

**A COMPARATIVE STYLISTIC ANALYSIS OF LANGUAGE USE IN  
KEN SARO-WIWA'S *PITA DUMBROK'S PRISON* AND HELON  
HABILA'S *SOIL ON WATER***

**BY**

**USOH, EMMANUEL EFFIONG**

**DEPARTMENT OF ENGLISH AND LITERARY STUDIES,  
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AHMADU BELLO UNIVERSITY,  
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**A DISSERTATION SUBMITTED TO THE SCHOOL OF POSTGRADUATE  
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**DEPARTMENT OF ENGLISH AND LITERARY STUDIES,**

**FACULTY OF ARTS,**

**AHMADU BELLO UNIVERSITY,**

**ZARIA, NIGERIA**

**SEPTEMBER, 2019**

## DECLARATION

I hereby declare that this dissertation is a product of my research and it has not been presented in part or in whole for the award of any certificate. All the quotations and sources of information in this work are duly acknowledged by means of references.

USOH, Emmanuel Effiong

Name of student

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Signature

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Date

## CERTIFICATION

This dissertation entitled: A COMPARATIVE STYLISTIC ANALYSIS OF LANGUAGE USE IN KEN SARO-WIWA'S *PITA DUMBROK'S PRISON* AND HELON HABILO'S *OIL ON WATER* by USOH, EMMANUEL EFFIONG meets the regulations governing the award of a Master of Arts (M.A.) Degree in English Language in the Department of English and Literary Studies, Faculty of Arts, Ahmadu Bello University, Zaria, Nigeria.

Professor O.E. Ofuokwu,	-----	-----
Chairman, Supervisory Committee	Signature	Date

Professor Keston A. Odiwo,	-----	-----
Member, Supervisory Committee	Signature	Date

Dr Isyaku, Saminu	-----	-----
Head of Department	Signature	Date

Professor Sani A. Abdullahi,	-----	-----
Dean, School of Postgraduate Studies	Signature	Date

## **DEDICATION**

This dissertation is dedicated to:

the Almighty God, the Maker of heaven and earth and everything therein;

Stella, Wisdom, Treasure and Trinity Usoh and

my brothers and very good friends Mr O. J. Ekpeme, Timothy Yakubu and James A. Ulokpo.

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## Abstract

This work is a textual analysis that aims at comparing language use and examines the extent to which the lexico-semantic features used by Ken Saro-Wiwa in *Pita Dumbrok's Prison* and Helon Habila in *Oil on WATER* reveal the specific meanings in the selected texts. It also involves the analysis of language structure, clauses and sentences used in the texts by the authors for the realisation of meaning. As its primary source, the work extracts its data from the two texts. The secondary sources of data are textbooks, online resources, articles and journals. The application of the Systemic Functional Linguistic as a theoretical framework of this study clearly illustrates the appropriateness of language use in different situations and contexts. The results of this work show how the linguistic features have helped the writers to achieve particular effects or to express particular themes. The work concludes that, although the texts (*Pita Dumbrok's Prison and Oil on WATER*) are concerned with a similar theme, they differ in terms of their communicative aims and primary audiences which affects the language use of the authors in their respective novels.

# CHAPTER ONE

## INTRODUCTION

### 1.0 Background to the Study

Over the years, linguists have variously defined language according to their degrees of experiences and exposures but its basic social and aesthetic functions have remained unchanged – the communicative function. The elementary or primary function of language is therefore to facilitate communication among persons.

This research seeks to compare language use in *Pita Dumbrok's Prison* by Ken Saro Wiwa and *Oil on WATER* by Helon Habila. It examines the lexico-grammatical options in the selected texts, using Hallidayan notions of Systemic Functional Linguistics. Text, in this context, is a multilayered and multi-dimensional semiotic interaction constructed through a complex interlocking set of lexicogrammatical options. Meaning is a paramount process in decoding message of any communicative exchange. It sustains or maintains the communicative exchange and lubricates the channel of communication (Firth 1957:104).

The functions and uses of language are defined by the specific social context which varies from domain to domain. However, the language choice of an individual is an index of social, political, economic and cultural classification. Crystal and Davy (1969:5) posit that “a particular social situation makes us respond with an appropriate variety of language”. Lakoff and Johnson (1999:82) say that “language emerges out of the kind of experiences we have with our bodies and physical environment”. The study of style in language is rooted in the “use” aspect of language and attention is given to specific social factors that necessitate the linguistic choices made by language users in specific social contexts. Eggins (1994:9) summarises the relationship that holds between language and context thus:

Our ability to deduce context to predict when and how language use will vary, and the ambiguity of language removed from its context, all

provide evidence that in asking functional questions about language we must focus on not just language, but on language use in context.

This study focuses on the linguistic choices made by the authors (Ken Saro-Wiwa and Helon Habila) as well as investigating the situations that informed such variety of language use. It is obvious that the authors (Ken Saro-Wiwa and Helon Habila) have foregrounded certain linguistic items in order to produce specific effects on the target audience. This is so because the readability of a text is defined by how effectively a writer's linguistic choice matches with the situational context where the text originates.

In this study, we will pay precise attention to and compare language use and the linguistic features in Ken Saro-Wiwa's *Pita Dumbrok's Prison* and Helon Habila's *Oil on WATER*, drawing inspirations from the systemic textualinguistic model. The preoccupation of systemic textualinguistics is based on the assumption that language is structured to perform three functions simultaneously: ideational, interpersonal and textual functions.

### **1.1 The Novel and Stylistics**

Literature is an imaginative work of art which is a mirror/a reflection of life or human experience put in writing as prose, drama or poetry (Ahmed & Odiwo, 1999:7). It is the fictional representation of the world of consciousness. Yet, literary texts are produced under certain historical, social, cultural and political circumstances and they tend to reflect these circumstances. Literature is the record of the condition of man as the writer views it. The source of themes, characters and even the events we find in literary works is about the society. Creative writers often represent both their individual experiences and the collective experiences of their societies in their writings.

A literary work can thus provide an in-depth depiction of the cultural, social, religious, economic and political outlook of a people. There has been a recent growing interest in the stylistic analysis of the African novel, for instance Ngara, (1982), Uzoma, (2010), Nnadi,

(2010), Nweze, (2012), and Lar, (2018). This work explores Ken Saro-Wiwa's *Pita Dumbrok's Prison* and Helon Habila's *Oil on WATER* from a Linguistic Stylistics perspective and compares the language use in them.

## **1.2 Contemporary Nigerian Novel and the Nigerian Society**

Some contemporary Nigerian novelists have, in their focus, released the traumas of the current situation of starvation, torture, oil spillage, environmental pollution, HIV and AIDS, murder, cultural odds, religious and political problems, kidnapping as well as impersonation as their pivots. They paint the pictures of pain and deprivation, oppression and intimidation by the Nigerian elites and the bourgeois in their stories. These images mentioned above penetrate the hearts of the readers and leaving questions that often trail their minds such as: Why are we so depressed and oppressed by the oppressors? Is there no joy in our existence? Why are we so devastated?

The modern-day novelists write to critique, correct and redeem the images of the Nigerian society and they focus on the true condition of the country. The current Nigerian novel is based on present-day human issues and experiences in the Nigerian society in order to remain relevant. One fundamental characteristic of the modern Nigerian novel is that it provides a specific manner of narration which identifies and assume human names in such a way that suggests that they are to be regarded as individuals in the society. These novelists reveal social cohesion or social consciousness as they also reveal new interests and experiences in their crafts of fiction.

The current fiction writers in Nigeria are producing artistic works that show that Nigeria had her own history, culture and civilisation. These writers apply power of their works to initiate a political and economic reorganisation of the society in the interest of the oppressed. The writers reflect the societal ideological content, and use satire and ridicule as corrective measures as well as narrative techniques to enlighten the society morally.

### **1.3 Bio-sketch of the Writers**

The bio-sketch of the authors is significant to the study in that the writers' background directly or indirectly affects the language use and the messages the writers pass across.

### **1.4 Ken Saro-Wiwa's Background**

Kenule Benson Tsaro-Wiwa (Ken Saro-Wiwa) was born on 10<sup>th</sup> October 1941 in Bonny, Eastern Nigeria. He was the son of Chief J.B. Wiwa, a civil servant, and Widu Wiwa, a trader and farmer. He was educated at Government College, Umuahia and received his Higher School Certificate in 1961 and taught for a while at Government College.

In 1962, he was admitted to the University of Ibadan. Saro-Wiwa graduated in 1965. He taught for a term at Stella Maris' College, Port Harcourt, and in 1966, he returned to teach at Government College, Umuahia. Ken Saro Wiwa was a Nigerian author, television producer, environmental activist, and winner of the Goldman Environmental Prize in 1995. Saro-Wiwa was a member of the Ogoni people, an ethnic minority in Nigeria whose homeland, Ogoniland, in the Niger Delta has been targeted for crude oil extraction in the 1950s and which has suffered environmental damage from decades of indiscriminate petroleum waste dumping. Initially as a spokesperson and as President of the Movement for the Survival of the Ogoni People (MOSOP), Saro-Wiwa led a nonviolent campaign against environmental degradation of the land and waters of Ogoniland by the operations of the multinational petroleum industries, especially Shell Company. He was also an outspoken critic of the Nigerian government, which he viewed as reluctant to enforce environmental regulations on the foreign petroleum companies operating in the area.

On May 1994, Saro-Wiwa was on his way to address an Ogoni town rally, but was turned back at a military road block. He went home, but the rally went ahead. A riot ensued and four Ogoni village elders were killed. Saro-Wiwa was arrested, alongside fifteen others,

and accused of incitement to murder. Ken Saro-Wiwa, with other eight co-defendants, were found guilty and were sentenced to death by the orders of the then Nigeria's military leader, General Sani Abacha. He (Ken Saro-Wiwa) was fifty-four years old.

