, depicted by people like Royasin who seduced some one else's wife and Pa Joshua who was struck by lightning for his " crime", were not better than the traditionists like Bada and Ma Sheyi who were abandoned by their gods. Language is used here to deceive the villagers, especially the way it is used by Royasin, who calls himself:

Public Letter- writer and Notary,
Friend of the illiterate, Advocate
of the Oppressed...
Come one! come two! come all!!! (p.88).

He also uses words like:

... Next, this Headmaster ejected and rejected and expelled... the merciless mercilessness of the pastor has spoilt and split and damaged and destroyed the career and carriage of this promissory youth. . . (p.148).

His ignorance of the use of English here is comic. Also, irony and exaggeration add to the satirical effect of this novel.

Ironically, from being a worker in the Lord's Vineyard, Royasin(or Royanson) fell from grace as he was alleged to have seduced Jacob's wife.

Pa Joshua, a respected and upright man, was struck by lightning because he was a "criminal".

Bada, the respected Priest of Shoponna (god of small pox) and one who had saved several people from death by small pox, eventually dies of this same disease.

Next comes Wole Soyinka's **A Dance of the Forests** (1963) but which was presented on the dawn of independence in 1960. The

Nobel Laureate also has more satirical works to his credit. These include **Kongi's Harvest**, **The Lion and the Jewel**, **Opera Wonyosi**, etc. **Telephone Conversation** is a satirical poem. His most popular and regularly performed satire, however, is **The Trials of Brother Jero.**

Although published in 1964, **The Trials of Brother Jero** depicts contemporary Nigeria,

> ... with the alarming growth of spiritual traders of all shades ... we are faced with a clinical X-ray of religion and religious charlatanism ... like every other capitalist venture, the God's Kingdom industry is full of competition and intrigues.15

It is revealed here, through Jero, Chume, the worshippers, etc, "how a society has cannibalised its people through the demystification of religion".

For instance, Jero regards Amope as standing in the way of the Lord because she came for the debt Jero owed her:

> Jero: Yes, thanks be to God. (Hems and Coughs) I-er-I hope you have not come to stand in the way of Christ and his work. (Act I scene II).

He also sees himself as a shopkeeper. He says: "I am glad I got here before any customers - I mean worshippers - well, customers if you like. I always get that feeling every morning that I am a shopkeeper waiting for customers". (Act I Scene III).

He concludes that pidgin English is too crude for such a distinguished prophet as he, but then, sees it as an advantage:

> ... Only Brother Chume reverts to that animal jabber when he gets his spiritual excitement. And that is much too often for my liking. He is too crude, but

then that is to my advantage. It means he would never think of setting himself up as my equal.(Act I Scene. III).

Niyi Osundare, a.k.a "Poet of the Market Place", thus tagged because of his **Song of the Market Place** (1983), writes for **Newswatch.** In one such column, "Against Radicals", he blamed the radicals for all Nigeria's problems - engineering food riots, inventing hunger and SAP, telling patriotic Nigerians what was best left unsaid, etc. For instance:

> ... In the thinking of some mud-brained people, the chief cause of the May riots was hunger. But every patriotic Nigerian knows there was no hunger in this great country. It was the radicals who invented hunger... The people were not hungry. The radicals, yes, the radicals it was who put hunger in the stomachs of the people. And even after this, the people still didn't know they were hungry; it was the radicals who reminded them about the hunger in their bellies... So, watch it everybody: radicals about! If rain doesn't come and your crops fail, know that it is the handiwork of the radicals. If the rain falls too heavily and your perch in the slum is flooded, it must be the radicals... Even the mosquitoes which serenade your ears at night are radicals...

The ridicule, scorn and sarcasm here is clear. At a time when Nigerians are reportedly foraging in dustbins for food, saying there was no hunger automatically made one the enemy of those who did not have enough to eat. Osundare said this because it is what the government wants to hear. In his own case,what he said is true, in a manner of speaking.

Hunger is not something that can be invented. Saying the radicals invented hunger is an exaggeration that bothers on the ridiculous. The most trivial and comic point here is that these radicals had to remind the people about the hunger in their bellies. The satirist blends triviality with scorn here - as if

anybody needs to be told that he is hungry.

He makes a jibe at the government throughout the article. His argument here is that the radicals are not patriotic Nigerians. Only unpatriotic Nigerians know what is wrong with Nigeria. These radicals are not better than pests, after all, mosquitoes are radicals!

Femi Osofisan's novel, **Kolera Kolej** (1975) described as a "scathing satire", still bites. Here, Osofisan examines the nature of independence given to African countries by their colonial masters. His verdict is -- a mere flag.

In this novel, Osofisan presents an array of the characters who are as comic as they are hypocritical. The Prime Minister is an English Man. According to him, allowing election to take place on the campus of Kolera Kolej is the same as saying: "Let us see what hell will look like, here on earth" (p.17).

The Prime Minister continues on the same page:

> As you all know, the most elementary laws of politics compel us to ensure that, as the college is within our territory, no government is permitted to surface there which will be hostile to our interests. As I define it, any intelligent government there is a potential threat. So the election will need close supervision.

The characters symbolise comic figures or treacherous beings. For instance, Prof. Kukute(which means wood stump in Yoruba); Dr. Paramole (the puffadder); Prof. Atiro (He who limps); Dr. Wahala (trouble in Hausa); Prof. Rakunmi (camel) and the Unnamed Poet and his dog.

In his play, **Who's Afraid of Solarin?**-- a tribute to Tai

Solarin (1978), Osofisan uncovers the farce about the acute corruption, bribery and abuse of office of government officials.

Kaokudi Animashaun,the Councillor for Cooperative and Agriculture wants to go to Cairo for treatment. His reason? "The address is in Arabic, who can read it? "(p.10).

The Medical doctor is seen as "... an epidemic all by himself" (p.80); Abeni Mailo's speciality is triviality. She bought her Bible in London; The Ifa priest steals on behalf of Ifa and argues that "... but Ifa has never been known yet to talk on a dry throat" (p.52).

From these characters to Polycap, the imbecile house boy;Lamidi and Lemomu - the beggars who typify the masses; to the Pastor who embezzled church funds, sought the help of the Ifa Priest and who had illicit affairs with married women;and Isola Oriebora the swindler, all the characters satirize contemporary Nigeria.

Osofisan sums up the play thus: The leaders walked in one after another... and collected their envelopes. And that was the end of the strike (p.65).

Awodiya (1988:288) argues that:

> ...His drama offers a spiritual analgesia
> of hope to the underprivileged.No doubt,
> Soyinka is the greatest but Osofisan is the
> latest Nigerian dramatist.16

Nkem Nwankwo,in **Danda** (1964), satirized the clash between tradition and modernity with the use of language:

> Nweke Alusi, native doctor
> Registered in Nigeria
> Man - Pass - Man!
> Come to me for power medicine - To kure

> madness, hatfelior "akpu" forming in the
> maut (epilezi), venerable diseasis e.t.c.
> Money back if not satisfactri (p.52).

The satire here is directed at quack doctors who claim they can cure many diseases only to end up failing woefully. The writer wrote this the way the typical villager would pronounce each word.

Odia Ofeimun's work, **The Poet Lied**, (1980) is a collection of "a garland of subversive litanies," which has been banned. It is a 4 - part satire, based on Soyinka's **The Man Died.** The language is as confrontational as it is incisive.

In "New Brooms," Ofeimun accuses the civil servant on "the dung-heap/of boredom...", the messiahs "feeding the hungry/with 21 - gun salute/for victories that are yet to be won...", the intellectual eggheads who scamper for "cover in the snug bunker/of scientific excuses" and our streets that "grunt now/under rank garbage."17

In "Another Editor Detained", Ofeimun observes that "when a parrot learns to tell/on the public morality of the mistress of the home/it is remembered for a back street cage". Clearly, he satirizes the situation in the society, where the journalist or writer is not free to write but has his writing heavily censored or in the alternative,he is jailed.

Ofeimun has this to say on **"The Poet Lied"**:

> The poems were written outside a grand design, separately and in different moods. However, they are informed by a common background of crisis and social malaise in my country. They present a common fruit, a common outlook, born out of a citizens's reflex, predetermined on a refusal to accept the social reality of the moment.18

It is, however, interesting to note that probably no Nigerian female writer has delved into the deep sea of this turbulent literary device. Not even Buchi Emecheta, the most prolific female novelist, has attempted to write satire. One of the possible explanations is that satire is an aberration, a departure from conventional writing, which makes it a very difficult and at the same time, very entertaining source of literary fun.

An easier answer that comes readily to mind is to see satire as probably the most difficult literary style to employ successfully. It is one thing to use this device. It is another thing to achieve success by its use. The case of Awoyinfa keeps recurring here, where his satiric intention was hopelessly misunderstood, therefore misinterpreted, to the embarrassment of the writer and Solarin. This could lead to serious consequences. This explains why, perhaps, there are so few celebrated satires in history even among male writers up to date.

Furthermore, Mabel Segun also attributes this to "the traditional reticence of women which makes them automatically take a back seat..., the problem of running a home and going out to work at the same time..., (and) the sparse opportunities for getting published". She does not forget to add the educational gap between boys and girls, as one of the factors.19 Ama Ata Aidoo laments the fate of female writers thus: "Most certainly my trials as a woman writer are heavier and much more painful than any I have to go through as a university teacher".20

One would be tempted to ask: are literary creative artists the most equipped as far as satirical writings are concerned?

There is no doubt that satire is a source of literary fun. Why do our writers shy away from this device? The answer, once again, could be attributed to the fact that out society does not encourage critics. Each critic criticizes at his own peril.

2.3 Satire in Nigerian Newspapers

Satire, as used in newspapers and magazines, is an extension of satire as used in Literature. Newspapers like **New Nigerian, Sunday New Nigerian, , Lagos Weekend, Today, The Guardian, Weekend Concord,** etc have columns in which this literary/journalistic device has been utilised.

A journalist, according to E. Frank Candlin, is "one who contributes regularly to the periodical or public press, whether as his chief means of livelihood or only as a part-time occupation." In addition to this, he says, the journalist is one who writes for the periodical press; newspapers, magazines, trade journals and the like.21

The writer/journalist is never tired of diagnosing the various ills plaguing the nation and prescribing remedies for the same. The SAP debate is a case in point. Some Nigerians in the corridors of power felt there was no alternative to SAP while a large number, judging by the letters, rejoinders and columnists' opinions, felt there were alternatives to SAP. A retired military Head of State called for "a human face for SAP" and journalists joined him in this clarion call.

Satire is born whenever there are ills crying out to be cured in a society. It is thus, a literary man's contribution to, and device for, drawing attention to and or curing such

social ills.

It has been observed that the use of satire is increasingly being found in Nigeria's media. Recognised satirists in the print media include Peter Enahoro (Peter Pan); Maigani (He who sees) in **Sunday New Nigerian**; Candido: The Man Behind the Mask, in **New Nigerian**; Niyi Osundare in **Newswatch**; Durosinmi Irojah in **Today**; Wakabout in **Lagos Weekend**; Hantsi in **The Triumph**; Emevwo Biakolo in **The Guardian**; Mikè Awoyinfa in **Weekend Concord**; and Olatunji Dare in **The Guardian**.

Does this mean that the social ills that resulted in the use of satire in the early times appear to be growing in the Nigerian context? In effect, why do Nigerian writers choose satire as a form of literary comment? It could be argued that plain, straightforward writing is usually the "conventional" style for newspaper articles. In this case, the writers end up with long, boring articles without humour. A satirical piece is thus, a change from the "conventional". Satire lends itself, easily, to topicalities; Military rule, Coup after Coup, Decree Number 2, SAP, Transition to Civil Rule, etc. This means that this literary/journalistic device is a source of literary fun derived from disillusionment within the society. Thus, the writer, like Gulliver's "glass of satire", inquires and meddles into these topicalities, so as to educate his society.

Adebayo Williams, in defence of his column in **Newswatch** argues that:

> ... I must also submit that there is a sense in which a writer's style itself might serve as an index of the social unease of his

> generation... A particular stylistic tendency, then, may be nothing but a particular response to grave social pressures... Only a style that is at once tempestuous and tyrannical, I believe, can match the dynamics of these tempestuous and tyrannical times.

This, then, lends credence to what is referred to as "the politics of satire." Ideally, the writer is a visionary to his people. If he has to keep his people informed but is constantly being harassed and subjected to inhuman treatments such as Decree 2 or he is constantly seen as a "security risk", then, the committed writer does not give up. He looks for other literary devices that employ irony, wit, humour, scorn, ridicule, exaggeration, etc which, when used, gives the impression of fun and sometimes, a nonchalant attitude at the surface level, but which has serious satiric implications/interpretations. In short, his approach is indirect. Hence, the increasing use of satire in Nigerian newspapers.

Awoyinfa and Dare are focused upon in the present study because some of their writings using the satirical style, have attracted readers' comments and judgments. These comments themselves are, in a way, indicative of the extent to which the use of satire can be described as effective as a means of drawing readers attention to social ills. Because of Dare's academic background, he is described as "the master satirist and player on words..." (Oguntunase, 1990:4). Another analyst describes him as:

> ...A profound thinker and exotic encoder,
> ... to Dare belongs the honour of placing satire as a literary genre on the map of popular Nigerian awareness (Oloruntoba-Oju, ibid).

Dare also has to his credit, what in recent memory is the

first in what could be regarded as the new generation of satire in the Nigerian print media. This is titled "Shape up, Dons.. or Ship out".23 In this article, Dare describes the government directive which barred university staff from participating in partisan politics as "exceedingly liberal". He describes lecturers and universities as "... if they are not downright subversive, they are at least patently irrelevant".He further argues:

> **The** irrelevance of our universities to our national goals and aspirations is amply demonstrated by the fact that year after year, they churn out of their mills graduates who, like their lecturers, are barely literate. They produce engineers who can hardly recognise a dynamo even if they saw it in broad daylight... The agronomists who must spearhead our much postponed agrarian revolution are taught by professors who cannot raise even a vegetable garden behind their luxuriously furnished, rent-free quarters...

He then goes on to support his claims by adding that: "Obasanjo shrewdly observed... our universities are engaged in nothing less sinister than a game of blind man's buff". As such, Dare gives a few "modest proposals" for the "abolition" of universities.24

He thereafter "roundly" rebukes the university dons, calling them "irredeemable ingrates" who should either "shape up" or "ship out".

Awoyinfa would live to remember the vitriolic reactions which his article "May your road be rough", addressed to Tai Solarin, generated. He was literally "crucified". A reader writes:

> What Awoyinfa is guilty of is altering literary conventionalism. Disrupting the normal literary perception of readers by replacing the conventional form of

> writing, with a style reserved for the selected few, the initiated".25

In this article, Awoyinfa satirizes the faceless SSS who ridiculed Tai Solarin on NTA. He blames Solarin for his "impudence" in publishing "what we all know as a rumour and blatant lies - something with no atom of truth. Sheer falsehood". He regrets the fact that a crown of thorns is not put on Solarin's head; he is not nailed to the cross, and he is not given an inscription titled "All hail the King of Rumours". He then goes on to extol Solarin's integrity and credibility.

Other satirists like Niyi Osundare, Emevwo Biakolo, Maigani, Candido, etc have been literally "abused" as a result of their satiric writings.