### **1.5 Synopsis of *Pita Dumbrok's Prison***

In *Pita Dumbrok's Prison*, Ken Saro-Wiwa systematically treats the phenomenon of corruption in Nigeria through the allegory of an island, Jeb's – built ostensibly by the Organisation of African Unity (OAU) where elite prisoners from various countries of Africa is kept to brainstorm on ways of finding answers to the economic, political and moral morass into which the continent has sunk. Nigeria chooses to locate the prison on a dredged-up island in the middle of the Atlantic Ocean. As the tension between the military authorities in Nigeria and the Director of Jeb's reaches a decisive point, Jeb's prison is invaded and blows into the sea with all its inmates, except Pita Dumbrok, perishing with the prison. As the sole survivor of the attack, Pita escapes the ruins of the prison by swimming to the shores of Nigeria. Through this survivor (Pita Dumbrok), the writer retrieves the Jeb's story under the new narrative name of *Pita Dumbrok's Prison*.

The narrative focuses basically on Pita's public memorialisation of events in the Jeb's prison, and the complex tragic drama that his revelations generate. While in prison, Pita undergoes ideological metamorphosis. The serialisation story of Pita in the media of his experience in the Jeb's prison is stopped by the military government. Angered by the junta's draconian measures against freedom of expression, Pita becomes openly critical of military misrule and is soon arrested after a massive manhunt. During his interrogation by Captain Ita, a security officer, Pita questions the legitimacy of the military in government and labels their intervention in governance as a "great betrayal". Pita writes and circulates a revolutionary "letter" to his compatriots in which he recounts the proud history of Africa and identifies

foreign interests and their local collaborators as being responsible for Africa's ruin. Pita's ideas expressed in his letter actuate other journalists like Andizi and Biney to set out on a quixotic search for the Jeb's prison at the cost of their lives.

A journalist and later wife of Pita Dumbrok, Asa, come to know about the workings of the military through her intimate love relationship with Rear Admiral Vicko, the naval officer who had led the military offensive on the Jeb's prison. This affair is doomed to fail because of their ideological differences. Asa becomes increasingly critical of the military institution which Vicko represents. Throughout her uneasy affair with Rear Admiral Vicko, Asa never fails to criticise the oppressive military institution. The military authorities impose censorship on the press by forbidding the *Daily Observer* from publishing any story that might embarrass the junta. Meeting face to face with Pita during the interrogation session, Captain Ita gains the boon of ideological reawakening. While in military service, Captain Ita alongside his colleagues had been wrongfully detained and tortured on false allegation of plotting to overthrow the government. Although he narrowly escapes death by firing squad, Captain Ita's best friend, Alade, is convicted and publicly executed by the authorities. Captain Ita is summarily discharged from the armed forces thus terminating his career, despite his innocence.

Captain Ita defies his security bosses and controversially sets Pita Dumbrok free from detention. A bitter disagreement erupts between Captain Ita and his boss (Alhaji Biga) over his refusal to rearrest Pita Dumbrok. Pita is killed through a parcel bomb sent by the head of the country's ruling junta. As events unfold, Captain Ita kills Alhaji Biga and Rear Admiral Vicko in an act of vengeance.

## **1.6 Helon Habila's Background**

Helon Habila Ngalabak was born in 1967 to a Christian Tangale family in Kaltungo, Gombe State, north east region of Nigeria. His father, Habila Ngalabak, started out his career as a preacher with white missionaries, and later became a civil servant with the Ministry of Works. Helon Habila completed his primary and secondary education in Kaltungo in 1984 after which he proceeded to the University of Jos, Plateau State, Nigeria to study English Literature. He worked as a lecturer for three years at the Federal Polytechnic, Bauchi and a journalist in Lagos, before moving to England in 2002 to become the African Writing Fellow at the University of East Anglia. Presently, he teaches creative writing at the George Mason University in Virginia, Washington D.C.

Helon Habila is a novelist and poet. In 2001, his short story, “Love Poems” won the Caine Prize. On 17<sup>th</sup> January, 2004, he published his first novel, *Waiting for an ANGEL*. In 2005/2006 he became the Chinua Achebe Fellow at Bard College, New York. In 2006 he co-edited the British Council anthology *New Writing 14*. His second novel, *Measuring Time*, was published on 17<sup>th</sup> February, 2007. His third novel, *Oil on WATER*, which deals with environmental pollution in the oil-rich Niger Delta of Nigeria, was published in the United States of America on 16<sup>th</sup> May, 2011. His anthology, *The Granta Book of the African Short Story* came out September, 2011. His fourth novel, *The Chibok Girls* was published on 5<sup>th</sup> December, 2016. His writings have won many prizes including, Virginia Library Foundation’s Fiction Award in 2008. In the same year Habila’s short story *The Hotel Malogo* won the Emily Balch Prize.

## **1.7 Synopsis of *Oil on WATER***

Habila’s *Oil on WATER*, characterised by digressions and flashbacks, opens with two local journalists, Zaq and Rufus who embark on a rather dangerous trip into the foggy

backwaters of the Niger Delta in search of Isabel Floode, the wife of a British oil executive who is kidnapped for ransom by a militia group whose stated goal is to bring the environmental destruction by the oil industry to the attention of the government and the world. Rufus, the protagonist of Habila's first-person narrative, is a keen young Nigerian reporter paired on a mission with his mentor, the legendary journalist, Zaq, a man who, though now fallen from grace to grass and alcohol-driven, still has wisdom to impart. During their quest to unravel the story of the kidnapped expatriate wife of an oil company, Isabel Floode, the journalists are captured by a Nigerian Army Major. His troops are conducting a guerrilla war with the region's militias, self-appointed freedom fighters. The oil industry has been associated with corruption, violence and bloodshed, wreaking ecological havoc on the Niger Delta region and its fishing and farming communities. The Niger Delta region benefits little or nothing from the enormous profits involve in the oil business. This fuels ethnic conflicts and guerrilla activities. As local lives and livelihoods are constantly endangered and life difficult for the people via oil spillage, kidnapping of foreigners is seen as opportunity to get rich over night by the kidnapers who proclaim themselves as freedom fighters.

### **1.8 Statement of the Research Problem**

Critical works on Comparative Analysis of Language Use in Helon Habila's *Oil on WATER* and Ken Saro-Wiwa's *Pita Dumbrok's Prison* using linguistic parameters are, to the best of the researcher's knowledge, nonexistent. However, research works on other texts regarding areas of literary analysis have been the focal points to some researchers. Nnadi (2010), Adeleh (2011), Agemo (2011), Adane (2012), Nweze (2012) Tahar (2015), Sani (2016), Abatta (2017) and Lar (2018) have employed literary frameworks to espouse the themes of economic exploitation, social injustice, tyrannical leadership, environmental degradation and pollution in Nigeria, particularly in the Niger-Delta area. The literary frameworks and

approaches employed in the works mentioned above range from the sociological school of literary criticism, new historicism to archetypal school of literary criticism. Though these approaches are useful, they do not compare the use of language, particularly between two texts. This is what informed the researcher to carry out this research work to fill in this gap.

### **1.9 Research Questions**

This study will attempt to answer the following research questions:

- (1) How do Ken Saro-Wiwa and Helon Habila use language to attain their thematic emphasis in the selected texts?
- (2) To what extent do the lexico-semantic features used by Ken Saro-Wiwa and Helon Habila reveal specific meanings in the selected texts?
- (3) To what extent have the writers employed language to achieve meaning in the selected texts?

### **1.10 Aim and Objectives of the Study**

This study aims at comparing the language use in the selected texts (*Pita Dumbrok's Prison* and *Oil on WATER*). To achieve this, the study intends to:

- (1) analyse how the authors have used language to attain thematic emphasis in the selected texts;
- (2) examine the extent to which the lexico-semantic features reveal the specific meanings in the selected texts; and
- (3) examine the extent to which the writers have employed language to achieve meaning in the selected texts.

### **1.11 Significance of the Study**

This study is significant in the sense that it sheds light on the textual linguistic analysis in *Pita Dumbrok's Prison* (1991) written by Ken Saro-Wiwa and *Oil on WATER* (2012) by Helon Habila. Textual analysis focuses on the linguistic elements – such as clauses and sentences that are present in the selected texts. Through the textual linguistics analysis of the features in the selected texts, the study gives the reader(s) of these texts an insight and meaningful understanding of these texts. Using the linguistic stylistics approach, reveal how Helon Habila and Ken Saro-Wiwa manipulate language to strengthen their ideological stance. The analytical skills used are empirical in procedure and can be applied in the analysis of any literary discourse (texts).

### **1.12 Delimitation of the Study**

This study is limited to doing a comparative analysis of language use in Ken Saro-Wiwa's *Pita dumbrok's Prison* (1991) and Helon Habila's *Oil on WATER* (2012). The structures such as sentences and clauses analysed here reveal the linguistic styles adopted by the selected authors. However, in the course of this study, we discover that the language used in *Pita Dumbrok's Prison* talks more on agitation while Habila's *Oil on WATER* focuses more on ecological problems faced by the people of the Niger Delter. Hence the differences in language used.

## CHAPTER TWO

### LITERATURE REVIEW AND THEORETICAL FRAMEWORK

#### 2.0 Introduction

This chapter reviews works that are related to this study. It provides a historical overview and definitions of the concepts of Language, Text (analysis), Style, Stylistics, Linguistic-Stylistics, Register, Communication and Authorial Review. Finally, it concludes with an overview of Theoretical Framework for the study.

#### 2.1 Text

The term 'text' includes both spoken and written instances of the linguistic system (Halliday, 2014:40). It was derived from the Latin verb *texere*, meaning 'to weave' (hence the resemblance between the words 'text' and 'textile'). Dijk (1988) and Peto" fi and Rieser (1973) describe texts as a string of sentences within the framework of generative grammar. The characteristics of text are that 'coherence' explains best the connectedness shown by texts. Coherence is considered a mental phenomenon. Language users establish coherence by relating the different information units in the text. Generally speaking, there are two respects in which texts can cohere. Sanders and Spooren, (2001) have explained these to include *Referential coherence*. This, they say is the smaller linguistic units (often nominal groups) that relate to the same referent throughout the text. *Relational coherence* refers to text segments (most often conceived of as clauses) which are connected by coherence relations between them. For referential coherence, these are anaphoric devices such as pronouns. Relational coherence refers to connectives and (other) lexical markers of relations.

Coherence relations are often taken to account for the connectedness in readers' cognitive text representation (Sanders, Spooren and Noordman 1992). They are also termed 'rhetorical relations' (Mann and Thompson, 1988) or 'clause relations'. 'Coherence relations' are meaning relations connecting, at a minimum, two text segments. A defining characteristic for these relations is that the interpretation of the related segments needs to provide more information than is provided by the sum of the segments taken in isolation (Sanders, Spooren and Noordman 1992).

### **2.1.1 Text Analysis**

Text analysis is the systematic dissection of textual unity in its constituent parts and the study of those parts in relation to each other. Text analysis focuses on the linguistic elements present in the text. Texts may be analyzed with different aims and from several perspectives. It concerns further development of linguistic theory at the discourse level. Text analysis can provide the basis for a comparison of similar texts, enabling researchers to compare the writing ability of the authors (Cooper, 1983).

### **2.2 Historical Perspective of Style**

Historically, the study of style can be traced to the literary scholarship of the Greek and Romans in the 5<sup>th</sup> Century BC in which rhetoric was the dominant art. The discipline was a set of rules and strategies which enabled rhetors "to speak well"; to use language that is fully decorated with figures and tropes to bring about changes in the feelings and opinions of the audience. That is, it is the way one could persuade the audience, influential in political life or effective in a religious discourse. As it was meant for the purpose of impression and emotional effect, this linguistic activity acquired a rhetorical significance and so was sometimes viewed as 'rhetorical stylistics' (Jacobson 1978). The search for effect upon the hearers may be recognized as the practical function of language or what Jacobson (1978)

terms the ‘conative function’ as the emphasis was to arouse certain attitudes and feelings in the audience. In this regard, Murry (1976:9) writes:

The notion that style is applied ornament had its origin, no doubt, in the transition of the schools of rhetoric in Europe; and in its place in their teaching the conception was monstrous as it is today. For the old professors of rhetoric were exclusively engaged in instructing their pupils how to expound an argument or arrange a pleading.

The ornamental view of style as observed in the above is a limited view of style. It is a view appropriate to rhetoric. The concept of style transcends the ornamental and aesthetic use of language. It encompasses all the contexts in which language is used, the factors that inform the use of particular forms of the language in such situations, as well as the appropriateness or inappropriateness of such forms.

### 2.2.1 Style

Every time we use language, we necessarily adopt a style of some sort: we make a selection from a range of syntactic and lexical possibilities according to the purpose of the communication. The most specific domain of style and, in many ways, the most valuable starting point for stylistics, is the individual text or text extract. The concept of style derives from the distinction made between *langue* and *parole* by the Swiss linguist, Ferdinand de Saussure. According to him, “*langue* is the code or system of rules common to the users of a language; *parole*, on the other hand, is the particular selections from the system that individuals make on any one occasion” like the choice people make in conversation, official communication or legal procedure. In this regard, style pertains to *parole* as this is basically the way a writer or speaker employs or selects his words, phrases, and sentences to achieve the desired effect in any given context. In its broadest sense, however, style can be applied to both spoken and written, both ‘literary’ and everyday varieties of language.

The tradition that restricts style to choices of ‘manner’ rather than ‘matter’ of ‘expression’ rather than ‘content’ is regarded as common definition of style which is a ‘way of writing’ or a ‘mode of expression’. This approach may be called ‘dualist’ (Leech & Short

1981:13), because it rests on an assumed dualism in language between form and meaning.

They further summarized the use of the term style thus:

(i) Style is a way in which language is used: i.e., it belongs to *parole* rather than to *langue*.

(ii) Therefore, style consists in choices made from the repertoire of the language.

(iii) A style is defined in terms of a domain of language use (e.g., what choices are made by a particular author, in a particular genre, or in a particular text).

### **2.3 Stylistics**

Stylistics is a branch of linguistics that studies the principles and effects of usage of different language elements, in redeeming thought and emotion under different conditions of communication. It is concerned with the aesthetic function of language, expressive means in language usage as well as emotional colouring in language. It also includes a system of special devices called stylistic devices, splitting of literary language called style, the interrelation between language and thought and the individual manner of a writer or speaker in making use of language. Stylistics is the description and analysis of the variability of linguistic forms in actual language use. The concepts of style and stylistic variation in language rest on the fact that within the language system, the same content can be encoded in more than one linguistic form. Generally, style may be regarded as a choice of linguistic means and as a deviation from norm.

Jeffries and McIntyre (2010:62) are of the opinion that “Stylistics is the study of language in literature. It seeks to account for the interpretative effects of a text through close study of its linguistic detail, such as syntactic structuring, semantic deviation, deixis, modality, etc., often working through inferred interpretative cohesion of foregrounded features”. Stylistics uses models and approaches from various fields in linguistics to help

draw out how a specific arrangement of linguistic motifs and structures to facilitate and generate certain aesthetic and hermeneutic effects.

### **2.3.1 The Goal of Stylistics**

Stylistics is adaptive in nature, the practice of stylistics is targeted at achieving certain goals among which is: to ascertain linguistic habit. Author's style is the product of a particular linguistic habit, conditioned by some social, cultural and ideological environments.

The objective of stylistics is to help determine the linguistic background and orientation of a given writer or speaker. Thus, according to Chatman (1971), every analysis of style can be seen as an attempt to discover the artistic principles that underpin the choice a writer has made. As a useful tool in the interpretation of texts, stylistics serves as a mode of analysis for learning language and developing awareness for the workings of language and the development of confidence to work systematically towards effective interpretation of a text. The knowledge of stylistics equally results in the proper analysis of speaking and writing habits to discover patterns which characteristically differentiate one variety of language from the other. A number of factors such as: situations, mode of communication, context, sociolinguistic constraints, as well as the need to conform to linguistic appropriateness, account for variation across genres. According to Crystal and Davy (1969: 10):

the aim of stylistics is to analyse language habits with the main purpose of identifying, from the general mass of linguistic features common to English as used on every conceivable occasion, those features which are restricted to certain kinds of social context; to explain, where possible, why such features have been used, as opposed to other alternatives; and to classify these features into categories based upon a view of their function in the social context.

### **2.4 Linguistic-Stylistics**

Linguistic-Stylistics was coined by Freeman in 1968 to put an end to conflict that existed between linguists and literary scholars. In his argument, Freeman warns that

linguistics should not think of replacing literary criticism and vice versa. He concludes that Linguistic- Stylistics is prior to and distinct from, but not irrelevant to, literary criticism. The Linguistic account of a text is geared toward enhancing meaning making (Jibril 2012).

Linguistic-Stylistics is an approach to stylistics from the linguistic orientation and convention. The focus of this approach is on how effective the linguistic features of a text match with the situational generic contexts of any text type. Linguistic-Stylistics approaches texts from different levels of analysis such as graphology, morphology, phonology, syntax, lexico-semantic and discourse. Linguistic-Stylistics points out those linguistic choices which a writer or speaker has made as well as the effects of the choices. Therefore, when language as used in the text is studied, it is not studied in isolation of the artistic function; it is studied in order to ascertain how the writer has used language to express his message. Linguistic investigation is also interested in what marked out literary texts from other text types. Such deliberation has been comprehensively established by scholars such as Leech (1969), Widdowson (1975), Adejare (1992), Osundare (2003), Babatunde (2003), Uzoma (2010) and others.

Linguistic-Stylistics focuses on only the linguistic characteristics of a text. Thus, it covers the non-literary variation of language or register (Freeman 1971). Linguistic-Stylistics explores the linguistic features of a text. Linguistic-Stylistics is fundamentally concerned with the use of language and its effects in a text.

#### **2.4.1 Stylistic Foregrounding**

It is a very general principle of artistic communication that a work of art in some way deviates from norms which we, as members of society, have learnt to expect in the medium used and that anyone who wishes to investigate the significance and value of a work of art must concentrate on the element of interest and surprise rather than on the automatic pattern.

Such deviations from linguistic or other socially accepted norms are labeled foregrounding which invokes the analogy of a figure seen against a background (Leech, 1969: 57).

In stylistics, the notion of foregrounding, a term borrowed from the Prague School of Linguistics, is used by Leech and Short (1981: 48) to refer to ‘artistically motivated deviation’.

It refers to the range of stylistic effects that occur in literature, whether at the phonetic level (e.g., alliteration, rhyme), the grammatical level (e.g., inversion, ellipsis), or the semantic level (e.g., metaphor, irony).

## **2.5 Register**

Halliday (1978:27, 32) adopts the term register when describing how texts vary according to situation and context. Halliday and Hasan define it as: "a configuration of meanings that are typically associated with a particular situational configuration [including]... the lexico-grammatical and phonological features that typically accompany or realise these meanings" (Halliday and Hasan 1985:39)

Chapman and Routledge (2009:59) further note that members of a given culture accept these ‘configurations of language’ as the tools through which communicative aims are achieved. Register is subdivided into the functions of Field, Tenor and Mode which explain the organizational choices made in the text concerning the occasion for or purpose of discourse. In the simplest terms, the functions served by these three variables correspond with and address the ‘what’, ‘who’ and ‘how’ of communication respectively.

Field refers to what the language is being used to talk about and the nature of the interaction that is taking place. Its function is most evident in the range of lexicon used (Turner 1998); whether comprehension of its meaning requires specialist or only common knowledge and subsequently, who the intended audience might be.

Tenor refers to the social relationships that are constructed and maintained by interlocutors. It is concerned with the communicative tone of the exchange and the degree of familiarity or connection between participants. This can be reflected in the relative status, and expected level of formality between interlocutors. Tenor is also of use in determining the attitudinal positions that are being asserted in lexico-grammatical choices.

Mode refers to the means of communication or the organization of the text according to channel. Written and spoken discourse are two examples of Mode and in each of them, different expectations is made by the interlocutors on how the language functions, its interactive potential and how it will be composed semantically.

## **2.6 Authorial Review**

A lot of works have been carried out in African literature by some literary scholars on stylistic analysis. For instance, Nnadi (2010) brings out the contents of the selected novels of Chukwuemeka Ike and subjected them to the various linguistic frames. For example, the lexical selection as a frame to examine the selected novels. He did the same thing at the levels of phrasal and clausal typology, sentence and punctuation pattern etc., adopting an eclectic approach, due to the multiple novels analysed. This is a good attempt in the work. The eclectic approach involves a combination of models which enables Nnadi to take cognisance of most of the stylolinguistic markers which the author (Chukwuemeka Ike) employed in conveying the message of each of the texts. The theoretical framework adopted is therefore, structural in outlook but not in the strict sense of *structuralism*. However, as good as this may appear, the use of eclectic approach apparently cannot point to a particular framework as the actual yardstick used for the analysis which makes the work more complicated.