On the other hand, admirers of satire as a literary\ journalistic device as well as a way of bringing disorder to order, have admired such articles as "Wailing for Wilmot" in which Niyi Osundare describes Patrick Wilmot's deportation from Nigeria as "... a most befitting, most humane event... Afterall, this is not the first of Wilmot's deportation experiences". He goes on to support his argument:

> Mystery or no mystery, aren't there a thousand other reasons why Wilmot deserved to go? Consider a man who, after ten books and several articles, was belatedly promoted professor, and had the temerity to say No. How can anybody treat with such disdain a godly status which uncountable Nigerian dons have tried all kinds of feats, including brazen plagiarism, book-cooking, ethnic and religious blackmail, cultivated prostration, etc to attain? Wilmot threw sand in the salt of our respectability.26

Satire in Nigerian newspapers has produced a "mixed-bag" of

interpretations and reactions. So far, Olatunji Dare has attracted a large portion of both from his large corpus of satire. Hence, Oloruntoba-Oju (op.cit) describes him as "... master rhetorician and master satirist in the Nigerian print media".

As far as Nigerian newspapers is concerned, satire is a newly polished and an uncommon style which writers and journalists explore as and when they deem fit. While some are "fierce and furious" with regard to the language, for instance, Awoyinfa's "May your road be rough"; others, regarded as "mild", include Osundare's "Against Radicals", "Wailing for Wilmot"; Biakolo's "Gains of Anti-SAP Riots";" The Death of an SSS Man"; Dare's vast collection,especially "Treetop versus Grassroot Politics", "The 100-days game", " Curbing Campus Sexploitation", "Tribulations of a Chief Imam" etc. On the whole, the "mild" type of satire is more dominant than the"fierce" type.

The review of related literature on satire has revealed that critics as well as admirers of this literary device have always found any style outside the accepted "conventional" style, as tedious and they end up, invariably, misinterpreting the satiric content which is meant to educate as well as entertain.

2.4 The Use of Satirical Tools in Newspaper Discourse - An Illustration

Highet (1962: 234) argues that "the satirist, though he laughs, tells the truth". According to him, satire depicts or criticizes real men and women, and often in lurid colours, but always with unforgettable clarity. The satirist starts by de-

scribing a painful or absurd situation (or both) in a tone full of scornful amusement. In this process, he uses uncompromisingly clear language to describe unpleasant facts and or people. This is done through careful choice of words that are calculated to either startle or dismay the reader. Not only that, he sometimes uses brutally direct phrases, dislocation of meaning, scare quotes, taboo expressions, etc. There is an unmistakable blend of amusement and contempt in the writing. These emotions felt by the writer, are then evoked in the reader by the writer, through the arsenal in his satiric weaponry. These are typically irony, paradox, scorn, ridicule, exaggeration, abusive jibes, disgust and delight, the trivial and comic, etc. The form of most satiric writing is the monologue, where the satirist goes to narrate or explain everything to his readers. The other common one is the dialogue, where two or more people are engaged in a discussion. In short, good satire in the print media is essentially topical; the topicality makes it general to everybody and it eventually becomes a permanent feature of the society.

In addition to the subject being of general and present interest to the reader, the reader also has a duty to perform here - he has to bring in his own world experiences so that he will not be misled by the syntax rather than the meaning. The writer and the reader have to meet on a common middle ground sharing the same experience concerning the event being discussed by the writer.

It should be pointed out here that the purpose of this explanation is to make it easier for the reader to be able to

identify satirical traits in writing and also to be able to decide whether it is good (i.e. dealing with topicalities) or not. As such, the example given here is of a text where one can easily detect hidden satirical weapons calculated to wound and then, later, heal.

For instance, Dare's "My Own Anniversary."27

> "The column was five years old last week, but you could never have guessed it... There were no news supplements, no advertised - or for that matter unadvertised - congratulatory messages by committee of friends and former school mates, no good-will messages, no solidarity rallies, no special ecumenical service and no merit award... Rarely has an important anniversary been so totally unremarked.
>
> A friend to whom I complained was not in the least impressed. "What makes you think you are such a hot shot?" he queried. "Afterall, as far as I know, you have never been arrested, detained flogged, jailed, deported, given the "television treatment" or letter - bombed. And if you were to be dismissed, retired, or disengaged today, I am sure that you will never earn a promotion thereafter".

Firstly, Dare is pointing out here, what he aptly calls "the 100 - days game"28 elsewhere. The idea in the article is that he has so trivialized the 100 days "game", that it has become ridiculous. By the same token, and by a semantic extension, he has likened his five years as a "commentator" in **The Guardian**, to the first 100 days of anybody, anywhere.

He talks about "advertised" and "unadvertised" messages. By this he means the different forms of messages, rallies, services, mentioned that are typical of such an event. He even goes ahead to complain to a friend of his. The stylistic implication here is that the friend will further highlight the reasons why Dare

does not get any message. (He may or may not have complained to any friend of his). His friend then cuts him down to size by telling him that he has an inflated opinion of himself - which is exactly what those that celebrate the first 100 days have of themselves. The friend goes on to give his reasons. For a journalist or a" commentator" as he insists on calling himself, Dare has to have been subjected to at least one of the inhuman treatments mentioned for him to qualify as one who is fit to celebrate any anniversary.

Dare uses scare quotes to make sure readers get the message - i.e. the "television treatment" is the tag attached to the treatment given to Tai Solarin on NTA Net work.

The journalist thus finds himself between the devil and the deep sea--he has to write for a living. Writing, on the other hand, can earn him any of these punishments.

Dare tries to put a line of demarcation between "dismissed", "retired" and "disengaged". Clearly, there is a difference between dismissal and retirement. The former connotes the forcible taking away of one's job as well as the benefits and privileges attached to it, while the latter denotes going away from one's job, usually, to a quiet place as a result of old age. Disengaged, on the other hand, suggests (especially in the Armed Forces) that one will stop fighting and go to face other (better) things. This word, in my opinion, fits perfectly the public figure Dare had in mind.29 People are actually wondering what this public figure has done in his short span of service as a Vice-President to earn him a promotion so soon after his supposed retirement from the Armed Forces.

Here, Dare makes a jibe at the present administration's fault as far as this "after-thought" promotion is concerned.

This text has all the qualities of a satire. The writer points out some inadequacies in the society, in this process, he criticises real people (the Government of the day) by describing inhuman and absurd treatments meted out to journalists in a tone full of amusement, triviality and scorn. His careful choice of words clearly and distinctly makes the situation more startling. The writer feels bad about how journalists are treated but very carefully, talks about it in a detached way, as if he is not really interested or bothered. This is another tool used in satire, when the writer leaves it to his audience to form its opinion. The deluge of advertised and unadvertised anniversaries has been exaggerated out of proportion, to the extent that he would have wanted congratulatory messages for completing five years as a Commentator in **The Guardian** - A job he is paid for.

In the same vein, Dare takes a swipe at his fellow journalists, some of who go begging public officers to advertise and celebrate their 100 days in office, even when such people have nothing to celebrate.

The reason is not far-fetched. The advertiser has to buy space in the paper for his message, and he also has to provide lunch, dinner or whatever for the journalists that have been invited.

In this short passage, he touches on two topicalities -- the trivialization of the 100 - days game and the contributions of journalists to this problem; and the inhuman treatment meted out

to "erring" journalists in Nigeria. By using his own example, he ridicules any 100 - days "in office".

The paradox here is that if you have not received any of these "treatments", then, you are not considered to have "arrived"as far as journalism is concerned. Those who have been at the receiving end have come out more scarred than before. Dele Giwa did not live to tell the tale of how he was letter-bombed. So, in that short passage, one could easily identify satirical tools that point to the fact that Dare was parodying our love for anniversaries that are celebrated out of proportion as well as the "inhuman rights" (rather than human) given to law enforcement agents to arrest and detain as much as their whims and caprices allow - even up to the extent of detaining wives and relations of journalists.

2.5 An Overview of Relevant Approaches to the Study of Style

In discussing how we shall go about analysing language use in satirical columns in some newspapers, we work on the assumption that the choice of certain grammatical items create a distinct satiric impression in Nigerian newspapers and that Nigerian readers misunderstand the satiric style, thereby misinterpreting its intent.

This assumption is valid only if the plain sense of the language of the satirical piece is lucid and free from both syntactic, lexical,ideational and locutionary obscurity.

This makes it necessary to first of all establish and examine levels at which a satirical text can be read, interpreted and comprehended, and to identify the linguistic and stylistic fea-

tures and devices that characterize each level of interpretation.

There are several linguistic approaches, each with its own different application, to the study and analysis of texts. The general approach adopted here is that of postulating conceptual, linguistic and satiric interpretations for each of the texts selected for analysis in this study.

Halliday sees text and discourse as the same thing but proponents of discourse analysis differentiate between text and discourse. Text, as used here,refers to the newspaper articles that would be used in this study.

Several linguistic approaches are examined here. Linguistic stylisticians have approached the analysis of text from various theoretical perspectives. The approaches of Halliday (1970,1973,1978);30 Sinclair (1966);31 Kennedy (1982);32 and Oloruntoba-Oju (1990);33 will be briefly examined here. Also examined are Short's analysis of "Prelude I" (1982);34 Burton's adaptation of Halliday's work in an analysis of **The Bell Jar** (1982);35 and Osundare's "Words of Iron, Sentences of Thunder: Soyinka's Prose Style" (1983).36

Halliday belongs to the "London School" of Linguistics. He has analysed different literary texts using various approaches. First, he illustrates that the categories and methods of describing linguistics can be applied to the literary analysis of texts. He uses Yeat's poem, "Leda and the Swan" as a basic corpus for this analysis (Halliday, 1966). In this work, he is mainly concerned with pointing out and precisely describing language features which would otherwise have remained undiscovered by a "less

exacting and less linguistic" investigation. He, therefore, examines verbal groups and items in this poem. He divides verbal items into two:

a) Independent Dependent and Rankshifted

b) Finite Finite Non Finite Finite Non Finite

where (a) refers to clause class and (b) refers to group class. He, however, does not discuss the way in which the verbal forms relate to other kinds of intra-textual patterning in the poem. Also, he does not show the relevance of his findings in relation to how the poem can be interpreted as a whole. This makes the application of this model difficult for an analyst who is interested in using it.

Halliday (1973),in the analysis of William Golding's **The Inheritors**, suggests that the key to the study of style lies in semantics and that a functional interpretation of meaning is implied if style is approached through the study of semantics. In his own words:

> A functional theory of language is a theory of meanings, not about words or constructions; ... where then do we find the functions differentiated in language? They are differentiated semantically, . . . (1973:110).

He goes on to explain the ideational, interpersonal and textual functions of language. These he considers as the bases of the functions of language in the society.

The ideational function expresses as well as constrains our concept of reality. This function helps to impose order on our experiences by highlighting the cause and effect relation of things. According to Halliday, the transitivity system of a

grammar reflects the ideational function of that language.

The interpersonal function of language refers to the system of options of the modality system. For instance, "sentence-types" such as declaratives, interrogatives and imperatives. It is concerned with the way social and personal attitudes and relationships are related and expressed.

By the textual function, Halliday means the way sentences are organized into meaningful messages. In other words, the combination of both ideational (the propositional) and interpersonal (modal elements) aspects are arranged or organized to convey meaningful and relevant messages in a piece of communication.

In the analysis of **The Inheritors**, Halliday cites three passages which he tags Language A, B, and C, based on the three functions of language mentioned above. The focus of the analysis is on language in general, on the language system and its relation to the meanings of a literary work (Halliday, op. cit: 133). According to him,the theme of the novel is related to transitivity choices. To this end, he examines particular transitivity patterns in the novel. He concludes that there is no cause and effect in the transitivity structure of Language "A";that Language "B" (Passage B) is a sort of bridge linking two parts of the book; while Language"C"reflects that the transition has taken place.

Thus, the syntactic categories he makes in this analysis are strictly realizations of"semantic options", and the relevance of one set of meanings to another. In this case, the analysis would not be totally applicable to this present study because the study

will analyse a satirical text that cannot be treated the way Halliday has treated **The Inheritors**.

In a manner similar to that of Halliday, Sinclair (1966) illustrates the element of "arrest" and "release" as important aspects of intra-textual patterns in literary texts. He "anatomizes" Philip Larkin's poem "First Sight". He does this by applying Halliday's categories of linguistic description. Sinclair tabulates his findings but does not comment on the relevance of this analysis to the interpretation of his poem. This makes it unnecessary for the researcher to consider the application of such an approach.

Kennedy (1982) summarizes Halliday's ideas on clause types and transitivity relations. He uses two passages - One from Conrad's **The Secret Agent,** and the other titled "Two Gallants", is from **Dubliners,** a collection of stories written by James Joyce. Kennedy identifies verbs of mental process, inanimate and abstract goals and participants. He also highlights how Halliday's overriding notion of the three main functions of language - the ideational, interpersonal and textual functions - can all be examined in a text.

The researcher feels that an examination of the three main functions will tend to be superficial rather than detailed.

Also, since Halliday's ideas have already been discussed and further put forward by Burton (discussed below), the review of Kennedy's analysis will not be detailed. This is more so, as Carter (1982) has stated that"Chris Kennedy's chapter summarizes simply and clearly aspects of Halliday's work".

Short, in an argument similar to that of Crystal (1972), and using Sinclair's (1972) model, analyzes T.S Eliot's "Prelude I". He is concerned with using "linguistic stylistic analysis as a means of supporting a literary or interpretative thesis". The method he uses here is the rank-scale grammar which breaks down sentences into clauses, clauses into phrases etc. He notes that because the grammar is descriptive, it is not compulsory that a clause must contain a finite verb. Thus, every clause has a different topic and sometimes, there are no links between one clause and another. He also observes the poem's "bitty" style and the fact that the poem contains no unifying features. The table he presents shows the rhyme scheme and a sentence and clause analysis of the poem.

We, however, note that the poem lacks coherence, which is an essential aspect of any text. The method of using rank-scale grammar that breaks down sentences into clauses etc is not appropriate for this study because a clause or a phrase in isolation, might make all the difference to a satirical piece. The rhyme scheme only adds to the dramatic effect of a satirical piece, and in most cases, does not affect its meaning. It is,therefore, not as important as Short makes it out to be.The absence of unifying features implies that there is no cohesive chain in the poem. These features make the analysis unsuitable for use as a framework in this study.