Ebadelabar (2011) explains that the study of literary discourse from the linguistic orientation can add to our knowledge of literature. His view is that while doing literary analysis, we often ignore the workings of language because of this ignorance, we miss

significant points about a literary work. He further explains that when we read a literary work, we experience particular tones, moods or feelings but we lack a method to fully explore them. In such cases, he adds, linguistic analysis of those texts can contribute to our understanding of the texts. According to him, Stylistic analysis of texts not only helps us to comprehend the texts more fully but it can also contribute to our understanding of language system and can promote language learning. In this respect, Adeleh's analysis of *The Garden Party* using stylistic and linguistic frameworks shows how particular use of linguistic and stylistic features has helped the writer to achieve particular literary effects or to express particular themes he, however, does not compare language use in the text.

Agemo (2011) says that language and style never move beyond a concentrating on the supremacy of the words. These words, according to her, contain meanings; style is language manipulated in the way that signals it as different from 'ordinary' language. The data she used to illustrate and substantiate her claims are sourced from some selected poems of Wole Soyinka. She focuses on the lexico-syntactic patterns and choices, the phonological, morphological and graphological devices as the main stylistic elements. She believes that each of the elements has identifiable functions which contribute to the meaning of the poems. She concludes that these elements trigger and play significant roles in passing across the intended meaning of the writer to the readers. This work only concentrates on the elements of literary stylistics to make meanings. Agemo do not compare the language use in the selected poems, rather, she focuses on the functions of the stylistic elements.

Adane (2012) has applied stylistic analysis to *The Beautiful Things that Heaven Bears* and shows how one can better understand the writer's use of different literary elements and how meanings are constructed from a specific novel. He uses more nouns as compared to other word classes, i.e. adjectives, verbs and adverbs. He also uses repetition and parallelism as the major grammatical and lexical schemes. With regards to the phonological schemes,

alliteration is widely used creating a consonant sound effect. Yet, Adane fails to compare language use in his work.

Nweze (2012) examines the linguistic particularities of Ngugi's *Wizard of the Crow* and Okri's *The Famished Road*, as a way to understand the anatomy and functions of the language used. He uses the model of Transformational Grammar that sees language primarily as a capability of the mind which therefore highlights the formal and cognitive aspects of language. He also applied Halliday's functional model that emphasises the social role of language that, also sees language as a 'social semiotic' and so directs attention particularly to the communicative and expressive functions of language. Nweze does not use it to compare language use by the authors having known that they write on different themes as well as in different contexts, environments and subject matters which could affect their language use in the selected novels.

Tahar (2015) did "A Comparative Stylistic Analysis of *The Sand Child*". Tahar emphasises on the importance of stylistics in studying the ability of the translator in transferring the stylistic features of the text from its original equivalence. He worked on *The Sand Child*, because of the richness of the stylistic components of the text. Tahar examines the function of stylistic choices of the author of the text and the use of language as a means of producing meaning and a system of communication in literature. His focus is basically on style and the functions of stylistic choices but not to compare language use in the text.

According to Lar (2018), several linguistic variables such as sentence structures, stylistic features and lexical items are sometimes employed by authors which seem not too clear to some readers, may result to the misapprehension of the novel. Such misunderstanding could lead to distortion of meaning. It is these problems that inspired and motivated him to carry out his research. He describes the linguistic elements and their linguistic compositions, using a Linguistic Stylistic approach and Systemic Functional Linguistic Theoretical

Framework to examine the style in Helon Habila's *Waiting for an ANGEL* and *Measuring TIME*. Here, Lar has been able to solve the problems of misunderstanding and distortion of meaning in the texts (*Waiting for an ANGEL and Measuring TIME* by Helon Habila). However, he does not consider the language use and the context in which such language are used, he also does not compare the language use in these novels, though from the same author not minding the situations these novels were written.

Our review of the works above shows that the distinctive stylistic features of the texts and the authors' ways of perceiving the world and organising experiences are explained with a view to driving home the point that stylistic analysis of literary texts can bring about fuller understanding of the meaning and importance of literary texts. The goal of stylistic analysis is not simply to describe the formal features of the texts for their own sake, but to show their functional significance for the interpretation of the texts. The review shows that none of the works reviewed above are on the comparative stylistic analysis of language use this is the factor that led to the emergence of the present research work.

## **2.7 Theoretical Framework**

The opinion of the Systemic Functional Linguistics is that the most successful approach may be the one that recognises meaning and uses it as central features of language. Halliday refers to the basic components of meaning in language as functional components (Halliday, 1994). They are: the ideational, the interpersonal and the textual components. Each is interpreted as functional only in the context of the whole (Halliday, 1994). That is, the linguistic function of a word or a group in the linguistic system is defined by how it operates in relation to other words or groups in the clause.

### **2.7.1 The Theory of Systemic Functional Grammar**

### **2.7.2 Metafunctions: The Three Meanings**

Penn-Edwards & Donnison (2014) refer to Systemic Functional Grammar as concerning 'a system made of interconnecting subsystems, all of which need to be operating for meaning to be maintained'. Central to Halliday's theory is that meaning is found at the level of the clause and that in any utterance or sentence, the comprising clauses are said to possess three inherent meanings or 'metafunctions'. These are either experiential (or ideational), textual or interpersonal in nature. According to Eggins (2004), these inherent meanings are interrelated and operate simultaneously, presenting the speaker with a number of choices in the structuring and organisation of language that evidence in meaning making (Halliday and Matthiessen 2004).

### **2.7.3 Experiential Meaning**

The experiential aspect of a clause is considered the 'content function of language' (Halliday 2008: 183). It relates to the way in which language users interact with the world and represent their experience of it - the actions, entities, and conditions in which these events exist and occur, both in reality and within in the minds of those concerned. Systemic Functional Grammar adopts the labels "Process", "Participants" and "Circumstances" as the three elements of experiential to describe the happenings and states the entities and conditions in which an event occurs. Together they form the component of experiential meaning. The Process, which identifies the occurrence or the state in which the reality takes place, is typically realised by verbal groups. Participants, that is, entities that are connected to that Process and are realised by nominal (noun) groups, while Circumstances are denoted through the use of adverbials or prepositional phrases (Butt 2000 and White 2001). Circumstances give context to the Processes and Participants, framing and developing the other experiential elements using signifiers of manner, time, degree and accompaniment.

### **2.7.4 Interpersonal Meaning**

The third metafunction – interpersonal meaning – expresses the relationship between the interlocutors involved in a given discourse. The types of interactions represented by this metafunction operate at the lexico-grammatical level. At its most basic, interpersonal meaning is demonstrated through statements (in the form of declaratives), questions (in the form of interrogatives) and commands (in the form of imperatives) that facilitate the speaker's desire to give or demand information, goods or services. It is through these grammatical structures that clauses gain their interactivity, determining the position of the speaker and that of its intended audience. (White, 2001).

### **2.7.5 Textual Meaning**

The textual metafunction organises text in a coherent manner appropriate to a particular situation, generating the necessary signals to lift a collection of words or clauses into something that is recognisably a text (White 2001:215). Halliday (1985) considers textual meaning as the construction of the message, and essentially what creates discourse by evidencing the interpersonal and experiential functions linguistically, both within and between clauses.

Halliday (1985, 1994; also Butt 2000) state that in the textual domain, there must be a point of origin for the message that is at the heart of the matter we are concerned with. Labelled the Theme, this forms the beginning of any clause and incorporates every element up to and including the first Participant, Process or Circumstance of the experiential meaning. This Theme is said to be marked, as opposed to unmarked (Butler 2003). In cases where a clause begins with connectives/conjunctions or modals/adjuncts, these are referred to as topical and interpersonal themes respectively (Martin & Rose 2003). Beyond this departure point, the Rheme is the remainder that in some way expands on the Theme of the clause.

## **2.8 Theme and Rheme**

The clause as a message comprises two functional units, Theme and Rheme. Halliday (1967: 212) defines the Theme as what is being talked about or the element that serves as the point of departure of the message; it is that which locates and orients the clause within its context. He defines the Rheme as what the speaker says about the Theme or the goal of the message that is, the element which fulfils the communicative purpose of the utterance. Theme and Rheme are position-bound elements which are defined according to their positions in the sentence (Halliday, 2004: 64).

The Theme is, therefore, the starting point of the clause message which is realized in English by first position in clause which must contain a participant, process or circumstance and sometimes includes any element preceding the first participant process or circumstance. Theme sets up the local context for each clause. This local context often relates to the methods of development of the text. An item has thematic status by putting the theme first in spoken or written English. A Theme can be either a single word, or a group of words, i.e. a nominal group, Hauwa, (2017).

The use of language for the purpose of creating meaning in communication between people has become more and more prominent in recent times. There is movement from studying the form and structure of language to the function language performs when it is used in different situations and contexts. (Halliday 1985). In this study, the linguistic features of selected texts are of greater importance. Systemic Functional Linguistics uses the term (textual) to mean the use of language as a medium for a speaker to arrange his message. It refers to how users of the language encode their message into texts; determine the flow of the message, and maintaining the cohesion among messages, it is on this note that we consider Systemic Functional Linguistics model, otherwise known as Systemic Grammar as relevant to the analysis of this study.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.0 Introduction**

This chapter provides information on the data for this study. It gives insight into the method of data analysis and also supplies relevant information about the sources of data (Primary data and Secondary data), Sampling Procedure and Analytical Procedure.

#### **3.1 Sources of Data**

This study is purely a qualitative research, a product of descriptive research which does not give room for the likes of questionnaires and interviews. It is purely content analysis. The data collected for the analysis in this study were randomly selected from our selected primary texts, Ken Saro-Wiwa's *Pita Dumbrok's Prison* and Helon Habila's *Oil on Water*, after a successful reading by the researcher. This is because we cannot subject the whole texts to analysis, hence, the use of projection principle.

The data extracted for the study were subjected to Systemic Functional Linguistics framework to determine the texture of the texts. Two level of analysis have been adopted for the analysis of the data gathered for the study. These levels are primitive order level of analysis and second order level of analysis proposed by Adejare (1992). Primitive level of

analysis deals with the analysis of the basic elementary meaning that linguistic symbols signal while second order level of analysis concerns itself with the analysis of the deeper meaning a text conveys beyond the elementary linguistic symbols using different linguistic tools.

### **3.1.1 Primary data**

These are the extracts that is analysed in this study. They serve as the basis of the study because without the primary text or data, it would be impossible to carry out the study. Hence, the primary data for the present study are the two novels, Ken Saro Wiwa's *Pita Dumbrok's Prison* and Helon Habila's *Oil on WATER* respectively.

### **3.1.2 Secondary data**

The secondary data are other materials such as textbooks, online resources, articles, journals, theses and dictionaries which help to support and provide referential sources for the study. These secondary texts serve as reference materials for the ease of this research work. The secondary data consist of materials published and unpublished and which are relevant to the study. Materials which cover relevant topics on the study covered language, features of language, texts analysis, style, stylistics, theme, Rheme, Textual meaning, Experiential meaning, Interpersonal meaning, among others. Stylistic foregrounding is one of the features looked at on the two novels, *Pita Dumbrok's Prison* and *Oil on WATER*.

## **3.2 Sampling Procedure**

This study used purposive sampling technique to ensure that the researcher obtain the required information for this study. The texts used are Ken Saro Wiwa's *Pita Dumbrok's Prison* and Helon Habila's *Oil on WATER*: because they contain the required samples for this study. Purposive sampling technique is a non-scientific sampling technique which implies the deliberate choice of samples to cater for the researcher's need. Citing Easterly-Smith, Thorpe

and Jackson (2015:339) in Haulofu (2017), “purposive sampling technique is defined as a form of non-probability sampling technique where the criteria for inclusion in a sample are defined and entities are first screened to see whether they meet the criteria for inclusion and those entities that meet the criteria are included in the sample”. To support this definition, Cooper and Schindler (2014:87), state that with purposive sampling, “the researcher has a clear idea of what sample units are needed according to the purpose of the study, and then approaches potential sample members to check whether they meet eligibility criteria”. This implies that the samples that rally up with the requirements of the researcher are adopted for the study. Hence, the researcher studied the two novels, *Pita Dumbrok’s Prison* and *Oil on WATER*.

### **3.2.1 Analytical Procedure**

Citing Bhattacharjee (2012) in Haulofu (2017), sample is defined as “the actual units selected for observation”. Sampling is a way of selecting a number of things from a larger group for the purpose of getting invaluable information.

#### **Sample 1**

##### ***Pita Dumbrok’s Prison***

The only man in the nation who had an inkling of what had happened was President Abudu Malik. He had been fully briefed by the Minister of Finance on the latter’s return from his discussion with members of the Paris and London Club.

Abudu Malik was a brave man. He had fought in the Second World War, had risen through the ranks to become a General and had seized power when the politicians proved incapable of ruling the nation. He handed over power after two years to a new group of politicians under a new Constitution. Then the politicians had done their usual thing and the young Colonel Badiya had then seized power and imprisoned most of the errant politicians. This move, which was popular at first, proved not to be so acceptable after one year and appeals went forth to Colonel Badiya to free the politicians or otherwise charge them to court on specific charges.

The young Colonel was slow to act and soon had himself overthrown in a bloody coup by Major Laya who promoted himself to the rank of General, freed the thieving politicians and established himself as Head of State and Commander-in-Chief of the Armed Forces.

General Laya's rule was so harsh and personal that he was soon assassinated by a sergeant who set himself up as Head of State. He lasted but a week before some Majors staged another coup and invited the only surviving military man with a reputation to rule the nation.

That man was Abudu Malik who had won accolades for himself by relinquishing power to the politicians. This time around, he made it clear that he would not go by his previous appellation, General Abudu Malik. His condition for accepting to lead the young inexperienced Majors was that he be styled "President and Commander-in-Chief of the Armed forces". This was in line with democratic bent and in recognition of the fact that the military's image was badly dented. His young colleagues readily conceded this to him and he accepted office. (76)

### **Analysis 1:**

The passage is an extract from *Pita Dumbrok's Prison* depicting a state of political instability, fluctuation in power and government and political transition. The plot presents the ordeal of bloodshed due to coup plotting, fear, anxiety and intimidation occasioned by corruption, bad leaders and thirst for power. Thus, we have a simple plot which cadence, lexical choice and thematic concern resonate (and revolve round) politics and violence. With this background in view, we may deduce why the language used in the passage is harsh and the situation ominous. The passage makes use of the third person narrative technique.

At the lexico-semantic level, there is an attempt (by the writer) to reveal that the passage has to do with politics and political activities as shown in the choice of such words as: Seized power (line 3, paragraph 2), Politicians (lines 3,5,10, paragraph 2, and line 2 paragraph 4), Coup (line 12 paragraph 2), Constitution (line 5 paragraph 2), assassinated (line 2 paragraph 3), incapable of ruling (line 3 paragraph 2), democratic bent (line 7 paragraph 4), Commander-in-Chief (lines 14 paragraph 2 and line 5 paragraph 4), Head of

States (line 2 paragraph 3), Overthrown (line 12 paragraph 2), General (line 2,13 paragraph 2, ).

Other political problems in the excerpt are carefully presented in words and expressions like: Democratic bent (line 7 paragraph 4), Overthrown (line 12 paragraph 2), assassinated (line 2 paragraph 3), incapable of ruling (line 3 paragraph 2).

The use of such words and expressions above presents the whole scenario as being chaotic and in a state of anomie.

Another stylistic device used by the author is foregrounding. This is prominent in the following lines:

The young Colonel was slow to act and soon had himself overthrown in a bloody coup by a young Major Laya who promoted himself to the rank of General, freed the thieving politicians and established himself as Head of State and Commander-in-Chief of the Armed Forces. (lines 11-14, paragraph 2)

The statement contains multiple phrases and three clauses. First, it represents the two political entities (military and civilian government). It also represents the subject matter of political instability. The clause (freed the thieving politicians) presupposes that some politicians were arrested and imprisoned for embezzlement of public funds and corruption which characterizes the typical African leadership. The word “promoted himself” in the text is a foregrounding technique that Ken Saro Wiwa employs to present Major Laya as a selfish and proud personality and stubborn military officer who does not want to be subjected to any rigorous military or formal examination setting that could test his ability or fitness to rule. Again, he is a direct opposite of General Abudu Malik who, “had fought in the Second World War, had risen through the rank to become General”. This portrays Major Laya as a coward, hence he is self-imposed General.

**Referential cohesion:** Referential cohesion means using pronouns or determiners to refer to the known nouns in a text. Backward referencing is known as anaphoric reference while forward referencing is called cataphoric reference. Example:

Abudu Malik was a brave man. He had fought in the Second World War... (line 1, paragraph 2) “He” is an anaphoric (backward) reference to Abudu Malik.

General Laya’s rule was so harsh and personal that he was assassinated...(line 1, paragraph 3)

**Ellipsis:** This is a case of recoverable omissions, and substitution by zero. Examples:

He had fought in the Second World War [*and he*] had risen through the ranks to become a General... (line 1, paragraph 2).

He lasted but [*for*] a week before some Majors staged another coup and [*they*] invited the only surviving military man with a reputation to rule the nation. (line 3-4 paragraph 3).

**Conjunction:** This is preponderant in the whole text. Examples include: ‘and’ – lines 2, 6,7, 9, and 13 paragraph 2, line 1, and 4, paragraph3 and line 5 and 9, paragraph 4, ‘but’ – line 3, paragraph 3. ‘when’ – line 3 paragraph 2.

These conjunctions are used to glue the sentences in the text together and are also used to balance ideas. The identified ones in this excerpt perform cohesive functions. They also help to string the ideas together and add to the force of the movement of event in the storyline.

## **Excerpt 2**

### ***Oil on WATER***

THE NEXT VILLAGE who was almost a replica of the last: the same empty squat dwellings, the same ripe and flagrant stench, the same barrenness, the oil slick and the same indefinable sadness in the air, as if a community of ghosts were suspended above the punctured zinc roofs, unwilling to depart, yet powerless to return. In the village center we found the communal well. Eager for a drink, I bent under the wet, mossy pivotal beam and peered into the well’s blackness, but a rank smell wafted from its hot depths and slapped my face; I reeled away, my head aching from the encounter. Something organic, perhaps human, lay dead and decomposing down there, its stench mixed with that unmistakable smell of oil. At the other end of the village a little river trickled toward the big river where we had left our boat. The patch of grass growing by the water was suffocated by a film of oil, each blade covered with blotches like the liver spots on a smoker’s hands. (8)

## **Analysis 2**

The passage is extracted from the novel *Oil on WATER*, it depicts a state of absolute destruction and nothingness of a devastated village, which has been rendered useless by oil spillage through the activities of the oil companies, the government and the militants in the Niger Delta region. The plot presents the ordeal the narrator passed through and his personal experience. Thus, we have a simple plot which cadence, lexical choice and thematic concern resonate (and revolve round) state of discomfort and pitiable condition. With this background in view, we may deduce why the language of the passage is raw and the picture of the situation conspicuously ominous. The passage makes use of the first person narrative technique.

At the lexico-semantic level, there is an attempt (by the writer) to reveal that the passage has to do with environmental degradation—the pollution of land, water and air by human activities, that is the spillage of crude oil in the Niger Delta region as shown in the writer's diction such words as:

Flagrant stench (line 2), Oil slick (line 3), Air (line 3), Smell (line 8), Smell of oil (lines 11)

Little and big river (line 12), Boat, water (line 13), Suffocated by the film of oil (line 14).

Furthermore, the environmental destruction of the village is carefully presented in words and expressions like:

The same empty squat dwellings (line 2), The barrenness (line 2), Indefinable sadness in the air (line 3), Community of ghost (line 4), Punctured zinc roofs (line 4), Something organic, perhaps human, lay dead and decomposing (line 10).

The use of such words and expressions above presents the village as a deserted place due to the barrenness of the land as a result of war or social conflict. The whole scenario as being chaotic as evidences of death and destruction of lives and property are prominent and rendered the whole village worthless.

**Referential Cohesion:** “Eager for a drink, I bent under the wet, mossy pivotal beam and peered into the well’s blackness, but a rank smell wafted from its hot depths and slapped my face; I reeled away, my head aching from the encounter.(anaphoric)

**Elliptical Cohesion:** “Eager for a drink, I bent under the wet, mossy pivotal beam and peered into the well’s blackness, but a rank smell wafted from its hot depths and slapped my face; I reeled away, my head aching from the encounter. Something organic, perhaps human, lay dead and decomposing down there [in the well], its stench mixed with that [of] unmistakable smell of oil. The bracket words are left unsaid.