Deirdre Burton (1982), using an adaptation of Halliday's (1970; 1973;1978) works, analyzes a passage from Sylvia Plath's **The Bell Jar**. She argues that:

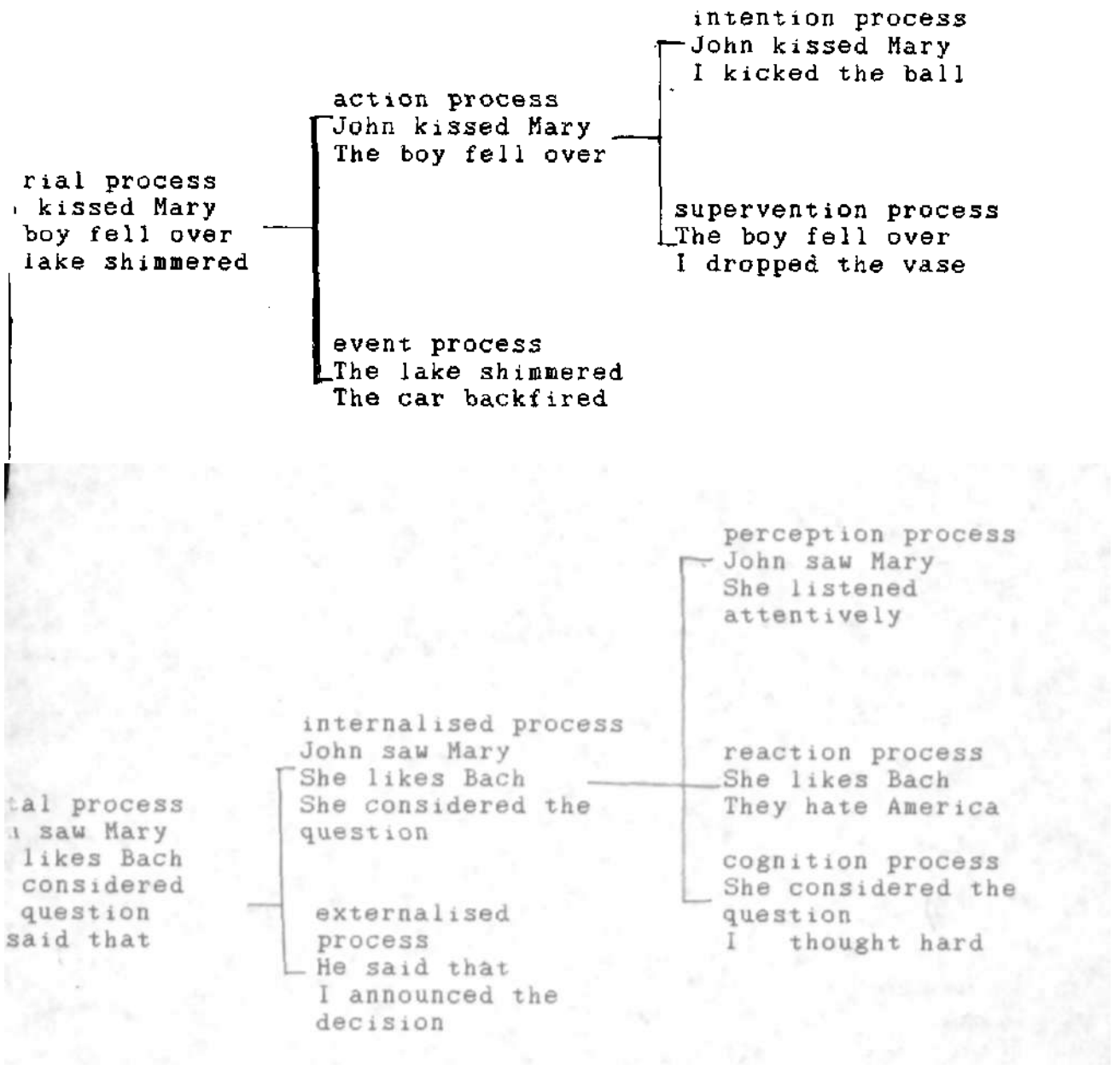
> All knowledge is contained and produced within an ideological framework... I maintain that, as with observation and theory, and description and theory, any writer that supposes that he or she is politically neutral in their writing is merely naively supporting and demonstrating the (largely unseen and unnoticed) political bias of the status quo (p.197).

According to Burton, links and transitions between literary analysis and political commitment can be effected in a clear and principled way and "a linguistic method by virtue of its generalised tools and procedures, is an excellent strategy with which to begin such work" (op. cit. p. 198). This, she refers to, as a "way in" to any literary text.

Her point of focus is "who does what to whom?" She maps out relevant features of clause construction in general, and describes the transitivity choices she makes with relation to Halliday's (op.cit) works as well as Berry's (1975) work. She then presents a "Process Options" illustration to explain what she means. According to Halliday, the clause, which is the essential unit of construction in any text, expresses underlying semantic options (referred to as "types" or "processes") available in English. In the illustration (Fig.2) Burton presents 12 process options.

Burton suggests that there are many ways of expressing "reality". People should, therefore, be aware of this "reality". Her "general message is: stylistic analysis is not just a question of discussing "effects" in language and text, but a powerful method of understanding the ways in which all sorts of "realities" are constructed through language (p.20).

Sylvia Plath's text, because of its feminist perspective,



elational process
uth is Beauty
e is my daughter
ey are in the garden

1: Burton (1982:199) Process Options.

points out the writer's political ideologies and commitment. Using undergraduate students as samples, Burton analyzes the text clause by clause (which she numbers for easy referencing) and identifies the "actor" and the "process". The "types" of processes involved are explained. The experience of the patient in the text represents the "reality."

Burton suggests follow-up activities such as rewriting the paragraphs from the point of view of either the Nurse or the Doctor. She proposes a programme for radical stylistics.

The framework used for this analysis can be applied to any text. The fact that her students were asked to rewrite in different ways, thereby producing different models, makes it more suitable for the purpose of analysing a satirical text. As such, the framework has been adopted for the analysis of the satirical column used as a basic corpus in this thesis.

The latter part of the review of linguistic frameworks consists of analyses conducted by Nigerians. The first thing that struck the present researcher was the fact that non of these analyses adopted a purely linguistic approach.

The stylistic analysis of a text as earlier pointed out, seeks to investigate a writer's specific use of language in that text. It also seeks to find out the writer's ideological commitment and sense of direction.

In the Nigerian situation, analysts are faced with problems, one of which is writing in a second language. This implies that the writer's experiences in his first language will most likely interfere with his use of a second language.

Osundare (1983) analyzes Soyinka's **The Interpreters** and **Season of Anomy**, in "Words of Iron, Sentences of Thunder: Soyinka's Prose Style". He identifies the critical and stylistic hallmark of Soyinka's writing as its "obscurity". By this, he means Soyinka's prose is regarded as difficult to understand. The linguistic and stylistic sources of Soyinka's obscurity are examined. This is in order to throw more light on some of the "lexical and syntactic predilections" that make Soyinka's work so tough and forbidding.

The analysis is divided into two: Words of Iron; and Sentences of Thunder.

In the first part, he argues that Soyinka is essentially a poet. Thus his "austere" use of "scrambled or mixed metaphor" derives from his personal musings and private mythology.

He goes on to identify another factor--, extensive use of compound words in a way that boosts the baffling compactness of his prose. This Soyinka does by collapsing longer expressions and structures into simple compounds. In this way, he achieves a tremendous economy of expressions. This results in a compression of words which yields a compression of ideas which consequently slows down the rate of comprehension. This device, "compounding", gives Soyinka poetic licence to take liberties with the lexis and structure of the language. As such, he uses condensed or indirect similes by omitting conjunctions such as "like", etc. Not only that, Soyinka narrates in a kind of "hyper-poetic opaqueness", events that are common in everyday life.

In the second part, "Sentences of Thunder", the tightness of

structure through graphological rather than grammatical sentences, is noticed. The result is a lexico-syntactic compression that portrays the writer as "stingy with words as he is with structure" (p.32).

He also observes that the run-on nature of many of his sentences, is the most notorious cause of obscurity. For instance, the predicate, which is supposed to reveal what the subject does, is placed far from it, thus making the reader lose the thread of events.

Osundare describes Soyinka as:

> ...a rugged wordsmith whose forge casts words with cryptic hardness, packed into sentences whose compactness strikes a thunderbolt (1983:24).

He concludes that although Soyinka is the most prolific writer in English in Nigeria today, he is easily the most inaccessible because of his word-pruning, temporal as well as semantic dislocation, and some formations that decidedly have a "Soyinkaesque" freshness.

There is no doubt that Soyinka's works "fall under the rubric of dense and opaque writing". Macebuh is of the opinion that: "Language in Soyinka is difficult, harsh, sometimes tortured:his syntax is often archaic, his verbal structures sometimes impenetrable..." Other critics also observe the fact that Soyinka is not an author that is easy to comprehend. 37

Osundare sees Soyinka as a "word monger" whose words are as strong as iron and whose sentences carry the clap of thunder.

The analysis, unfortunately, lacks a linguistic framework. Thus, the researcher finds it necessary to look for an alterna-

tive analysis with a linguistic framework that would be appropriate to this study.

Oloruntoba-Oju (1990), spurred by Olatunji Dare's vast satirical output in **The Guardian**, presents a linguistic and rhetorical analysis of Dare's satirical columns in **The Guardian**.

The analyst identifies three rhetorical strategies commonly employed by Dare as "satirical sophism, argumentum impossibile and reductio ad absurdum."

In the first strategy, with specific reference to satire, the irony or sarcasm is evident to everybody except the "unperceiving". Here, the satirist deliberately "spawns specious fallacies or illogical arguments in order to expose their hollowness"(See "Shape Up Dons.. or Ship Out",for example).

The second strategy involves the satirist discarding a notion, idea or situation by subtly exposing its inherent contradictions (See Dare's article of 18/7/89).

The third strategy involves rendering the satirical target, especially through pungent analogous extensions, totally absurd. Most of Dare's writings fall into these three categories (See Dare's article of 3/2/87).

Unfortunately, this analysis only has rhetorical and literary bases, in that it explains the rhetorical as well as literary techniques used by Dare. It has no linguistic framework. This, therefore, makes it unsuitable for adaptation in this study, where a linguistic framework is very essential. Although not a novelist, Dare has also been accused of "obscurity" in his satirical output. A profound condemnation from him has been misinter-

preted as tacit approbation. Other charges levelled against him include what is described as his "chicken-hearted" and "lily-livered" approach to burning issues.

This chapter is divided into two parts: The first part is a review of works on satire starting from the contributions of the Romans, Juvenal, Horace, etc. It has identified the bridge between oral and modern literary satire and then examined satire in Nigeria in general and also specifically, in Nigerian newspapers. It went on to discuss and illustrate the use of satiric tools in newspaper discourse in Nigeria.

The second part of this chapter looked at relevant approaches to the study of style with reference to analyses done by Halliday, Short, Kennedy, Burton, Osundare and others. The analytical procedures used by Nigerian stylisticians are not as explicit as they should have been. The analysts should have adopted a linguistic approach for each of the analyses. There is no doubt that this involves more hard work. On the other hand it could, if adopted, throw more light on writers' supposed "obscurity".

Having noted the shortcomings of most of these approaches, we have adapted with some modifications, Burton's approach as a framework for the analysis of the texts selected for this study. The approach and the extent to which it would be adopted is shown clearly in 3.2 and 3.3.

Notes to Chapter 2

1. Taiwo Oloruntoba-Oju in an article titled:" Satire: From Horace to Soyinka". In **The Guardian** Literary Series, Saturday, June 23, 1990. pp.26.

2. Ibid.

3. **Collier's Encyclopaedia.** 1968. Vol.16. pp.421.

4. **Encyclopaedia Americana**.1824. Vol.

5. Ibid.

6. **Colliers Encyclopaedia**. Ibid

7. **Everyman's Encyclopaedia.**1967. Vol 12, pp.356.

8. Ibid. Vol 11. pp.16.

9. **Funk and Wagnalls New Encyclopaedia** Vol.21 p.128-9.

10. **Moral Essays to Several Persons. II**, discusses Pope's works.

11. Taiwo Oloruntoba-Oju. Ibid.

12. Akinwunmi Isola in an article titled:" Contemporary Yoruba Literary Tradition". In **Perspectives on Nigerian Literature:1700 to the Present.** Vol.1. P.75.

13. G.G.Darah in an article titled "Literary Development in Nigeria".**Perspectives on Nigerian Literature..."**Vol.1,p.9.

14. Tejumola Olaniyan's paper In**Perspectives...**Ibid.p.48.

15. Tunde Lakoju In "Literary Drama in Africa:the Disabled Comrade". **New Theatre Quarterly**, 5,16,1989. p.157-8.

16. "Femi Osofisan's Theatre" by M. Awodiya.**Perspectives...**Ibid.

17. H.Garuba in "Odia Ofeimun and Femi Fatoba". **Perspectives...** Vol II, p. 269ff.

18. In Ben Okri's **The Landscapes Within.** 1981. Essex:Longman.

19. "The Literary Contribution of Nigerian Women Writers". Paper presented by Mabel Segun at "The Contribution of Women to National Development" Conference.Ibadan,1985. Published in **The Guardian,**Thursday,June 13 and 14,1985. p.9.

20. Aidoo in **AFA: Journal of Creative Writing**. November1982. No.1, cited by C. Acholonu in **Perspectives on Nigerian Literature.**. Vol II. p.216 - 222.

21. Bayo Oguntunase in"Between a Journalist and a Freelancer". In **Sunday Concord,** "Views on Sunday".July 22, 1990. p.5

22. Adebayo Williams in his column titled: "Advertisement for my style". In **Newswatch**, October 20, 1986.Vol.4 No.16.

23. Olatunji Dare In "Shape Up, Dons.. or Ship Out" **Daily Times**, January 6, 1979. p.3. See also" Notes to chapter 1",No 15.

24. He supports his stand by repeating what Shehu Musa 'Yar Adua had earlier said.That" anyone who voluntarily choose (sic) to work for government newspapers and later turned round to accuse the same government of dictation or interference should be seen as an ingrate.

25. Rejoinder to Awoyinfa's "May your road be rough" Saturday July 15. **Weekend Concord**, 1990.

26. Niyi Osundare in an article titled " Wailing for Wilmot." **Newswatch**, May 9, 1988. p.54.

27. Olatunji Dare in "My Own Anniversary" **The Guardian,** Tuesday, October 16, 1990 p.13.

28. Dare in "The 100-Days Game". **The Guardian**, Tuesday, April 12, 1988. p.9.

29. The former Chief of General Staff,Rear-Admiral Augustus Aikhomu was retired from the army and subsequently made the civilian Vice President of the Federal Republic of Nigeria. Not only that, he was promoted "thereafter". He used to be the second-in-command to the Head of State. His new status as Vice President still sees him as second-in-command but the public is given the impression that he is now retired. So,one can safely say that he has been disengaged from the Army but has been absorbed into the Army/Civilian Transition programme.

30. Deirdre Burton's "Through Glass Darkly: Through Dark Glasses" In R. Carter (ed.) 1982.

31. H.G. Widdowson's "Stylistics" In **ECAL**, Vol.3.

32. Chris Kennedy's "Systemic Grammar and its Use in Literary Analysis. "In R. Carter (ed.) 1982.

33. Taiwo Oloruntoba-Oju's "Prose Satire in the Print Media:The Example of Olatunji Dare". **The Guardian**, Saturday, July 7, 1990. p.6.

34. M.H. Short's "Prelude I to a Literary Linguistic Stylistics" In R. Carter (ed.) ibid.

35. Deirdre Burton. Ibid.

36. Niyi Osundare's "Words ofIron,Sentences of Thunder:Soyinka's Prose Style". In **African Literature Today,** No. 13, 1983. p. 24.

37. **The African Guardian,** "Jewel for the Lion." October 30, 1986. pp. 16 -17.

CHAPTER THREE

APPLICATION OF THE LINGUISTIC FRAME TO A SAMPLE TEXT

3.0 Introduction

This chapter provides the basic framework of analysis adapted for the present study. The chapter is divided into two parts. The first part discusses the analysis undertaken in Burton (1982) which has been adapted as the prototypical framework for the study. The extent to which Burton's analytical framework is adapted will be fully indicated.

The second part is based on the various steps to be taken in analysing a typical satirical text. This presents the strategy rather than methodology to be used in this study.

Three basic levels are involved in such an analysis - the first level deals with the conceptual interpretation as well as the writer's intention. The second level involves the identification of the transitivity choices and their classification as well as an analysis of language focusing on specific syntactic, semantic and phonological choices and selections.

The third level focuses on such qualities of a satirical piece as topicality, shared experiences and the stylistic devices involved.