**Repetition:**

THE NEXT VILLAGE who was almost a replica of the last: the same empty squat dwellings, the same ripe and flagrant stench, the same barrenness, the oil slick and the same indefinable sadness in the air, as if a community of ghosts were suspended above the punctured zinc roofs, unwilling to depart, yet powerless to return.

In the excerpt, ‘*the same*’ is repeated 4 times. They are used by the author to show emphasis, and they can also produce an effect on the reader. The beginning of the paragraph, “*THE NEXT VILLAGE who was also a replica of the last*” suggests that what the narrator sees in the next village is what he saw in the last village, in other words, it is a repetition of what happened in the last village.

**Simile:** A simile is a comparison; it is a clear comparison between two different objects that have a certain quality in common. Habila makes use of this thus: “...*each blade covered with blotches like the liver spots on a smoker’s hands*”. Here, he was comparing the uneven patches of crude oil that settled on the blade of leave that look like a lever (considering the colour) to that of a stain in a chain-smoker’s hand.

**Synonym:** A synonym is a word that has the same meaning as another word in the same language. Habila skillfully exhibited his knowledge on synonyms as he consciously avoiding repetition of certain words and reached out for alternatives. This is prominent in the use of

words like: “flagrant”, “stench”, and “smell”. These words are used to show the sensibility, authenticity, and facts of evidences as registered by the narrator. It also shows the degree of abandonment, denial, wastefulness and destruction done to the villages.

**Conjunction:** This is preponderant in the whole text. Examples include: ‘and’ – lines 3,7,8 and 10, ‘but’ – line 8, ‘if’ – line 3

The conjunctions are used to hold the text together: “and,” and “but” are used to balance ideas while “if,” indicates dependency relationship. In other words, the conjunctions identified in the text perform cohesive functions.

The adoption of simple sentences by the authors are style to convey their messages to a larger audience using simple sentences. These stylistic features mentioned above add to the development of the stories in the selected texts in the sense that the authors have deliberately removed complexity to simplify their messages respectively.

## **CHAPTER FOUR**

### **DATA PRESENTATION, ANALYSIS AND DISCUSSIONS**

#### **4.0 Introduction**

The previous chapter provides methodological frameworks for the study. The present chapter presents the analysis, findings, discussion and comparative analysis of language use in the two selected texts. The chapter focuses on the research questions and objectives raised in chapter one for the analyses of various linguistic stylistic features of Ken Saro-Wiwa’s *Pita Dumbrok’s Prison* (1991) and Helon Habila’s *Oil on WATER* (2012) novels, chosen for the study.

#### **4.1 Data Presentation**

#### **4.2 A Linguistic Analysis of *Pita Dumbrok’s Prison***

Language is a structural entity as its elements exist and function in a hierarchical order. Such units or elements include morpheme, word, group (phrase), clause and sentence. The morpheme is the smallest unit while the sentence is the highest or the largest.

### 4.3 Sentence Structures

A sentence is a group of words that contains a subject, its verbs and expresses a complete sense or thought. Sentences are organised according to the grammatical principles of the language in which they are written.

Halliday & Methiessen (2014) have noted that the Subject could be seen as: (i) that which is the concern of the message, (ii) that of which something is being predicated (i.e. on which rests the truth of the argument) and (iii) the doer of the action.

In accordance with the syntactic principles established by medieval grammarians, which were themselves based on the grammarians of ancient Greece and Rome, each clause contains one element which can be identified as its Subject (Covington, 1984; Seuren, 1998: 34–37).

We have an example given below:

Table 1

<b>Subject</b>	<b>Predicate</b>
The young man and woman	were snugly wrapped in the arms of sleep. (9)
The parcel	was addressed to him all right. (p9)
He	switched on the light in the room (9)

Source: *Pita Dumbrok's Prison*

The subject points to the persons or things the sentence is about: that is, who or what is being discussed. The second basic part of a sentence is the predicate which indicates what is

said about the person or thing. The predicate includes the verbs, adverbs and adjectives which say something about the subject. Example:

Extract 1

*He (Pita) was not particularly well known, having just joined the establishment before his Jeb's adventure. (p15)*

Source: *Pita Dumbrok's Prison*

Extract 2

*Andizi struck his typewriter with an involuntary bang, took off and replaced his spectacles and stood up. (p17)*

Source: *Pita Dumbrok's Prison*

The italicized words in the boxes are the predicates of the subjects (He and Andizi) because they indicate what is said about them (the Subjects) in the sentences.

The vivid descriptions of characters and events in Ken Saro-Wiwa's *Pita Dumbrok's Prison* are predominantly conveyed through a blend of both functional and grammatical categories of sentences. He takes his reader into his fictional world – the world of his characters, places, time and events – through a consistent and striking use of these sentence structures.

Here are some examples in clauses with the Subject shown in italics:

Extract 3

*The Nigerian President* was seated in the well-appointed lounge of the Ambassador's residence... (43)

Source: *Pita Dumbrok's Prison*

Extract 4

*Abudu Malik* was a great man.

(76)

Source: *Pita Dumbrok's Prison*

Extract 5

*Pita* knows a lot about the prison (93)

Source: *Pita Dumbrok's Prison*

In the examples above, the nominal groups, *the Nigerian President*, *Abudu Malik* and *Pita* are in fact, logically, the Subjects. They represent the person with whom the message is concerned and they are represented as having performed the actions. In other words, a clause logically possesses subject, theme and actor. Ken Saro-Wiwa is conscious of following and maintaining the syntactic rules of grammar to capture his audience for semantic purpose.

#### 4.3.1 Types of Sentence

The beauty of sentences lies in clarity, the choice of words and how effectively the thought flows. Sentences convey more than meaning; they convey style. Sentence consists of two important constituents-structure and purposes. The structure of a sentence and, the purpose in which it is used, both go a long way to making clear meaning. The entire written language depends on the types of its sentences.

#### 4.3.2 Structural Classification of Sentences in P.D.P.

#### 4.3.3 Simple Sentence

In this type of sentence, there is only one independent clause and no dependent clause. The sentence contains a subject and a verb and expresses a complete thought. Simple sentences can also contain compound subjects and/or verbs but it doesn't contain any conjunction.

Extract 6

The *word* (subject) *brought* (verb) to his mind his latest bother (40).

Extract 7

The *gate* (subject) to the street where I live *is* (auxiliary verb) already *locked* (functions as an adjective) (61).

Extract 8

The *editor* (subject) quickly *produced* (verb) it (90).

Source: *Pita Dumbrok's Prison*

Extract 9

*I* (subject) *returned* (verb) to my office (94)

Source: *Pita Dumbrok's Prison*

Extract 10

*I* (subject) *made* (verb) my way to 30 Jimoh Street (96).

Source: *Pita Dumbrok's Prison*

Extract 11

*He* (subject) *wore* (verb) a white caftan with a *matching* (indicating corresponding) cap (163)

Source: *Pita Dumbrok's Prison*

#### 4.3.4 Compound Sentence

A compound sentence has two or more independent clauses. An independence clause is part of a sentence that can stand alone because it contains a subject and a verb. It expresses a complete thought. Basically, a compound sentence contains two or more simple sentences, which are joined by a conjunction (for, and, nor, but, or, yet, so), and can also be connected with heavy punctuation mark like comma.

Extract 12

He waves me off and I go back to my desk (53).

Source: *Pita Dumbrok's Prison*

Independent clause 1: *He waves me off*

Independent clause 2: *I go back to my desk.*

These are two sentences divided by a conjunction “and”. Both sides of the sentence are complete. *He waves me off* can stand alone and so can *I go back to my desk*. Therefore, this is a compound sentence.

Extract 13

‘He either spirited it away or blew it up’  
(194).

Source: *Pita Dumbrok's Prison*

#### 4.3.5 Complex Sentence

A complex sentence is an independent clause joined by one or more dependent clauses. A dependent clause either lacks a subject or verb or has both a subject and a verb that does not express a complete thought. A complex sentence always has a subordinator (as, because, since, after, although, when) or relative pronouns (who, that, which).

Extract 14

As I tower above her, I can see how well-kept her hair is  
(36).

Source: *Pita Dumbrok's Prison*

The first part of the sentence “As I tower above her” is a dependent clause that does not express a complete thought. The second part (I can see how well-kept her hair is) is an independent clause and can stand on its own. The first part compares the tallness of the speaker to that of the subject. The use of “as” doubles the functions of simile and conjunction in the sentence.

Dependent clause:*As I tower above her*

Independent clause:*I can see how well-kept her hair is*

Extract 15

When Ed knows that I am from Nigeria, he get inexplicable excited (38).
----------------------------------------------------------------------------

Source: *Pita Dumbrok's Prison*

This complex sentence begins with the subordinator ‘when’. Thus, a comma is required at the end of the dependent clause, which is the main idea. If this complex sentence begins with the independent clause, with the subordinator ‘when’ coming in the middle, no comma would have been required.

The dependent clause in this sentence is *when Ed knows that I am from Nigeria*, the remaining part of the sentence stands as an independent clause.

Dependent clause:*When Ed knows that I am from Nigeria*

Independent clause:*he get inexplicable excited*

Extract 16

After an exchange of pleasantries, President Abudu Malik went directly to the heart of the matter.(p44)

Source: *Pita Dumbrok's Prison*

This complex sentence structure comprise of one dependent clause and one independent clause

Dependent clause:*After an exchange of pleasantries,*

Independent clause:*President Abudu Malik went directly to the heart of the matter.*

Extract 17:

After that visit to Akure, I began to write applications for a job (91).

Source: *Pita Dumbrok's Prison*

The independent clause is *I began to write applications for a job*. The subordinating clause *After that visit to Akure* is dependent on the main, independent clause. If one were to say “After that visit to Akure” and stops there, it would be an incomplete thought.

Dependent clause:*After that visit to Akure*

Independent clause: *I began to write application for a job*

A complex sentence structure is used to subordinate one idea to another or to emphasises one idea over another. Consequently, the main idea is usually contained in the main or independent clause. The less important idea is contained in the subordinate or dependent clause. The use of complex sentences in the text provides Ken Saro-Wiwa the freedom to express the web of ideas, emotions, thoughts, feelings, or information woven around his characters in relation to the fictional world.

#### **4.3.6 Compound-Complex Sentence**

A compound-complex sentence typically comprises of two or more independent or main clauses and one or more dependent clauses. This sentence type is used for describing or to give details. Some of the complex structures used by Ken Saro-Wiwa in *Pita Dumbrok's Prison* are presented below:

Extract 18

When he woke up, he had his bath, changed into clean clothes and went to the lounge to read the newspapers which I had stacked up for him (208).

Source: *Pita Dumbrok's Prison*

This compound-complex sentence is a combination of three independent clause the first one is marked off with 'commas' and the last is linked by the coordinator 'and' and three dependent clauses. Below is the breakdown

Dependent clause: *when he woke up*

Independent clause 1: *he had his bath*

Independent clause 2: *changed into clean clothes*

Independent clause 3: *and went to the lounge*

Dependent clause: *to read the newspapers* (infinitive clause)

Dependent clause: *which I had stacked up for him*

Extract 19

I got on fairly well in the school, I passed my examinations although I was not one of the clever boys (88).

Source: *Pita Dumbrok's Prison*

This sentence contains two independent clauses and one dependent clause. The dependent clause is marked off with the subordinator “although” towards the end of the sentence.

Independent clauses 1:*I got on fairly well in the school*

Independent clause 2:*I passed my examinations*

Dependent clause:*although I was not one of the clever boys*

Extract 20

We ate in silence and when we were through, Pita offered to help clear the table (179)
----------------------------------------------------------------------------------------

Source: *Pita Dumbrok's Prison*

Like extract 19, the sentence contains two independent clauses and one dependent clause which stationed between the two independent clauses and it is marked off with the subordinator “when” immediately after the coordinator “and”.

Independent clause 1:*we ate in silence*

Dependent:*and when we were through*

Independent 2:*Pita offered to help clear the table*

#### **4.3.7 Functional Classification of Sentences in P.D.P.**

#### **4.3.8 Declarative Sentence**

This type of sentence, also known as a declaration, is generally used to make a statement.

This type of sentence "declares" a fact or an opinion which can either be positive or negative.

Declarative sentences always end with a period.

Extract 21

I arrive in Lagos to find that I have attracted quite some attention from the press (52).

Source: *Pita Dumbrok's Prison*

This is a statement of fact that tells of (journalist) Andizi who traveled to Kono for African Heads of State Summit who unfortunately fell ill, he was hospitalised, until after the Summit and so when he arrived in Lagos, his presence attracted the press who surrounded him.

Extract 22

I am Ita. Call me Captain Ita if you like. I don't care. I am in prison custody (87).

Source: *Pita Dumbrok's Prison*

This is a statement of fact showing the identity of the speaker. It is declarative in the sense that the speaker uses words to reveal his identity and occupation, what he is called and what he does. This suggests that the speaker is a military man or has military orientation.

Extract 23

I prayed hard for deliverance and because I knew I was innocent, I was hopeful, although not very much (89).

Source: *Pita Dumbrok's Prison*

This is a declarative statement because the speaker says what he was able to do when he was in detention. Again, he declares his innocence of the crime he was accused of.

Extract 24

I would think so. Ambassadors don't get sent to prison'. 'So be it,' declared the Director. 'The Republic of Jeb's. And I am its first President.

Source: *Pita Dumbrok's Prison*

This is a declarative statement made by the Director of Jeb's prison who declared the presidency of Jeb's prison, the highest authority upon himself (self-acclaimed President).

#### 4.3.9 Interrogative Sentence

Interrogative is a term used in grammar to refer to features that form questions. Thus, an interrogative sentence is a sentence whose grammatical form shows that it is a question. Such sentences exhibit an interrogative mood. Interrogative sentences can serve as yes/no questions or as *wh*-questions, the latter being formed using an interrogative words such as *who*, *which*, *where* or *how* to specify the information required. Examples:

Extract 25

What's the meaning of the gold watch which Mr. President gave you on your return from the prison? (167)

Source: *Pita Dumbrok's Prison*

This question is asked by Asa to obtain the desired information from Pita Dumbrok of the significance of the gold watch that the President presented to him (Pita Dumbrok) upon his return from Jeb's' prison.

Extract 26

Where is it? Who set it up? Who else is in there? Who sent them?'(167)

Source: *Pita Dumbrok's Prison*

These series of questions are asked and directed to Pita Dumbrok by Asa so as to know and be convinced about the existence of Jeb's prison. In other words, they are information-seeking questions which require explicit explanation of the location of Jeb's prison. Who set it up? Who are the prisoners and who imprisoned them?

Extract 27

'You were serious about that?' (181)

Rear-Admiral Viko's interrogation seeks to get information from Asa who resigned from her journalism job because the Security operative stopped her from informing the public about the truth behind Jeb's prison.

Extract 28

You were serious about that? (181)

Source: *Pita Dumbrok's Prison*

Rear-Admiral Viko's interrogation seeks to get information from Asa who resigned from the services of journalism because the security operative stopped her from informing the public about the truth behind Jeb's Prison.

Extract 29

How do you mean?(182)

Source: *Pita Dumbrok's Prison*

The question is a response from Asa to a previous question asked by Rear Admiral Viko, he seeks to know what came over Asa, consequent upon a heated argument which erupted among them. The intention is to understand what Rear Admiral Viko meant by such question.

Extract 30

‘Why don’t you have words with Alhaji Biga?’ (182)

*Source: Pita Dumbrok’s Prison*

Sarcastically, this question is raised by Rear-Admiral Viko intending to make mockery of Asa about the late night visit of Alhaji Biga to Asa’s house. This obviously could be as a result of jealousy.

WH- question element is a distinct element in the interpersonal structure of a clause. Its function is to specify the entity that the questioner (someone who seeks information) wishes to have supplied. It typically takes a thematic (subject) position in the clause. The WH- element is always conflated (fused together) with one another of the three functions: Subject, Complement or Adjunct. If it is conflated with the Subject, it is part of the Mood element. The order within the Mood element must therefore be Subject/Finite. If, on the other hand, the WH- element is conflated with a Complement or Adjunct, it is part of the Residue. In that case, the interrogative ordering within the Mood element reasserts itself and we have Finite preceding Subject. The missing piece the speaker wishes to have supplied may be something that is expressed in the verb – an action, event, mental process or relation – and hence functioning as a Predicator. But the WH- element cannot be conflated with the Predicator. Example:

Extract 31

Who made ze law? (269)

Source: *Pita Dumbrok's Prison*

The question is the corrupt version of “who made the law?” A representation of mother tongue interference and replacement of voiced alveolar fricative /z/ for voiced dental fricative /ð/. This is typical of some Hausa speakers from northern Nigeria like Alhaji Biga, who put this question to Captain Ita who, released Pita Dumbrok without official permission from his boss, Alhaji Biga. This incident brought a heated argument which resulted into hatred between the two.

**Table 2 showing the analysis for extract 269**

**WH- element conflated with Subject**

Who	Made		ze law
Subject/WH	‘past’ Finite	‘make’ Predicator	Complement
Mood	Residue		

Extract 32

Where does he live? (96)

Source: *Pita Dumbrok's Prison*

**Table 3 showing the analysis of extract 96**

**WH- element conflated with Adjunct**

Where	Does	He	Live?
Adjunct/WH	Finite	Subject	Predicator
Residue	Mood		

Extract 33

What d' you think of it? (137)
--------------------------------

Source: *Pita Dumbrok's Prison*

**Table 4 showing the analysis of extract 137**

**WH- clause having question related to the process**

What	Do	You	think	of it?
Complement/WH	Finite	Subject	Predicator	Adjunct
Residue	Mood			

This is one kind of Adjunct that is almost never thematic; for obvious reasons – not only would it have to override a WH-question element, but it is not functioning as a circumstantial element.

Saro-Wiwa also makes use of Yes/No interrogative. “Yes” and “No” may function as statements either in answer to a question, in acknowledgement to a statement, in undertaking of a command or in acceptance of an offer. Here they are “Mood Adjuncts” and are phonologically salient. They often carry tonic prominence. They may also occur elliptically, as a clause on their own, or thematically within the responding clause. Example, *No.*, in table 5a serves as denial to the request *Can I call on you at home?* (157, source: *Pita Dumbrok's Prison*). In this case, it is functioning as a mood or comment adjunct.

**Table 5a showing analysis of extract 157**

**No as mood /comment adjunct**

No
Mood/Comment adjunct
Comment

**Table 5b and 5c showing the analysis of extract 150**

**No, and Yes mood/comment as adjunct**

**Table 5b**

**Table 5c**

No,
Mood/Comment adjunct
Comment

Yes.
Mood/Comment adjunct
Comment

In table (5b) the response consists of two clauses. The *no* is tonic, as shown by the comma and could have stood alone as an answer to the question “*Is there anything I can offer you?*” And the response is *No, thanks.* (150, source: *Pita Dumbrok’s Prison*). In table (5c) the *Yes*. is salient but not tonic and the response is a single clause. The question *Do you have a story on Jeb’s Prison?* Is asked by Captain Ita and the response *Yes* is from the editor, *Daily Observer* newspaper (91, source: *Pita Dumbrok’s Prison*).

A continuative is one of a small set of words that signal a move in the discourse: a response, in dialogue, or a new move to the next point if the same speaker is continuing. Example:

Extract 34

‘No, I was not a coward’ - [same speaker:] 271

Table 6

No,	I	Was not		a coward
	Subject	Finite	Predicator	Complement
	Mood		Residue	
Textual: continuative	Topical		Rheme	
Theme				

**Continuatives yes and no: mood and theme structure**

**4.3.10 Exclamatory Sentence**

An exclamation is an emphatic utterance, the articulate expression of an effect. It is an expression of strong emotion.

This type of sentence expresses an exclamation; it is a form of statement expressing emotion or excitement. Exclamatory sentences always end with an exclamation mark to emphasize a statement.

Extract 35

‘Oh, no!’ gasped the Redemption Council in one breath (80).

This exclamation is made by the Redemption Council in reaction to the information President Abudu Malik gives about the worst invasion the country has ever seen which the Europeans countries are about to unleash, if the country fails to produce Jebes prison. This exclamation shows strong emotion of unpreparedness and fear should any outbreak of war.