The analytical procedures are clearly stated. An Illustration of the method of analysis is provided for further clarity. Observations are then made based on the illustration.

3.1 Highlights of Burton (1982)

Burton (1982)in "Through glass darkly: through dark glasses", uses ideas adapted from Halliday (1970; 1973; 1978)1.

She cites Halliday(1973:8) who argues that: "the key to the study of style lies in semantics,and that an approach to style through semantics implies a functional interpretation of meaning".

Here, it should be pointed out that Halliday is basically interested in the way the form of language is determined by the functions it is required to perform. Hence, his approach to linguistic style study is a functional one. He further argues that the clause, which is the essential unit in any text, has underlying semantic options. These options, he identifies as "types" or processes.2 This is explained by Berry in the following way. " When we speak or write about anything, usually what we are speaking or writing about will include some kind of process" (1975:149).

Process:

Usually, somebody or something, is involved in a process. The people or things involved in a process are referred to as participants in the process. A participant can be Musa, or an object such as a ball or an abstraction such as "beauty". Then the process is likely to have taken place at a particular time. This is referred to as the circumstance. The circumstance could be accidental or it could be circumstance of time. Each of these is illustrated below:

i. Ola hit Bintu deliberately.
ii. The car stalled.
iii. Ali saw Mary yesterday.
iv. John and Ali saw Mary yesterday.

The processes involved here are those of "hitting", "stalling", and "seeing".

Participants:

In (i) above, Ola and Bintu are participants in the process of being hit while Ali, John and Mary are also participants in the process of seeing.

Circumstances:

The circumstances under which Bintu was hit by Ola was deliberate and intentional, while the process of seeing Mary happened yesterday, but it is not indicated whether the process of "seeing" was intentional or not.

Roles:

v. Ali saw Mary yesterday.
iv. Mary saw Ali yesterday.

In each of these examples, the role of the participants has been reversed.

Not only are participants and circumstances of different types, they can also play different roles in processes (see for example, Burton's Figure attached).

Berry (1975:150) argues that:

> "In English grammar we make choices between different types of process, between different

types of circumstance, between different roles for participants and circumstances, between different ways of combining processes, participants and circumstances. These choices are known collectively as the transitivity choices.

The transitivity system 3 consists of three terms:

i. Physical or material process
ii. Mental process
iii. Relational process

i) The Physical/Material process: This process, basically, involves the performance of a process. A finer distinction is further made here. Processes can either be action or event processes. When a material process is performed by an animate participant in the role of action then, the action is referred to as action process. Whereas, when an action or a material process is performed by an inanimate participant, it is called event process (see Burton's (1982) table reproduced in this study). The action process can still be further divided into finer distinctions. For this process, when the action is performed voluntarily by the actor, it is termed intention process. But when it "just happens", it is termed supervention process. This means that action processes can either be intentional or unintentional. This, however, does not appear to be the case where inanimate participants, who do not have the "free wills" to be actors in a process are concerned either intentionally or unintentionally.4.

ii) The Mental Process: As the term "mental" indicates, it involves action performed in the mind. However, mental processes could be either internalised or externalised. Internalised mental processes include using the five senses of sight, touch, taste, smell and feeling in order to be involved in the processes of seeing, hearing, thinking etc. Whereas the externalised

mental process involves such actions as "saying", the internalised mental process has finer distinctions. The processes could be perception processes such as hearing or seeing; or reaction processes such as liking or hating; or cognition processes such as thinking.

iii) The Relational Process: This process usually has attributive and equative identity.

After identifying various types of "process options", Burton goes on to analyse a passage from Sylvia Plath's **The Bell Jar**, using only the process option of the transitivity choices. She does this by numbering the sentences (for easy referencing) and also by doing a clause-by-clause analysis of the selected passage. Thus, her contribution cannot be over-looked.

Nevertheless, she fails to explain the other transitivity choices of participant, circumstance and role. Her analysis is focused mainly on the process options and the mention of the other choices are regarded as incidental. Hence, the important reference to both Halliday and Berry.

The limitation of Burton's framework is that it is not wholly applicable in the case of satire.

Satirical implication does not reside in a clause or even in a sentence. Consequently, in interpreting satire, the reader has to bring in his world experience and his knowledge about the subject under discussion, in order that he may not misinterpret the writer. The writer uses his range of experiences - both physical and mental to tell the world what he sees in his own unique way. For the purpose of this study, therefore, the analy-

sis will be applied at the level of the discourse unit to allow for satiric interpretation. As such, only the part of the framework that relates to process, participant, role and circumstance, will be made use of.

Another shortcoming of Burton's analysis is that it fails to include the effect created by the choice and use of various lexical (and probably phonological) items, within the passage. Since this study is basically interested in language use, it is therefore, necessary that such observations should be made. The importance of language cannot be over-emphasized, since appropriate or inappropriate use of language can change the underlying semantic options. For instance, a satirist is identified as belonging to the Horatian or Juvenalian group, largely through his use of language. It is the use of language that differentiates the satirist from the conventional writer. It is the use of language that points out the writer's intention or purpose -- whether it is ridicule, irony, or sarcasm. It is the use of language in **The Trials of Brother Jero,** for instance, that differentiates the "velvet-hearted", from Chume, who resorts to "that animal jabber" (pidgin) when he gets spiritually excited. Hence, Roscoe (1971:244) argues that Soyinka sees language as "... a key to man's inner being;... a mirror of social standing;... an instrument of deceit and oppression;... a device for sheer entertainment;... a vehicle for man's deepest utterances;... a source of comedy; language as an instrument of satire". All these need to be reflected in a stylistic analysis. An adaptation of the different authors' work contained here makes the framework eclectic.

The major focus of Burton's analysis, as she herself argues, is how the writer can use his work as a pointer towards his ideological commitment. The present study focuses on satire, which is an unusual style of writing. The satirist, no matter how vague he is, cannot succeed in hiding his ideological point of view. The fact that he has decided to write, using satire as a form of literary comment, makes him a committed ideologist - it does not matter whether his views are "a little bit to the left or a little bit to the right".

Halliday's own interpretation of transitivity makes this approach to the analysis of the articles used in this study more acceptable since the researcher is concerned with the processes, participants, circumstances and roles played by these on one hand, and the extra-linguistic aspects of the articles selected for this study. Halliday has argued that:

> Transitivity is really the corner-stone of the semantic organisation of experience... man's interpretation of his experience of the world, his understanding of its processes and of his own participation in them (Halliday, 1973:134).

Halliday, here, describes more precisely and linguistically, what Comte Buffon says in his popularly quoted sentence: "The style is the man himself." In the same vein, it has further been argued that: "Halliday points to the transitivity system of the grammar as being the area which reflects the ideational function of language. Thus, he thinks of transitivity as accounting for types of processes in which participant and circumstantial roles are involved" (Allen and Widdowson, 1975:74). As mentioned in chapter 2, Halliday sees language in terms of performing three

functions: the ideational, interpersonal and textual functions.

But he discusses only one of the options classified under the ideational function. This option is the transitivity system. In his discussion on transitivity, Halliday (1973) illustrates how stylistics can be enriched by the application of a linguistic model to the analysis of a literary text.

Kennedy (1982:83) in his analysis states that the transitivity function is composed of three functions/choices:

a) the process, represented by the verb,
b) the participants, the roles of persons and objects,
c) circumstantial functions, in English, typically the adverbials of time, place and manner.

As mentioned in 2.4, Kennedy's analysis is a summary of Halliday's ideas of the transitivity process.

No doubt, there are different ways of approaching stylistic analysis. Crystal and Davy (1969) suggest a phonological, syntactic and semantic approach. As mentioned earlier, satiric meaning does not reside in the phonological presentation of a text. It only adds to the effect of the meaning. Neither will a structural analysis of a text bring out the satiric meaning that resides in that text. As aptly argued by Halliday (1973:120), "... in stylistics, we are concerned with language in relation to all the various levels of meaning that a work may have". This means that the syntactic analysis alone is incapable of adequately accounting for, or locating the satiric meaning of a text. Take, for instance, Awoyinfa's "May your road be rough".

You don't need my prayers, Tai Solarin.
Because God doesn't exist in your mind.
May your road be rough. May it be tough.

> May you continue to run from one trouble into another. May they continue to arrest, detain and harass you for the rest of your life...

Syntactically, there is nothing unusual about this text. So also is there nothing unusual about it from the locutionary,6 ideational or conceptual meaning point of view. However, the average reader is quite likely to miss the illocutionary import, that is, the writer's intention or message (as in fact, happened in this case).As such, the three levels of language use--syntactic, semantic and phonological--will be examined.

3.2: Proposed Framework of Analysis

The proposed framework of analysis is outlined as follows:
The analysis starts by giving an overall view of the selected sample text. This means that a conceptual, ideational or illocutionary meaning is proffered. This is the plain sense/surface level meaning the average reader will give to a text. The writer's intention is also examined. The analysis then moves to the second level of analysis, i.e. the linguistic level.

On this level, the transitivity choices/process earlier identified will be discussed with particular reference to the selected sample text. The process(es) involved in the text, the participants, the circumstances and the roles played by the participants will be discussed. It should be pointed out that the analysis of the bulk of the article will be tedious and unnecessary in a study of this nature. As such, only a discourse unit that contains satiric undertones will be analysed.

Also, the linguistic aspects, also referred to here as intra-textual factors for instance, syntactic, lexical and struc-

tural factors that led to the creation of a satiric piece will be discussed.

The third level of analysis is the (extra-linguistic)satiric level. The main factors to be examined here are the qualities of a good satirical piece. These have been discussed earlier. Here, the researcher will examine the event which the writer chooses to comment on (i.e. whether it is of interest to the audience); the degree of shared experiences between the writer and his readers, and also determine whether the writer assumed too much in this regard. Further, the stylistic devices/satiric tools used in writing will be examined.

Finally, the findings and the observations made by the researcher will then make it possible for the study to determine whether the writer has succeeded in putting his message across to his readers.

3.3 Application of Framework to a Sample Text

The illustration provided in this chapter makes it possible for us to know what to expect in chapter four, where the selected sample text will be analysed. The analysis made here makes it possible to see how workable the framework of analysis will be in the next chapter. The article will first be given a conceptual interpretation, and then the writer's intention will be discussed. The analysis will then be made on two levels: The Linguistic (intra- textual) and the Extra-linguistic (extra-textual) levels.

As mentioned earlier, it will not be possible to analyse the bulk of the article. Rather, the analysis will be made specifi-

cally with reference to discourse units (The article is, however, reproduced in appendix 1).

3.3.1 Conceptual Interpretation

This refers to the plain sense/surface level meaning of a text. It is the interpretation that the average reader will give to a text, devoid of its other underlying implications. Thus, the article is interpreted as follows:

This article, written by Mike Awoyinfa and titled "May your road be rough" is divided into two sections. The first part is directly referring to Tai Solarin. The background events that led to this was that Solarin was accused of publishing "false" rumours and lies about President Babangida, saying he (Babangida) had millions of dollars stashed abroad while his fellow Nigerians were suffering. Solarin was then arrested by the SSS who "dragged" him to face Nigerian TV viewers where he was humiliated because he could not prove his case. In the first part of the article, Awoyinfa reminds Solarin that had Babangida been rich, the French would not have treated him free of charge for his bad leg. Clearly, Awoyinfa argues, there is nothing, absolutely nothing, to prove the President is a millionaire. The writer has no sympathy for Solarin, the asthmatic old man who gasped for breath as he was bombarded with questions.

The second part of the article is not directed at Solarin. Rather, the writer talks directly to his audience. He accused the "invisible voice," of producing a stage-managed affair. He then explains that Solarin should have checked first before publishing "rumours". In the same paragraph, he gives credit to

Solarin as the most consistent critic in our society. He goes on to mention names of other social critics.7.

3.3.2 Writer's Intention

This only covers the part that has a satiric intention. The writer's intention is completely different from the conceptual interpretation. His intention here is to ridicule the government via the faceless SSS who ruthlessly quizzed Tai Solarin in full public glare on the TV, his asthma and age, not withstanding.

So, he does this by first congratulating and encouraging Tai Solarin: "May your road be rough... May they continue to arrest, detain and harass you for the rest of your life". He "condemns" Solarin for publishing " Sheer falsehood". The point is that he does not make any attempt to prove that what Solarin published is classified as "rumours". How do we know it is not the truth? No proof.He goes on to say that "other generals may be millionaire farmers and business magnates, but not our President." Again, he does not prove this.

He goes further to describe the way Solarin was "bombarded" with questions. This, according to him, is nothing but propaganda. He argues that this television treatment was mild - they should have given him one of the worse treatments they have already given to other critics - some have not lived to tell the tale. Wilmot is no longer around and Gani Fawehinmi almost died in Gashua.

The Biblical allusion here further highlights the writer's intention. This will be discussed in 3.3.4. In short, the writ-

er's intention is to glorify Tai Solarin.

3.4. Linguistic Level of Analysis

3.4.1: The Transitivity Choices

Here, the researcher will identify the processes, participants, circumstances and roles involved in the text. It will then discuss such features as the use of certain words picked from the article: syntactic economy, reference (both anaphoric and cataphoric), the mood (declarative, interrogative and imperative), cohesion, causal relations, connectives, etc.

Table 3.1: Transitivity Choices Identified in the Sample Text

Process	Participants	Circumstance	Roles
dragged you to face arrest detain harass publish bombard	invisible spirit they (SSS) My.I(Awoyinfa) Tai Solarin you, your Nigerians (we) his people Our President younger boxer (he)	place of publication: not mentioned. Time: also not mentioned. Place of harassment: Television reason: propaganda coup Time: the other day.	Tai: circulated rumour. Invisible spirit (SSS) (interrogator) bombarded you with more questions, dragged you on TV I (Awoyinfa) (commentator)

Process

The event/process discussed in this article centres on the humiliation of Tai Solarin on the Television. The writer described this process as well as what led to it. The lexical items that point to the fact that a process is involved, include

Process

The event/process discussed in this article centres on the humiliation of Tai Solarin on the Television. The writer described this process as well as what led to it. The lexical items that point to the fact that a process is involved, include "dragged", "to face", "arrest", "detain" "harass", "bombard", etc. Usually, processes are described by verbs of motion or transitive verbs.8 It is, therefore, not surprising that the lexical items identified under the column tagged "process", are verbs.

Participants

The participants identified here are "you" (Tai Solarin), Tai Solarin"; "My", "I": (Awoyinfa); "they", invisible spirit" "younger boxer" (the SSS); and "our president". To know the referent of I, You, they, etc one needs to know who has uttered the word, "I" and to whom he is speaking. In pragmatics, the participant is classified under the category of "person" when talking about "deixis" or "deictic expressions".

So, in the process of Solarin's humiliation, they (the SSS), Awoyinfa and Solarin were active participants, while "our President" is a passive participant because he did not play a role. He was only the subject of Solarin's rumours. Thus, in this case, Awoyinfa uttered the token "I" and he was speaking first to Solarin ("you") and later to his readers "us". The "TV", although an object, is also a passive participant because it was used in the process of Solarin's humiliation.

Circumstance:

The circumstance in which a process takes place is usually identified by adverbials of time, place and manner. Further, the circumstance is also identified by time deitic words which usually refer forward or backward in a text. For instance, words like "the other day" which refers backwards. The time Solarin was harassed was identified as "the other day"; the reason, according to the writer on one hand, was because he published rumours; on the other hand, a propaganda coup; the place of harassment was on the television; while the manner of harassment was by bombarding him with more questions than he could answer.

Roles

In the process reported here, Solarin played the role of publishing and circulating rumours, "they" played the active role of arresting, detaining and harassing Solarin, and the " invisible spirit" played the active role of the interrogator by dragging him on TV and bombarding him with questions. "Our President" played the passive role of being the subject of Solarin's rumours, while Awoyinfa "I", played the active role of commentator.

3.4.2: Levels of Language Use

The first part of the article (the sentences have been numbered for easy referencing), i.e. the text selected for analysis, presents a brisk sequence of events described by short, simple sentences. The writer is clearly addressing Solarin (the first word: "You"). Here, he employs the use of cataphoric reference

in the sense that he does not tell us who he is addressing until he comes to the end of the sentence.9

Thus, on the semantic level, there is a semantic relation in the unit. This is identified as cohesion. Cohesion refers to the range of possibilities that exist for linking something with what has gone before, through relations in meaning. Thus, cohesion is regarded as a necessity in the creation of a text in any linguistic system. The text, it has been observed, possesses lexical cohesion. Halliday and Hasan (1976) are of the view that lexical cohesion involves a selection of a lexical item that is somehow related to one that has occurred earlier. For instance, the first two sentences exhibit a relationship in meaning. Sentence 1 states that Solarin does not need Awoyinfa's prayers. While sentence 2 tells us the reason why this is so. Thus, a cohesive chain is established between the first two sentences. The conjunction "because" in sentence 2 is the reversed form of a causal relation. Ordinarily, the cause is identified before the effect. Here, however, it has been reversed, making it possible for the presupposing sentence (i.e. the second sentence) to express the cause rather than the effect. This means that Awoyinfa chose to tell us why Solarin does not need his prayers later, instead of earlier. The cause, here is that Solarin does not believe in God, while the effect is that he does not need prayers. Also, "arrest" "and detain" are linked with harassment with the use of the connective "and".

The presence of reiterated cohesion has also been observed, especially in the use of the modal verb "May". The use of modality in discourse is to qualify the assertive power of utterances.

The word "May" was repeated three times, and "continue" was used twice, while "They" was used five times. The word "Nothing " was used twice, particularly for emphasis.

On the syntactic level, the writer indulges in syntactical economy when he simply states: "May your road be rough. May it be tough". The mood of the article is clearly declarative (i.e. the writer was making statements). Although there are interrogative sentences in the first part of the text, they are regarded as rhetorical questions, since the writer does not expect answers. Clearly, he knows the answers to these questions. The "grammatical" person used here does not refer to gender (i.e. masculine or feminine). He speaks in the second person: "You don't need my prayers, Tai Solarin..."

On the phonological level, there is vowel harmony in "rough" and "tough"; the repeated use of "may" and also the repeated use of: "May they continue"... "May you continue..." and the repetition of "nothing". The second part of the text will be discussed under the extra-linguistic level of interpretation.

3.5. Extra-Linguistic Level of Interpretation:

Here, the analysis is done, based on the satiric implications of the text. The researcher will examine the topicality of the event reported here, the degree of shared experiences between the writer and his readers, the satiric tools or stylistic devices used in this article, and finally, come to a conclusion as to whether the article satisfies all the criteria a text should have before it is considered to be a satire.

3.5.1: Topicality,Level of Shared Experiences and Satiric Tools

That Solarin published rumours is considered an important event. The reasons are that, in the first instance, people do not expect such a well-known social critic as Solarin to be involved in rumour-mongering. Awoyinfa himself referred to Solarin in the article as "an opinion leader whose integrity and credibility cannot be questioned". As such, it was to say the least, shocking that the same Solarin could descend so low as to believe in hear-say. Secondly, the false publication was alleged to have led to the May 1990 nationwide demonstrations.10

The experiential aspect of this event is that both the writer and his audience know who Solarin is and what he stands for in the society. Not only that, the writer and his readers (it is assumed), watched the harassment of Solarin on the TV. Furtherstill, all Nigerians knew and were affected by the riots that followed Solarin's publication.

When Awoyinfa wrote this article, he knew he shared the same experience with his readers. However, one believes he overestimated his readers' depth of experiences by assuming that the average reader would know that Solarin would not see anything wrong when told: "May your road be rough". Many Nigerians had never heard of, nor read Solarin's **Thinking with You.**11

This is where the problem of obscurity comes in. The title of the article was taken from Solarin's book which many newspaper readers were not aware of. Rather than throw more light on the title of the article, the writer threw verbal punches at "the old

man". This probably misdirected many of those who ended misinterpreting the satiric implication of that article. For instance, it is clear that he intended to achieve a dramatic effect by the short, powerful sentences he used. An explanation of the title could have considerably reduced this effect and a subtle cue would have helped to demystify the "curse" rained on Solarin. It would have been clear, from the cue, that he bore his target no ill-feelings and that he was only using the satirical style.

Perhaps, further explanation of "obscurity" is necessary here. Obscurity refers to the state of something not easily understood, unknown, hidden, inconspicuous and less plain.12 For the purpose of this study, it has been further sub-classified into linguistic and extra-linguistic domains. This makes it possible for one to distinguish between linguistic obscurity (i.e. syntactic, structural, lexical, etc) and an ideational obscurity occasioned by an experiential mismatch between the writer and his audience.

Linguistic obscurity borders on the wrong use of language, inappropriate words, wrong syntactic presentation and wrong structural organisation that leads to intra-textual misconceptions. This, inevitably, gives the reader the wrong ideas.

Extra-linguistic obscurity refers to extra-textual factors such as the event being discussed, shared experiences and the satiric tools employed by the writer, such as contempt, irony, triviality, ridicule, exaggeration,etc. Many readers did not know that Solarin would not feel offended by the title "May your road

be rough". The satirical style used here appears to be arbitrary. This is because the first part of the article is clearly satirical i.e. from sentence 1 - 21. The tone is pungent and the language is confrontational. However, at a stage, the article loses its pungency and even its satirical style. Not only this, there is a sudden change in the form of address. Instead of addressing Solarin directly the way he started the article, he now addresses his readers and Solarin becomes the third person (the third person need not be present in a speech event, except the speaker wants to be rude). These changes and the transition from the second person "you", to the third person "we", makes it necessary not to regard the style here as satirical. Since qualities of a good satirical piece have been identified earlier, and the necessary satirical tools have also been mentioned, it will be observed that there are no subtle hints, irony, ridicule, exaggeration,etc in this part of the ~~text~~ .The style used here is plain and straightforward.

Furthermore, the social speech role in the ~~text~~ is far from being acceptable. Hudson (1980) argues that speech can reflect the social relationship between speaker and addressee. In other words, the culturally- determined context of a speech situation in this case,is considered to be inappropriate. This is because in our society, respect is shown to elders in speech situations through the use of honorifics, name avoidance, allowing the elder to speak first, etc.

This is an echo of the Sapir-Whorfian hypothesis that "our native language determines our thoughts and the way we see and interpret things in the world".13

Awoyinfa's article, as interpreted in our society, lacks appropriateness i.e a linguistic variety of form which is considered to be suitable or possible in a given situation. For instance, Solarin is older than Awoyinfa and he is more famous. Hence, two readers could say that Awoyinfa was "too rude" to Solarin and that he (Awoyinfa) should learn to have "respect for elders". No doubt, Awoyinfa set out to achieve a dramatic effect by using short sentences, reversal of causal relation, vowel harmony, repetition, reiterated cohesion and emphasis. This, he has truly achieved. But this is not the essence of a satirical piece. The channel of communication between the writer and his readers i.e. the language, was found not to be higher than the readability level of Nigerian newspapers. Perhaps the only difficult word, "radiculopathy", was dismissed by "I am not sure of the spelling". The satirical tools used here are, first of all, irony. Telling Solarin "May your road be rough", is like telling him "more grease to your elbow". The paradox here is that by "cursing"Solarin, Awoyinfa is also wishing him well. He then exaggerated the way Solarin was brought to face TV viewers (dragged) against his wish. He goes on to pour scorn and ridicule on Solarin by using uncompromisingly clear language to describe the man's sins: first, Solarin had the "impudence" to publish "rumour" (hearsay), "blatant lies" (outrageous lies) and "sheer falsehood" (downright, purely lies). He then trivialises Babangida's economic status by saying that he was so poor he could not even afford to pay for treatment on his leg, and that the French ended up treating him "free of charge"; and that even

if other Generals are millionaires, "our President" is not one of them. What evidence does he have to justify this? He does not tell us how he came to this conclusion, but clearly tells us that all our retired Generals are millionaires.

He then makes an allusion to the Bible by saying Solarin should have been nailed to the cross with this inscription: "All hail the King of Rumours".14 Jesus Christ, who was nailed to the cross, and who Awoyinfa is referring to here, was falsely accused and subsequently, wrongly crucified. We are, therefore, not surprised when furious readers asked that Awoyinfa be crucified instead of Solarin. By making this allusion, he is indirectly expressing his disgust (for the government) and his delight with what Solarin has done. In other words, if Solarin was "lucky" enough to be crucified, he would have died a hero's death.

In the second part of the text, he clearly makes abusive jibes at the government who subjected the "poor asthmatic old man" to mental torture. He then turns round to state clearly that he is not defending Solarin. If he is not, then, what is he doing? He is definitely not abusing him.

3.6: Discussion

So, on the whole, has the sample text succeeded as a satirical piece?

On the linguistic level, yes. This is because the use of language on the syntactic, semantic and phonological levels passed the test of the conceptual, plain sense meaning. Also, the use of the transitivity choices revealed that in any process, there must be participants (either active or passive), who will play different roles in different circumstances.

On the extra-linguistic (satiric) level, the article talk about a topical event. The level of shared experiences between the writer and his readers is problematic because the writer's assumption of shared world/topical experiences with his readers is exaggerated, as earlier pointed out, leading to obscurity. The stylistic devices/satirical tools used have been found to be useful. The satirical style chosen was, however, found to be arbitrary. The writer,because he was misinterpreted, is a victim of his own arbitrary choice of style which was based on personal opinion or chance, rather than on reason. In short, it was unplanned.

Also, because Nigerians are non-native speakers of English, they tend to see and interpret English first in their first languages, before transferring this to English. As a result of this, the form of address in the sample text lacks appropriateness. In the light of the findings in this article, the researcher has come to the conclusion that:

1) The conceptual interpretation level was simple and straightforward.
2) The writer's intention was misunderstood.
3) The linguistic level, as far as the transitivity choices are concerned, was well presented. Also, the use of language was found to be appropriate to the readability level of the Nigerian newspaper.
4) The extra-linguistic i.e. the experiential and extra-textual level was found to have the following:
   a. The choice of the satirical style was arbitrary

rather than carefully planned.

b. The choice of person (2nd to 3rd) was found to be inconsistent.

c. There was a mismatch between the writer's and the readers' level of shared experiences which resulted in obscurity.

d. The fact that Nigerians are non-native speakers of English interfered with their interpretation of the article.

In conclusion, the article can be said to have succeeded to some extent, because the short-comings listed above cannot be overlooked.

This chapter has presented an outline of the framework to be used in the analysis, and has discussed how far this framework will be adapted. It has further examined the proposed eclectic framework of analysis on the conceptual, linguistic and extra-linguistic levels.

The chapter has also examined Awoyinfa's "May your road be rough", using it in the application of the proposed framework of analysis. From the findings in this chapter, we are thus, prepared for the analysis proper in chapter four.

Notes to Chapter 3.

1. Transitivity choices are identified with Halliday. Berry, on her own part, takes the pain of explaining, in details, the choices involved in the transitivity system. Thus, clearly, the ideas used by Burton are borrowed chiefly from first, Halliday and then Berry. Hence, the importance of the ideas of these two.Berry, however, has a more detailed description of what is contained in Halliday's works.

2. By "types", Halliday means clause types so classified on the the basis of their similarity in the sense that each clause type represents a particular element or elements in structure. It is this classification "types", that Berry refers to as "choices". The similarity could be phonological, or graphological or as she puts it, "syntagmatic axis" or "paradigmatic axis" Berry (1975: 51 - 61).

3. Systems are lists of choices which are available in the grammar of a language. For instance, the system of number contains the choice of either singular or plural. So also, the system of gender takes the choice of masculine, feminine or neuter (Berry, op.cit.).

4. Berry (op.cit.) argues that since inanimate participants do not have free wills, then, the question of their intentional participation does not arise.

5. Burton (1982), at the end of her analysis, gave suggestions on follow-up activities. These activities are not discussed here because they are not considered to be necessary for this study.

6. Austin (1962), is generally regarded as the proponent of Speech Acts. A speech act is an utterance of a functional unit in communication, which has two kinds of meaning:

   1) The propositional or locutionary meaning, which is the basic literal meaning conveyed by the words of the utterance; and

   2) The illocutionary meaning or force, which is the meaning and effect the text has on the reader.

7. According to Lyons(1977),verbs of motion are verbs denoting a process in the course of which an entity changes its physical location from where it was at a point in time, to a different location at a different time E.g."dragged" implies moving someone or something from one point to another.

8. Lyons (op.cit). has a detailed discussion on "Deixis".

9. Halliday & Hasan (1976) see cohesion as anaphoric as well as cataphoric relations. Anaphora refers to a presupposing item referring to something that has gone before it. That is, it refers back to an item previously mentioned. E.g. "Which wine would you like, the red or the white?" Red or white refers to wine. While cataphora refers forward to an item that would be mentioned later. E.g. You don't need my prayers, Tai Solarin. As such, anaphora is the opposite of cataphora. For the discussion on Cohesion, the ideas are mainly those put forward by these two authors.

10. In May, 1990, students of higher institutions of learning, market women, primary school children, etc went on the rampage destroying government property and freeing prisoners. It was alleged that Tai Solarin published and circulated rumours to the effect that President Babangida had millions of dollars stashed away in a Switzerland bank. This was what led to the nation-wide demonstration.

11. Relevant aspects can be found in **Practical English** Book 5.

12. **Chambers Twentieth Century Dictionary**.

13. Whorf, in Carroll (1964). **Language & Thought**.

14. In the RSV Bible (Matthew 27:29) it is written "And kneeling before him they mocked him saying, "Hail, King of the Jews."

CHAPTER 4

DATA ANALYSIS

4.0 Introduction

This chapter contains the analysis of one of Olatunji Dare's satirical articles. The chapter analyzes this article on three levels: the conceptual interpretation and writer's intention level; and the linguistic and extra-linguistic levels.

The conceptual interpretation gives the surface (literal) level meaning of the text. The writer's intention, i.e. the underlying semantic interpretations, are also examined. The sentences in the text are numbered for easy referencing.

The linguistic level first identifies the transitivity processes involved, and then discusses the syntactic, semantic and phonological aspect of the use of language employed here.

The extra-linguistic level examines all the extra-textual factors that contributes to the effectiveness of a satirical piece, such as the topicality of the event discussed, the level of shared experiences between the writer and his readers, etc.

The chapter concludes by discussing how far the article succeeds as a satirical piece and how the writer has made use of language to achieve his purpose.

4.1 Text: This Leaping Year

1. One of the delights of being a commentator in Nigeria is that there is never a shortage of things worth commenting upon, from the significant and sublime to the sensational and spurious.

2. Take the first quarter of this year for instance.

3. A budget that some specially hand-picked analysts described as "momentous", "revolutionary", and as a harbinger of "efficiency" inaugurated the year on a note of optimism.

4. It proffered enhanced fringe benefits which, together with an elongated salary structure, were supposed to increase the disposable income of the worker and, as a consequence, reflate the economy.

5. No sooner was this heart-warming message delivered than some state governments announced that they could not or would not implement it.

6. Where it was implemented, it brought grief, not joy, to many who were overpaid, only to be surcharged later.

7. Meanwhile, those who have been paid, those who have not been paid and those who will never be paid the elongated salaries have since the Budget been paying elongated prices for just about everything without getting elongated value for their money.

8. And many of them are grumbling that the whole thing has brought them only elongated misery.1

4.2 Analysis

4.2.1 Conceptual Interpretation

The conceptual or plain sense level meaning of the text selected for analysis centres on the implementation of the 1988 Budget.

First, Dare enjoys playing the role of a commentator because he has a lot of things to talk about, especially in the first quarter of 1988.

He then picks on the "revolutionary" budget that was expected to make the Nigerian worker go home smiling on pay day. The fringe benefits attached to this budget in addition to the elongated salary structure, however, did not do the trick. Instead of making life more bearable for the worker, things became more difficult - "it brought grief, not joy".

Some were not paid, some were paid but were later surcharged, and some lived on the hope (promise) of being paid later.

The worker then realised that all along, he had been paying elongated prices for everything, without getting, in return, elongated value and which has now resulted in elongated misery. In short, the budget was not what they expected it to be.

4.2.2 Writer's Intention

The writer's purpose of writing this text is to point out and ridicule societal folly in order that this folly will not be repeated. In short, the purpose is corrective.

Dare's intention here is the opposite of what is found at the conceptual level of interpretation.

Firstly, he finds it delightful to be a commentator because he can comment on things ranging from those that are noble to those that are derogatory in the society.

He then hits on the specially hand-picked analysts who made a bad job of the budget. The people had lofty ideas about this "momentous" budget until they were brought (back) down to earth by the Nigerian worker. He also criticizes the government's inability to implement its programmes nation-wide. Why should some states kick against the Federal Government's directives? The idea is that the Federal Government's programmes are largely unplanned. He then ridicules these analysts and the disposable income of the Nigerian worker. He sneers at the government's attempt to reflate the economy, pointing out that instead of doing this, it has further compounded the problem.

In this text, the writer is only repeating what he had said earlier, on SFEM:2

> There is indeed plenty of cause for alarm and apprehension. Infant formula has been priced beyond the reach of parents. Beef, chicken and fish have become the preserve of the affluent. Detergents and toiletries have become luxuries as if personal hygiene can be divorced from environmental sanitation ...
> When it does take off, it will bring a lot of pain and suffering and endless tears to adults and children alike, to the employed and unemployed, to the marginal producers and practically all consumers...

The content of this article is re̲echoed in "This Leaping Year". The writer did not mince words here and he also used the space (of 1,000 words) allocated to him, to talk wholly on SFEM. Thus, some parts are reproduced here since the ideas in the chosen text here as well as this article are basically the same.

> ... Landlords have begun charging SFEM rents. And in at least one state - Ondo - schools have introduced SFEM fees. Doctors, hospitals, and pharmacists are already operating on the Second-tier. Even minor infractions of contrived traffic regulations can now only be atoned for by offering SFEM gratifications to you-know-who. Tax officials are already demanding SFEM wages. Housewives are insisting on SFEM house-keeping allowances, and children will settle for nothing less than SFEM pocket money ...

4.3: Linguistic Level of Analysis

4.3.1: The Transitivity Choices

Process

The event/process involved here is firstly that of commenting on different issues. The commentator takes delight in com-

Table 4.1: Transitivity Choices Identified in the Text

Process	Participant	Circumstance	Role
Commenting (v) Increase (v) Implement (v) Harbinger (v) Proferred (v)	(Dare, (commentator) Passive Some specially hand-picked analysts (active) The worker (active) Some state governments (active) Federal Government (implied) Budget, together with an Elongated salary structure (active)	1st quarter of this year (Time) Nigeria (place) Fringe benefits ((manner) Deflated economy (implied) No sooner (time deixis) Could not or would not (manner) Where it was implemented (manner) Since the budget (time)	Dare (commentator) Passive Budget - through the Federal Government Specially hand-picked analysts described as ... Some state governments could not or would not (refusal?) Budget - elongated prices - elongated misery - elongated salaries - elongated value

menting on events he has observed in Nigeria. Then come the process of implementing the "revolutionary" budget that was supposed to be a harbinger of good things for the Nigerian worker, especially when this "revolutionary" budget was supposed to increase the disposable income of the worker, thus making it possible to reflate the economy. The lexical items which indicate the processes involved here, include "implement", "harbinger", "proffered" "increase", "inflate", etc. All the events involved in the main process here, are identified in Table 4.1.

Participants

The participants involved in these processes are "commentator" i.e. Dare, "some specially hand-picked analysts", "the worker", "some state governments", "the budget, together with an elongated salary structure". The participation of the Federal Government here is implied and not stated (see Table 4.1).

As such, in the process of implementing the "revolutionary" budget, all the other identified participants played active roles except the Federal Government who selected the "specially hand-picked analysts". Dare's role as commentator is also passive. He only tells us the workers' reaction to this event. Not the way he feels.

Circumstance Dare comments on "the first quarter of this year" i.e. 1988. The place where the process/event took place is Nigeria. The manner in which the economy would have been reflated would have been through the fringe benefits included in the budget package and an elongated salary structure. In this case,

it is implied that the economy is already deflated (All these are indicated in Table 4.1).

"No sooner" identifies the time when some state governments declared (in a manner that is contrary to the optimism with which the "revolutionary" budget was received), that they could not or would not implement this "momentous" budget.

The circumstances surrounding those that benefited was not good enough either. "Where it was implemented", the writer noted that "it brought grief and not joy".Then, he further observed that "since the Budget", people have been paying "elongated prices for just about everything".

Roles

Dare played the role of commenting on the issue of the budget. The Federal Government played the passive role of picking special people to work out a budget that would end up reflating the Nigerian economy. The "specially hand-picked analysts" played the role of describing the budget as "momentous" and "revolutionary" (see Table 4.1).

Some state governments played the role of stumbling blocks in this process. The budget's role here is that it has resulted in people paying elongated prices for every thing without getting elongated value in return.

4.3.2: Levels of Language Use

On the semantic level, there is cohesion in this text. The first paragraph identifies the commentator who observes that there is

never a shortage of things worth commenting upon. He also identifies the time when the process took place. He then goes on to comment on the budget and the way it was or was not implemented.

Sentences 2 and 3, although not in the same paragraph, show the establishment of a cohesive chain - sentence 2 identifies the time (the first quarter of the year), while sentence 3 identifies the event/process involved (implementation of the budget). A look at Table 4.2 will confirm that a cohesive chain runs through the 8 sentences.

The satirist shows his justification for the use of scare quotes - all the words in this position portray negative meanings. The satirist's tone of sarcasm is unmistakable. In this process, dislocation of meaning has taken place on a large scale. In short, Dare uses the three rhetorical strategies identified with him.3 He exposes the hollowness of the "elongated salary", subtly points out the inherent contradictions in this "momentous" and "revolutionary" budget and finally renders the whole idea absurd. This he does by stating that "where it was implemented, it brought grief, and not joy" (sentence 6).

Table 4.3 presents the pattern of cohesive ties that are identified in the text. The total number of cohesive ties in the 8 sentences are 27 and are distributed as follows: Sentence 1 has 3: ("One","the delights", "the significant"). Sentence 2 has only 1 ("this year"), while sentence 3 has 4 ("momentous", "revolutionary" and "a harbinger" all referring to the budget; while "the year" refers to 1988). There is only one cohesive tie in sentence 4 ("It", referring to the budget). Sentence 5 has four ties with ("this" and "It" referring to the "elongated sal-

Table 4.2: The Three Levels of Language Use Identified in the Text

L A N G U A G E LEVELS		
Syntactic	Semantic	Phonological
- Mood: declarative - Person: Third person - Clausal reversal ... and as a consequence, ... - Scare-quotes: "momentous", "revolutionary", "efficiency". - longer sentences - colloquial use of language - Implication: "reflate" implies a deflated economy - tone: Clearly sarcastic - collocation: no sooner than	- The causal relation is implied: the economy needs to be reflated. - Emphasis: Only elongated misery -repetition - (same as in phonological level) - dual meaning - disposable income - dislocation of meaning - "efficiency" became inefficiency; heart-warming message later brought grief; "revolutionary" became retrogressive "momentous" became unimportant "optimism" became pessimism "elongated salary" became "elongated misery" - A cohesive chain runs throughout the text. e.g. by the use of Reference and collocation. By the use of the, they, those, It, their, one, a, some, etc. Anaphoric and cataphoric references were made in the text (See Table 4.3).	- Consonance harmony: sensational spurious, significant and sublime. - partial repetition: could could not would not - Those who have been paid - Those who have not been paid - Those who will never be paid - elongated salary - elongated value - elongated prices - elongated misery

Table 4.3: Pattern of Cohesive Ties Identified in the Text

Sentence No	No of Ties	Cohesive Item	Type of Cohesive Reference		Presupposed item
			Anaphoric	Cataphoric	
1	3	one the delights from the significant		✓ ✓ ✓	the delights the delights things worth commenting upon
2	1	this year	✓		This leaping year
3	4	momentous revolutionary harbinger of efficiency the year	✓ ✓ ✓ ✓		A budget A budget A budget the first quarter of this year
4	1	It	✓		The budget
5	4	this some state governments they It	✓ ✓ ✓		the budget, elongated salary they some state governments the budget, elongated salary
6	3	It, It many	✓ ✓		the budget the workers
7	8	those who have been paid those who have not been paid those who will never be paid elongated salaries the budget their elongated prices elongated value	✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓		the workers the workers the workers elongated salary/fringe benefits the budget the workers elongated elongated
8	3	many of them the whole thing elongated misery	✓ ✓ ✓		the workers elongated salary/fringe benefits elongated

ary" and "they" referring to some state governments).

In sentence 6, only three ties are identified ("It" still refers back to the elongated salary and is repeated; and "many" refers to the workers).

Eight ties are identified in sentence 7 ("those who have been paid", "those who have not been paid" and "those who will never be paid" and their" all refer to the workers; while "elongated salaries", "elongated prices", "elongated value" and "the budget" all refer to the budget and the condition brought about by the implementation or non-implementation of the budget).

Sentence 8 has 3 ties ("many of them" refers to the workers, while "the whole thing" and "elongated misery" refers to the unproductive efforts made by "some specially hand-picked analysts", to reflate the economy).

The types of references made are also identified in Table 4.3. The references are either anaphoric or cataphoric. The analysis also includes the presupposed item that is being referred to. For instance, this cohesive item,"one"refers to the presupposed item "the delights"of Dare's work as a Commentator.

The causal relation is implied rather than stated here. The problem is that the economy needs to be reflated. So, the Federal Government took the steps mentioned in the text.

The use of repetition and emphasis have also been observed in "those who have been paid, those who have not been paid and those who will never be paid". Also, the repeated use of "elongated" (five times) is to ridicule the meaning - (to make a material thing longer).

Then, the word "disposable income", is used here in two senses: first, it means the take-home pay of the worker, then it also means that it is intended for use once,and then is meant to be thrown away (after all, it is not much). The semantic interpretation of this text, therefore, is that there has been too much noise all about nothing. The budget turned out to be a harbinger of "inefficiency" rather than "efficiency". This is an example of dislocation of meaning.

These observations do not imply that the writer's use of language at the semantic level is without its faults.

To enable the average reader to understand fully what the writer means in sentence 1, the average reader has to look up the meanings of "significant and sublime" as well as "sensational and spurious". Without a dictionary, one is left guessing as to the meanings of these words.

Also, the unwary reader will give the words "disposable income", only one interpretation, thus missing the literary fun and satirical implication that is lodged in the second meaning (i.e. the reader will see it either as the take-home pay or as an easily disposable income). This is considered to be inadequate since there are no intra-textual cues that point to the second interpretation of these words.

The use of repetition and emphasis observed can be very boring and irritating especially if the reader is not in the mood to appreciate such things. However, it is not too irritating in this text because the writer did not over-do it.

The brevity of the text has also contributed to a loss of clarity and lucidity -- one of the dangers of being too brief.

On the syntactic level, the mood of the article is clearly declarative. The writer does not appear to be directly involved, hence he uses the third person in referring to the commentator, the budget, the government and the worker (See Table 4.2). There is no reference to individual or even corporate bodies. The writer only mentions the "specially hand-picked analysts", and "some state governments". "No sooner" and "than"are collocates of one another. Also, there is no reference to gender at all. The use of anaphoric and cataphoric reference was then observed throughout the text.

One is tempted to ask here - is Dare not a Nigerian worker? Why does he appear so detached from the problem? This is probably because he sees himself as a commentator who observes but does not take sides.

His sentences are longer than those written by Awoyinfa. This reduces the dramatic effect the text would have had.His use of language at this level has helped to bring out the satirical implications of this text. For instance, the word "elongated" although has helped in giving the reader an impression of prolonged economic mishap, is found to be colloquial. This is because if Dare were addressing aristocracy, it is termed to be an aberration if one observes the colloquial use of language. There should be a difference between the language of "kings" and the language of "commoners".

This does not mean that the use of such words is wrong. It is pointed out here to show that readership cuts across social class in our society - from the lowest to the highest. However,

in Journalism, such use of language is acceptable whereas, it would not be acceptable in linguistic texts. The use of scare quotes and clausal reversal heightens the satirical effects. For instance, "momentous", "revolutionary", "efficiency"; and for clausal reversal,"... and as a consequence reflate the economy".

On the phonological level, there is consonance harmony in "Significant and Sublime", and "Sensational and Spurious". Also "could not or would not". The repeated use of "elongated" as well as "those who have been paid, those who have not been paid and those who will never be paid", adds emphasis to what the writer is saying (see Table 4.2).

As mentioned earlier, repetition can turn out to be boring and irritating. The repetitions used here, however, help in adding emphasis to what the writer is trying to say. It also implies here, that the writer is trying to create a dramatic effect by the use of repetition. Repetition also heightens the satirical fun embedded in the text. It can thus, be said to be acceptable in this sense.

In a similar style, the writer in an earlier article titled "The Phoney SFEM War" (op. cit.), kept repeating words. For instance, SFEM was mentioned twenty-one times, and he kept on saying things like:SFEM rents... SFEM fees...SFEM inducements...SFEM gratifications...SFEM wages, etc.

These repetitions add emphasis to the writer's fear that there is a war "levied against millions of wage-earning and unemployed Nigerians by buccaneer profiteers who are already charging SFEM prices..."4.

4.4 Extra-Linguistic Level of Interpretation

4.4.1: Topicality,Level of Shared Experiences and Satiric Tools

The announcement of the budget is always awaited with what borders on trepidation, especially since the idea of economic belt-tightening has come to stay. For some Nigerians, it spells boom, while for the worker, it invariably spells doom.5 Thus, the budget matter is topical.

Also, the result of the elongated salary structure did not assist in reflating the economy. It brought in its wake, the payment of elongated prices for just about everything - even education that was supposed to be free.

The experiential aspect of the process that has taken place here is that this increase in the disposable income of the worker was public knowledge at that time. Also, the increase each cadre of worker was to receive, was published in the newspapers.

There is no gainsaying the fact that those who were paid and those who were not paid have stories of woes to tell. The reason is not far-fetched. As soon as traders knew what was going to happen, there was a sharp increase in the price of goods, ranging from foodstuff to toiletries and electronics. The explanation given was that since they were on nobody's pay-roll, that was their own way of getting their "elongated" salaries. Landlords, cobblers, panel-beaters, etc were not left out of this scramble. The result was that prices went up and have remained there. This is known to all Nigerians, especially since there are no special markets for the rich and the poor. Hence, workers can grumble

that the "momentous" and "revolutionary" budget has only brought them "elongated misery" which does not appear as if it would abate in the nearest future.

The tone of the article is clearly Horatian (Horace genially attacks foibles and follies).This is because he does not condemn the government - not even the state governments who "could not or would not" implement the Federal Government's directives. Rather, he points out the counter-productive effects of the "elongated" salary structure and sneers at the "specially hand-picked analysts" who made a poor job of"the whole thing".

The tone appears to be mild and conciliatory and at the same time, seeks for compassion for the Nigerian worker, while he uses scare quotes to give intra-textual cues. By these subtle hints the reader is thus prepared for the failure of this "momentous" and "revolutionary" budget (see Table 4.2).

The writer is consistent in the use of his form of address (i.e. in the third person).The irony here is that "efficiency," "momentous" and "revolutionary" are used with several degrees their opposite in meaning, in the writer's mind. He does not refer to the words in their purely denotative meanings. Hence, the use of scare quotes here, to give the opposite impression.

Also, the use of "disposable income" is ironical. Both meanings of disposable income are regarded as appropriate here as far as the Nigerian worker is concerned.

Not only that, the economy that was supposed to be reflated was further deflated. This budget was supposed to bring joy to the Nigerian worker. Instead, it brought grief. The government

was trying (or supposed) to alleviate the problems of the worker. Paradoxically, it has further compounded these problems. In the end, the worker gets elongated misery for every thing.This implies that the people are always the ones to suffer for any of the Government's unsuccessful plans or policies.

Dare is thus seen as a mediator between the government and the worker. He exaggerates the government's attitude to the budget by their choice of "specially hand-picked analysts". He ridicules the work of these analysts by stating what has happened to the "momentous" and "revolutionary" budget plans. The budget turned out not possessing any of these qualities.

The language is regarded as appropriate to the readability level of Nigerian newspapers - Not too difficult and not too simple.

4.5 Discussion

In the light of the findings based on the analysis of Dare's article selected as the main corpus in this study, the researcher has observed that:

1. The conceptual interpretation as well as the writer's intention were simple and straightforward.
2. The linguistic level, with reference to the transitivity choices, was acceptable.
3. The extra-linguistic level was also found to be well presented,as the writer did not over-rate his readers' experiences.
4. The length of the text was found to be very short. This is probably not unconnected with the fact that the writer is

required to produce about 1,000 words in each article.6 Since he sees himself as a commentator, he is thus, required to put almost all he has to say for one week, in 1,000 words. Hence, the syntactic economy he used to convey more than his words can, to his readers. This, actually, is more common in newspaper, magazine and journal articles. The text is regarded as being too brief to be easily understood.

5. The question of obscurity may not arise in this text. This is because only one expression (disposable income)was cited as capable of being misinterpreted. Otherwise, one would have said that the text does not contain intra-textual obscurity.

As far as extra-textual obscurity is concerned, the question does not arise here, as found in Awoyinfa's case, since the event reported was found to be topical and the level of shared world experiences between the writer and his audience was not over-stretched. This actually applies to all the events reported in the article.

Nevertheless, one of the handicaps of writing satire in Nigeria is that this device is being recently polished with regard to the print media. There is no gainsaying the fact that the level of usage of English in Nigeria will affect what is written and the way it is interpreted, since English is a second language for us.

Therefore, as far as this relatively under- utilized device is concerned, the satirist/commentator has to be careful in his choice of words. Of course, the writer does not think of syntax,

vowel harmony, etc when he sits down to write. It is the duty of the stylistician to examine these. What is important for the writer to pay attention to is that whatever style he chooses shoul achieve its purpose. For instance, satiric implication should b found in a satiric piece.

In spite of the six observations made, the researcher observes that the article from which this text was selected, was found to be too brief on each of the subjects it treated. The writer comments on six different things (events) in an article of about 1,000 words. Since all the event reported are regarded as topicalities, more attention should have been given to each event.

Some words, although rhyming in sound, cannot be readily explained/understood without the aid of a dictionary. The researcher observes the colloquial use of language as well as the dramatic effects created by the use of certain lexical items. Dislocation of meaning is also observed in this text.

In conclusion, therefore, the text succeeds to a large extent, on the conceptual interpretation/writer's intention level. On the linguistic (intra-textual) level, it succeeds in identifying the processes involved here, the participants and the different roles each participant plays in different circumstances, and also the way the writer uses language on the semantic, syntactic and phonological levels.

The extra-linguistic (extra-textual) level also contributes in bringing out the satirical implications of the text. The success of this, no doubt, is accompanied by its shortcomings. In spite of these shortcomings, the text succeeds more than that of

Awoyinfa (analysed in Chapter 3) in that even the shortcomings were found to be in moderation rather than being arbitrary and haphazard and capable of leading to misinterpretation.

Notes to Chapter Four

1. "This Leaping Year" by Olatunji Dare. In **The Guardian**, Tuesday, April 20, 1988, p.9. Only the first part of this article was selected as the text for analysis in this study.

2. Olatunji Dare had earlier voiced his fears for the fate of the Nigerian worker in an article titled "The Phoney SFEM War". **The Guardian**, Tuesday, September 16, 1986. p. 9. The selected text for analysis is an echo of what Dare had said earlier.

3. See Oloruntoba - Oju's analysis in 2.5.

4. See "Notes to Chapter Four", No.2.

5 Dare's ideas concerning the budget is repeated in a more recent article titled "Of Budgets and their Labels." In this article, the writer satirizes the government's lofty ideas about its budget. For instance, the Federal Government called its own "Budget of Economic Reconstruction"; Anambra State:"Budget of Revitalization"; Katsina State:"Budget of Transition";Oyo State:"Budget of Economic Stability";etc. For details, see "Of Budgets and their Labels" by Olatunji Dare. **The Guardian**, Tuesday, February 5, 1991. p.11.

6. Dare makes this clear in an article titled "My Own Anniversary." **The Guardian**, Tuesday, October 16, 1990. p.13.

CHAPTER 5

SUMMARY AND CONCLUSION

5.1 Summary

This study has attempted to examine satire not only as a mere style of writing, but also as a source of literary comment in Nigerian Newspapers. It looked at reasons why Nigerian readers misinterpret satire and some of the tools a writer can use effectively in creating a satirical piece.

The satirist whose work was considered is by no means comparable to great satirists like Pope, Swift, Fielding, Byron, etc. He, however, remains one of the prominent Nigerian journalists who have created greater awareness for satire among the Nigerian readership. Dare has, in recent times, been exploring with some degree of success, the use of this literary device. This puts him in a different class from great satirists who wrote for audiences that share the same L1 with them.

Thus, Awoyinfa was hopelessly misinterpreted by his readers because of the extra-textual obscurity noticed in his article. Not only that, the satirical style he used was found to be arbitrary and haphazard, while the grammatical person also changed

The study selected one of Dare's articles which was used here as the main text for analysis. Excerpts from Dare, Awoyinfa and Osundare's articles were also used as illustrations. In general, this study raised and attempted to answer the following questions:

1. What is satire?

2. Why do writers choose satire as a form of literary comment?
3. Why do people misinterpret satire?
4. Does the use of language contribute to the correct interpretation of satire?

The study further examined relevant approaches to the study of style and later settled for that of Burton which was adapted from Halliday and Berry's works. It also showed that a writer can adequately use or misuse language on the syntactic, semantic and phonological levels.

The satirist can also be misinterpreted on the extra-textual (extra-linguistic) level. To prevent this, the topicality of the event has to be established as well as the level of shared world experiences between the writer and his audience. Then, the essential "ingredients" of satire have to be present i.e. irony, scorn, ridicule, exaggeration etc.

The application of Burton's analytical framework demonstrated that Awoyinfa's satire was misinterpreted due to extra- linguistic obscurity.

The breakdown of communication between Awoyinfa and his audience in the case cited in 3.3.4 (above) was attributed to extra-linguistic obscurity in the sense that there is a gap between the meeting point of both reader and writer, concerning their shared experiences. So, clearly, obscurity contributed to the misinterpretation of this article, and not impatience as the writer had earlier noted.

Dele Momodu 1 attributes the misinterpretation of "May your road be rough" to readers' having "no patience for stylistics in

these hard times." The fact is that whoever knows what satire is, is not likely to misinterpret such a satirical piece. Nkwocha, another "accidental" satirist, argues that "only those who read in - between the lines can understand and appreciate satires". Some of the readers who misinterpreted this article are even undergraduates in our universities. It can be argued that a large number of literate Nigerians do not know what "stylistics" means. It can even be further argued that many literate Nigerians have never come across the word.

So, having no patience is out of the question here. A better argument would be that most readers do not go beyond the conceptual level of interpretation probably because they are not aware that other levels exist or because they cannot be bothered.

As far as obscurity is concerned, Awoyinfa operated within expected readability levels by not using complicated and difficult words, but short, simple sentences; but was nevertheless misunderstood. At the plain or literal level, Awoyinfa was not obscure. But at the message-conveying or metaphorical level, he was found to be obscure. The consequences of such obscurity on the extra-textual level has led to his being misunderstood by many readers.

It has also been observed, from rejoinders to Awoyinfa's satirical piece that readers do not expect writers to deviate from the accepted and "correct" style of plain, straightforward writing such as is found in essays, newspaper and magazine articles, journals, etc. If this is the case, then writers cannot expect readers to go beyond the conceptual level of interpreta-

tion. In such a case, then, writers may be accused of discouraging readers from widening their scope. Thus, writers are to blame for failing to show their readers the aesthetic value, pleasure and satisfaction that one gets from exploring literary styles, including the satirical. A reader's reaction to Awoyinfa's article further buttresses this point. He argues that "What Awoyinfa is guilty of is altering literary conventionalism. Disrupting the normal literary perception of readers by replacing the conventional form of writing, with a style reserved for the selected few, the initiated.3

More recently, Nkwocha has also come under heavy criticism because his satirical piece " In Praise of Jennifer", was misunderstood.

It was also noted that although Dare exhibited greater maturity in his satirical style and use of language, he is not without his faults.

It was further observed that the satirist does not sit down to think of satire in terms of linguistic and extra-linguistic levels. What is clear in his mind is his satirical intention, and probably whether he would prefer to use either the Juvenalian or Horatian manner of protestation. It is left to the stylistician to examine diction, phonology, the sentence pattern, etc.

Furthermore, the study observed a major and general handicap of writing satire in Nigeria. This is due to the fact that Nigerians are non-native speakers of English. Rather, we are L2 users of this language. Thinking in an L1 and then transferring our thoughts into English, has its problems and it makes the work of such a writer different from that of native speakers.

5.2 Conclusion

The approach adopted for the analysis of the main corpus in this study is by no means the only one available. The fact that only the transitivity choices were highlighted does not imply that other aspects in the linguistic realm cannot be examined.

The analysis in this study began from the conceptual interpretation proffered by readers. This analysis has both linguistic and extra-linguistic bases. The method used here revealed that satirists are probably the most easily misunderstood and therefore, misinterpreted group of writers.

The analysis was not done at the level of the clause because satirical meaning does not reside in a clause. A clause on its own, chosen in isolation in a satirical piece, will have a completely different meaning from the writer's intention.

Dare is seen as a "master satirist". This, the researcher hopes, means that he has a large satirical output to his credit. Although not all his articles are satirical in form, he is probably the most consistent satirist in the Nigerian print media today. It would do him a lot of credit, therefore, if he engages in writing satirical texts a little more often. Although the total output of his column in **The Guardian** does not put him in the same class as other "master satirists" (In short, his literary exploits in the field of satire are limited to his 1,000 words-every-Tuesday column), however, his hallmark is in his mature use of language in the true Horatian tradition. The fact is that whether Juvenalian (as in Awoyinfa's case) or Horatian, a

satirist's intention is to criticize, ridicule and point out societal foibles. The difference lies in the manner of protestation.

The Juvenalian style of protestation differs from the Horatian style in the use of language: while the former is "fast and furious", the latter is "mild". The Horatian style probably suggests a clear and experienced writer who does not want to be misunderstood or classified as "radical". Whereas the Juvenalian style suggests a different attitude altogether, as found in Awoyinfa's satire.

So, clearly, as long as each style has elements of satire, the difference as far as the researcher is concerned, is the use of language. Both styles are capable of creating satirical fun.

Chapman (1973:12) argues that:

> In linguistic analysis, however, "style" is not an ornament or a virtue; it is not something to be characterized as "good" or "bad" in any sense. . . Instead of a dogmatic evaluation of any linguistic specimen as "good" or "bad", it is more reasonable to consider to what style it belongs and then to ask whether its features are appropriate to that style as commonly observed.

This is what this study has done.

There are at least two ways open to the literary man wielding his pen: either to sermonize and be direct, or to satirize and be indirect. The latter is subtle, complex and difficult to adopt successfully. Since it is subtle, indirect, and must be clothed in a language deliberately capable of interpretation at more than one level of meaning, the message is quite often lost,

especially to the undiscerning reader.

Clearly, satirical columns in the newspapers have shown that satire is not reserved for only a literary or linguistics student. It is meant to be read, understood and enjoyed by the public. This is because what a satirical piece touches on concerns everybody. Not only that, the satirist cries out so as to correct societal ills. Thus, it is expected that the public will read, understand and learn from the events reported. In addition to these expectations, the reader is also expected to enjoy the literary energy that has gone into the creation of the satirical piece. The writer should create awareness in the society as well as promote the interest of readers. Thus, the art of writing should be done in a succinct and scintillating manner, there by contributing to the demystification of ideas.Whether the satirist is condemned or commended is a matter of personal opinion.

Finally, to avoid misinterpretation,the satirist should exercise caution in his choice of lexical items. He should be particularly careful with words that are capable of more than one semantic interpretation as well as difficult words. This is on the linguistic level.

On the extra-linguistic level, the writer should take into consideration all the factors and stylistic devices that have been discussed under "The Use of Satiric Tools in Newspaper Discourse". This should go a long way in assisting the writer in the process of writing satire.

5.3 Recommended Areas for Further Study

The researcher recognizes the basic limitation of this study, as the fact that its linguistic basis rests only on the transitivity choices of process, participant, circumstances and role on one hand, and on the syntactic, semantic and phonological levels of interpretation on the other hand.

This limitation, however, is partly justified by the fact that a more detailed analysis would have over-stretched the scope of the study.

Since satirical writing in the print media is relatively a new field, further studies on satire are recommended. For instance, Burton's model (op.cit.) could be replicated, representing each of the four components of the transitivity choices. i.e. process options, participant options, circumstance options and role options. With a focus on a particular option as is the case with Burton's study, for instance, the process option.

Another area that could be explored is a comprehensive study of articles, one a satire and the other, conventional prose, written about the same event but by two different writers. One could be classified as Language "A" and the other Language"B", then the researcher could try to find out which of these two articles is richer as far as language use is concerned.

Notes to Chapter 5

1. Dele Momodu was with **Weekend Concord** at the time the article in question was written. He is now Editor of **Classique**.
2. Readers wrote rejoinders to this article and literally called for Awoyinfa's head. The rejoinders were published on the centre spread of **Weekend Concord**, July 7 and July 15, titled "Awoyinfa crucified" and "After the Crucifixion".
3. One reader's reaction to "May your road be rough".

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APPENDIX 1:

May Your Road Be Rough

You don't need my prayers, Tai Solarin. Because God doesn't exist in your mind. May your road be rough. May it be tough. May you continue to run from one trouble into another. May they continue to arrest, detain and harass you for the rest of your life.

The other day, they dragged you on television, to face 30 million viewers. You had the impudence to publish what we all know as a rumour and blatant lies - something with no atom of truth. Sheer falsehood. How dare you say our President is rich? That he has money stached abroad while his people are suffering, when in actual fact the man has no pound or dollar anywhere in the world.

Why do you want Nigerians to believe our President is a millionaire when he isn't one? Other generals may be millionaire farmers and business magnates but there is nothing to prove our leader is a millionaire. Nothing. Have you forgotten so soon that the man was considered so poor and SAPped that the French had to pity him and treat him free of charge for his radiculopathy - I am not sure of the spelling.

I watched you on TV and I didn't know whether to pity you as you gasped for breath with an invisible spirit bombarding you with more questions than you can answer. Like Joe Lasisi, you were punched drunk. You were knocked by a faster and a younger boxer who has mastered the art of propaganda.

It serves you right. They shouldn't have let you go just like that. They should have led you to Golgotha,to the place of the skull. They should have put a crown of thorns on your head, nailed you to the cross, put an inscription on your head reading: "All hail the King of Rumours".

On a more serious note,the press should be grateful to the old man. In a season so dry with news, where a good story is hard to come by, Tai Solarin comes with a big bang.

News coverage on NTA had been a big bore until the Solarin melodrama hit the screen. Many will live to remember how a poor asthmatic old man was subjected to mental torture by an invisible voice that appeared so rude. It was a theatre of the absurd. A propaganda coup. A stage-managed affair,where they allowed us to see what they wanted us to see. But for the print media which came to his rescue, Solarin would have been politically and socially dead.

I am not out to defend Tai Solarin for publishing rumours. I guess he should have checked **Ebony** first, like we did in the **Weekend Concord.** Tai Solarin is an opinion leader whose integrity and credibility cannot be questioned. In fact, he has remained the most consistent social

critic Nigeria has ever had.

I would have been surprised if Solarin had not reacted to such serious allegations of corruption in high places. In times like this, we look up to people like Solarin, Balarabe Musa, Gani Fawehinmi, Eskor Toyo, Mokwugo Okoye and Wole Soyinka to talk.

Solarin is definitely the man in the news. I would be very surprised if by Monday I don't find him hitting the covers of magazines. **Weekend Concord,** being more of a magazine cum newspaper gives the Solarin story the special treatment it deserves.

Our unstoppable Omololu Kassim was sent to Ikenne to track down Tai Solarin for an indepth interview on his ordeal with the SSS. For five hours , he quizzed the man, more ruthlessly than the SSS. It was reminiscent of the thing Dele Olojede did with Fela and Tai Solarin, for **Newswatch.**

He accompanied the man in his car to Ifesowapo High School where Solarin was going to deliver a lecture. He interviewed him on motion to and fro. At the end of it all, Kassim said: "It was the most marathon interview I ever conducted in my career in journalism".

He didn't stop at that. He turned the tape to Mrs. Solarin, probing her to find how she copes at the homefront when the man finds himself in trouble.

Gbola Adebayo also hit the street to sample public opinion. The question he asked is: How do you see Tai Solarin's interrogation on TV?

The **Weekend Concord** is trying to blaze a trail, taking journalism in Nigeria into a new height. We are happy to have on board May Ellen Ezekiel, the former editor of **Quality** magazine who now writes a weekly column for the **Weekend Concord.** May has already carved a niche for herself with a novel-- "The Dreammaker".Her breezy, ornate and personalized style of writing has endeared her to many. She is bringing her large following to **Weekend Concord.**

APPENDIX 2:

Against Radicals:

After that most graceful deportation of Patrick Wilmot and Firine Adelugba, after the strategic dislodgement of the likes of Festus Iyayi and Bala Usman from their university posts, it is a great surprise that we still have to devote so much time and space to our unending deliberation on radicals. I thought the human rights measures to save our dear country from permanent ruin by an odious gang of Marxist- Maoist, communist, socialist, leftist radicals have put paid to all berations and consigned these non- conformists to the past tense of the grammar of Nigeria's political affairs.

But alas, this is not to be. For this group keeps

bouncing back like a stubborn rubber ball. And they are the alpha and omega of all the problems of this great country. Consider how this nefarious group engineered the last food riots and brought our innocent kids to the streets.

In the thinking of some mud-brained people, the chief cause of the May riots was hunger. But every patriotic Nigerian knows there was no hunger in this great country. It was the radicals who invented hunger. We all knew that the God-fearing, law-abiding Nigerian citizens were not hungry, even though kwashiorkor patients thronged our depleted hospitals. The people were not hungry. The radicals, yes, the radicals it was who put hunger in the stomachs of the people. And even after this, the people still didn't know they were hungry; it was the radicals who reminded them about the hunger in their bellies. All this was happening even when our medical experts had confirmed to us that there was neither hunger nor kwashiorkor in our just and egalitarian country. No malnutrition. What the radicals touted as kwashiorkor is actually an abdominal protuberance due to over-feeding.

It has been argued that no country has ever embraced the Nigerian type of structural adjustment programme, SAP, without suffering streetfuls of food riots: Zambia, Liberia, Sudan, Argentina, Mexico, Brazil, Jordan, etc.But even the foolishest person knows that it was Nigerian radicals--the Ola Onis, Ayus, Olorodes, Fatundes, Fasinas, Falanas, Onimodes, Osobas, etc, who also engineered the riots in those countries and led their kids to the streets.Yes, it was Nigerian radicals who invented the natural repercussions of the death-inflicting SAP.

These Marxist-Maoist leftist radicals behave the way they do because of their uncanny fear of the ballot. Just consider their role in our great country's new attempt at democracy. Consider all the encouragement we have given to them. We didn't only nominate Madunagu to the Politbureau, we also gave him every cooperation and support;and in the end, we even adopted his minority report! What more can we do for these radicals?

Because we know they are a poor lot who also claim to champion the cause of the poor, we have made political participation so cheap so as to encourage them. You need only N50,000 to apply for party registration, only a couple of millions to open party offices in the local government areas, and so on. What on earth could be cheaper? It is the considered opinion of this great country that no longer will political offices be the preserve of money-bags.

And to safeguard the participation of these radicals, we have most mercifully put their leaders in protective detention. For example,Balarabe Musa is being detained (sorry, protected) in Lagos, so as to enable him to campaign most effectively in Kaduna; Gani Fawehinmi is enjoying state hospitality in Gashua from where he can vigorously rouse the grassroots in Ondo. We even relieved Bala Usman of the burden of university teaching so he can give his best to the development of Nigerian democracy. What have we not done to

pamper these radicals? Oh democracy, thy name is Nigeria!

But anyone familiar with Nigerian history should not be surprised at the present state of affairs. The radicals have always been the woe of this country. Just imagine: all those Nigerian rulers from 1960-198..., those who plunged Nigeria into a gruesome civil war, those who catapulted Nigeria from boom to doom, those who churn out decrees to shackle our feet and curtail our freedom,those who bankrupted Nigeria into the present debt peonage,those who brought SAP and killed the naira-- all of them have been chronic radicals. Without these radicals, Nigeria's problems will rapidly varnish.

The Marxist-Maoist radicals have not only frightened us with the truth of our predicament; they have also ruined our language.They spout jargons which have no translation in our Nigerian languages, whereas the Nigerian vocabulary of development such as "mixed economy", "local sourcing," "IMF", "London Club","SAP",etc.,do not only translate effortlessly into Nigerian languages; research has shown that many of them actually originated from Nigerian languages. They belong, therefore, to no foreign ideology.They are as authentic as the Niger.

So,watch it everybody: radicals about! If the rain doesn't come and your crops fail, know that it is the handiwork of the radicals. If the rain falls too heavily and your perch in the slum is flooded, it must be the radicals. If you stub a toe on your way to the bank, it must be the radicals. Armed robbers, pen robbers, oil bunkerers, former import licence touts, ethnic and religious fanatics, etc.,are all radicals. Even the mosquitoes which serenade your ears at night are radicals.

Let the Ebenezer Babatopes of this World shout themselves hoarse over the desirability of alternative, patriotic radical opinions. The radicals are, indeed, the problems of this just and egalitarian country.Without them there will be an automatic stop to NEPA blackouts; without them our dry water taps will run like the river in August; without them there will be no corruption; without them there will be no decrees; without them every Nigerian public functionary will stop sending their kids to foreign schools.

I, therefore, modestly propose that the present government expand Gashua into a more formidable detention centre for radicals. I nominate the gallant Professor Charles Effiong as director.

APPENDIX 3:

This Leaping Year

One of the delights of being a commentator in Nigeria is that there is never a shortage of things worth commenting upon, from the significant and sublime to the sensational and spurious. Take the first quarter of this year for instance.

A budget that some specially hand-picked analysts described as "momentous" "revolutionary" and as a harbinger of "efficiency" inaugurated the year on a note of optimism. It proffered enhanced fringe benefits which, together with an elongated salary structure, were supposed to increase the disposable income of the worker and, as a consequence, reflate the economy.

No sooner was this heart- warming message delivered than some state governments announced that they could not or would not implement it. Where it was implemented, it brought grief, not joy, to many who were overpaid, only to be surcharged later. Meanwhile, those who have been paid, those who have not been paid and those who will never be paid the elongated salaries have since the Budget been paying elongated prices for just about everything without getting elongated value for their money. And many of them are grumbling that the whole thing has brought them only elongated misery.

Then the Nigerian Labour Congress that was supposed to negotiate on behalf of workers following the lifting of the wage freeze was itself frozen. The Green Eagles having surprised everyone by almost winning the Nations Cup in Morocco, were re-christened Super Eagles by the Chief of General Staff, Vice Admiral Augustus Aikhomu who, during the cliff-hanger penalty shoot-out in the match with Algeria, was so gripped with tension that he almost smashed his executive television set.

Each Super Eagle left Dodan Barracks N10,000 richer. The team's German technical adviser,Manfred Hoener was N15,000 richer, but he still does not know whether he has a job or not. His contribution to the team's success was being disputed by our soccer administrators when they were disbanded.

The National Electoral Commission was awarded yet another pass mark for the local council elections held on March 26 throughout Lagos State and in a handful of other constituencies nation-wide. An earlier poll on December 12 was so shabbily conducted in Lagos that it was cancelled - but not before NEC, the same NEC, had been awarded a pass mark.

The war on extremists was launched moments after the Constitution Review Committee submitted its report, with a promise to exclude by decree all such undesirable elements from the Constituent Assembly and indeed from the machinery of government.

The first major casualty was Patrick Francis Wilmot, the Jamaican-born ABU sociologist. Not content with being an extremist, he was also for the better part of two decades a double agent for racist South Africa in Nigeria. It is a measure of the depth of the cynicism pervading our country that two months after his expulsion, many people are still demanding proof of his treachery, despite categorical assurances to that effect by the best authorities.

The cynics need look no further than his initials, PFW for the smoking gun. The arch- racist who has been his pay

DECLARATION

I hereby declare that this thesis written by me is a record of my own original work. It has never been presented any where for the award of a Higher Degree.

All quotations and sources of information are acknowledged by means of references.

Signed:.....

Date:..12. November,.1991.

CERTIFICATION

This thesis entitled "A STYLISTIC STUDY OF SATIRICAL COLUMNS IN THE GUARDIAN AND WEEKEND CONCORD" by TAIWO OLUBUNMI ABIOYE meets the regulations governing the award of the degree of M.A.(English Language) of Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary presentation.

DR (MRS) R. M. OLADIPO — 12th Nov., 1991
Chairman, Supervisory Committee — Date.

DR. A. A. SANI — NOV. 13th 1991
Member, Supervisory Committee — Date.

Head of Department — 19/8/92
Date.

Dean, Postgraduate School — 19/8/92
Date.

ABSTRACT

This study presents a stylistic analysis of two satirical columns in the newspapers, from both the linguistic as well as extra-linguistic standpoints. It examines the satirical style as a source of literary comment.

Two articles selected are analysed at the discourse level in order that more meaning could be made out of them.

The primary objective of the study is to find out how language is used by writers, and in cases of misinterpretation, the level at which obscurity comes in. The analysis of the three levels identified in the study, makes this possible.

The transitivity choices favoured, provide a framework within which a satirical piece can be analysed without tampering with the writer's satirical intention.

The findings point to the fact that inappropriate use of language can result in obscurity at the conceptual interpretation/writer's intention level, and at the linguistic, extra-linguistic, or both levels (i.e. all the levels of analysis).

The study is organized into five chapters: Chapter 1 introduces satire in relation to language and style. It also states the research problem and the overall strategy that would be used in the study.

Chapter 2 provides a review of related literature on satire including the use of satiric tools in newspaper discourse, and an overview of relevant approaches to the study of style.

Chapter 3 outlines the linguistic framework adopted for the study and illustrates how workable this framework is by applying it to a sample text.

Chapter 4 analyzes and interprets the text used as a basic corpus for the study.

Chapter 5 draws relevant conclusions and recommends areas for further study.

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I remember my family,friends and loved ones who gave me the necessary encouragement I needed for this study. Most especially, Kola and Funmilayo Abioye, Bro.Kole and his wife"Mama"who have been so good to Lekan and I, Kayode Omojuwa, Funso Odeleye, Vicky Emuchay and others.

I also appreciate the contribution of Mr. D.A.Bode, who gave me all the assistance I needed, in the production of this thesis.

I, however, accept responsibility for all inadequacies that may be found in this thesis.

DEDICATION

To:

DADDY WA.

master is Pieter W. Botha, PWB. Now is it sheer coincidence that two of Wilmot's initials are identical in every material particular to Botha's? If he did not glory in this shameful link, whey did he not settle for a less compromising name?

Blaise Campaore took time off from his war on the memory and the family of Tom Sankara to visit Nigeria. In keeping with the nation's policy for non-interference in the domestic affairs of other states - a principle enshrined in the Charter of the Organisation of African Unity - the red carpet was rolled out for him.

Jerry Rawlings came calling too, and had a first- hand experience of the length to which individuals and institutions go in Nigeria to assert their fundamental human rights. Half- way through the state banquet held in his honour in Kano, NEPA plunged the hall into darkness. Would NEPA have dared such a thing even when the dour duo of yore were asleep much less when they were entertaining friends - assuming they ever indulged in such frivolities?

Rawlings left just as the IMF riots which began at the University of Jos spread to other campuses over so inconsequential a thing as a three kobo per litre increase in the price of petrol. At this point, even their most indulgent sympathizers must lose patience with our university students. For these students, as Colonel David Mark has perceptively remarked, do not own even bicycles. They do not operate motor cycles, and it must be added, cannot in their wildest dreams hope to own motor cars.

So, what is their concern with the price of petrol? And by what alchemy did a protest against increase in the price of oil metamorphose into an attack of MAMSER offices and a call for the termination of the scheme itself? Are we to understand that the students are also against social justice, self-reliance and economic recovery? If they are not, why are they attacking an institution set up to pursue these laudable goals?

It must be, as David Mark has noted, that the students are being manipulated by some sinister element in society. This then leads us to more questions: Why are our university students so manipulable? Will they ever have a mind of their own?

And to think that 1988 is only four months old!