Extract 36

‘Thank God!’ breathed the Chief of Air Staff, relieved to find that the onus would be on the Army and not on the Air Force (80).

The exclamation in the above extract indicates comic relief and purgation of emotion from the Chief of Air Staff, because to him, should there be any war, “the onus would be on the Army and not the Air Force”, the reason being that the aircrafts are inoperative.

### Extract 37

‘Good grief!’ gasped the Council. (81).

This exclamation comes as a result of panic, timidity and uncertainty from Council by reason of the additional information given by the President “that the invading forces are at our very doorsteps”. To encourage them, the President added “don’t be panic, gentlemen. You are military officers, not lily-livered civilians”.

#### **4.3.11 Imperative Sentence**

This type of sentence is in the form of a command. This is a sentence which tells someone to do something. Imperative sentence, when framed strongly enough, can also be exclamatory.

Imperative sentence can also be used to make a request and end with a period. Examples:

### Extract 38

Get ready, Andizi. You have to travel. I mean, you’re going to kill two birds with one stone. You will find your journey very interesting. (34)

Andizi, one of the journalists working with *Daily Messenger* gets instruction from the editor to travel to Kono to attend the Summit of the Organization of African States. This statement is an imperative statement because it leaves no option to Andizi to make choice of protest or decline.

### Extract 39

‘I want to take it away. You must not publish it. Orders’ I announced.

(91)

Captain Ita first assignment after he resumed duty with the State Security was the seizure of a report on Jeb's Prison that was to be published in the *Daily Observer*, so he was instructed by his boss not to allow the story to see the light of the day, that is, he should confiscate all available copies of the newspaper and destroy them. The statement is an imperative one because, the first part expresses intention and the second part expresses command which actually was carried out by Captain Ita.

#### Extract 40

‘I need to take a week off’ (135).

In order to have more time to search for Jeb's Prison, Andizi demanded a week off from work from the editor of Daily Messenger. This is an imperative statement because it indicates a command and shows what he wants the editor to do for him (Andizi).

#### **4.4.0 Registers (Lexical Cohesion) in Pita Dumbrok's Prison (P.D.P.)**

Language, by its nature, is not a monolithic entity; it varies along many dimensions. Such factors as: topic, setting, participants, medium etc., conditioned variations in language. As a signaling system, language varies according to use and users. Language variety according to use has been given the technical term register while that according to users is referred to as dialect.

In the description of register, room is made for what is called a situational shift. There can be a shift in the field of discourse, which will trigger off a shift in the linguistic features just as shifts in tenor and mode can also occur with corresponding linguistic elements or features. Registers therefore determine what we can mean as occasioned by what we are doing, with or to whom and through which channel. In other words, registers are different ways of saying

different things and tend to differ in semantics and hence in lexicogrammar and, sometimes in phonology as a realisation of this.

Human society is complex and calls for diverse or different occupations or professions and each of these professions deploys language in its own peculiar way. The manner in which each profession uses language is its register and that is why register is regarded as an occupational variety of languages. The variables, which are taken into consideration in the description of registers are summarised into field, mode and tenor. These variables determine the range within which meanings are selected and the forms, which are used for their expressions. In other words, they determine the concept of register. The notion of register simply refers to the fact that the language we use varies according to the situation of use; that is, what we are doing, the participants and the medium. The illustration below shows the registers of some fields of human activities which Ken Saro-Wiwa employs to drive home his message to his audience.

#### **4.4.1 Military and Government Registers**

##### Extract 41

I knew it would be one-sided war. Our gallant troops were combat-ready. They ictced for action. I deployed them with utmost and impressive speed. Before the enemy recovered from the devastating storm which mother Imf had conjured, we were ready to strike home.  
(82)

This extract is replete with lexical items that are predominantly used by the military and in war fair situation. In other word, Ken Saro-Wiwa is vast in the words and expressions of military (register) perhaps because of his experience with the military and could also be that the era when the novel, *Pita Dumbrok' Prison* was written was in the military regime. Examples of lexical items that is in connection with the military derived from the extract include: “war”, “gallant troops”, “combat-ready”, “action”, “deployed”, “enemy”, “strike”. Lexical cohesion takes advantage of the patterns inherent in the organisation of lexis. Lexis is

organised into a network of lexical relations such as the 'kind of' relations obtaining between *war, gallant troops, combat-ready, action, deployed, enemy* and *strike*. There is a cohesive link among the lexical items, precisely because they are related in the lexical system of English and the military registers.

Other examples of military register found in the novel are:

“Colonel”, “imprisoned”, “bloody coup”, “Major”, “Head of State”, Commander-in-Chief of the Armed Forces”, (76). “Military’s image”, “Defence Council”, (77). “warrior”, “formation”, Chief of General Staff”, “declaration of war”, “Chief of Defence Staff”, “Chief of Army Staff”, (78).

The use of these registers suggest that the author is familiar with the military/political situation that Nigeria faced in that time of eighties and nineties. He draws the attention of the reader(s) to the fact of political instability and hunger for power by both civilians and the military. Due to personal interest, than the interest of the nation at heart, the politicians were laced with corruption which from time to time prompted the military to seize power which was manifested in coup plotting resulting in blood bath, loss of lives and properties.

#### **4.4.2 Coherence**

Coherence is more commonly referred to as the flow of writing. References are usually made to nouns with the use of pronouns while some key words are repeated with the same idea of a topic being carried over from one sentence to another. When a paragraph flows, the reader is able to understand the main idea that has been presented. The paragraphs in the novel have coherence since the main ideas can easily be identified through verbal bridges like reference and repetition. The following paragraph taken from the narration of Pita illustrates coherence that generally characterises Ken Saro-Wiwa’s paragraphs in the novel, *Pita Dumbrok’s Prison*: Extract 42

All this reminds me of Jeb's Prison. I remember now how much the best men in that society were silenced by the brazen impudence of the Prison's Director. He was a little man, a petty bureaucrat who had been dug out of retirement and entrusted with responsibility. How easily he betrayed that sacred trust, and with it the whole of Africa! He quickly established a tyranny of ignorance, surrounding himself with the worst possible elements in the Prison. He institutionalized double standards, double-talk, mismanagement and skulduggery and led the Prison to perdition. (112)

The main idea in this paragraph is the Prison Director which carries the weight of the sentences from the first line of the sentence to the last, making the paragraph a unified whole. However, the topic sentence of the paragraph is the first sentence (...Jeb's Prison...) which gives the narrator a flashback of his unforgettable prison experience. In other words, the prison itself does not constitute or provides discomfort to the inmates but the Prison Director who 'established a tyranny of ignorance, and surrounding himself with possible elements in the Prison. Another example is taken from the story of Asa in which the topic sentence is the first sentence in the paragraph as presented below:

#### Extract 43

It was Rear-Admiral Viko. He'd arrived in his official car with armed guards. This was another thing I didn't want as it only served to advertise my relationship with a military officer, an advertisement I didn't care for. The military weren't the most popular persons around. Indeed, he had, once or twice in the past, sent his official car to pick me up and I'd sent back the chauffeur and orderly with a note to say that I'd be coming by taxi, which I did. Seeing him that night didn't please me and I must have been quite grumpy (160).

The main idea in the paragraph is the unhappy state of Asa seeing Rear-Admiral Viko. This is conveyed through the last sentence while the other sentences provide supporting ideas. There was nothing to record as to why the sudden dislike but that she-Asa was tired of the relationship between her and Rear-Admiral Viko. There is unity and coherence in the paragraph due to interconnectedness of the main idea with the supporting ones. The overall unity within the paragraphs in *Pita Dumbrok's Prison* exists between one paragraph and

another with the use of paragraph-linking words like *'now', 'then', 'after', 'so', 'but', among others*.

#### **4.4.3 Cohesion**

Halliday (2014) opines that “a set of lexicogrammatical systems that have evolved specifically as a resource for making it possible to transcend the boundaries of the clause – i.e. the domain of the highest-ranking grammatical unit, which originate in the textual metafunction are collectively known as the system of cohesion.

#### **4.4.4 Achieving Cohesion in P.D.P.**

There are four ways by which cohesion is created in English. Halliday (2014:603). These include: (i) by conjunction, (ii) reference, (iii) ellipsis, and (iv) lexical organisation.

#### **4.4.5 Conjunctive Cohesion**

A conjunctive cohesive is a word or group that either links (paratactic) (links) – (“and”, “or”, “nor”, “either”, “neither”, “but”, “yet”, “so”, “then”, “for”) or binds (hypotactic) (binds) – (“when”, “while”, “before”, “after”, “until”, “because”, “if”, “although”, “unless”, “since”, “that”, “whether” “to”, “by”, “with”, “despite”, “as”, “even if”, “in case”, “supposing (that)”, “assuming (that)”, “given that”, “provided (that)”, “so that”, “to”, “as to”, “in order to”, “in the event that”, “in spite of the fact that”) the clause in which it occurs structurally to another clause. Semantically, it sets up a relationship of expansion or projection.

#### Extract 44

For example:

At about that same moment when the parcel bomb went off and murdered the man in the heart of Lagos, a dug out fitted with a sail moved blindly through the morning mist on a magically placid sea. (10)

“*When*” in the extracts is use as subordinating conjunctions because it links two clauses together and it is use to introduce the nominal clause, “*the parcel bomb went off*”. One part of the sentence is dependent clause (subordinate clause) which is joined by a coordinating conjunction “*and*”, this is so because the two parts of the sentence belong to equal grammatical status which may form a compound sentence, while the other part is an independent clause (main clause).

#### Extract 45

Converting their factories and warehouses to church and mosques, Nigerians burnt incense and candle; they bought a great quantity of Bibles and Korans; they made long-flowing gowns in white, red, ermine and gold; they destroyed their forests to ,make little wooden crosses; then they turned to their mines and exhausted them to make crosses; finally, they turned to their uncompleted steel mills finding therein steel bar from which they made more crosses; they ordered special beads from Saudi Arabia. The crosses and beads, they thought, would keep away the goddess Imf.(50)

The use of the coordinating conjunction “*and*” repeatedly in the extract by the writer is to join words, phrases or clause of equal grammatical status together to form compound sentence, without which the words would appear in isolation and would lack coherence.

#### Extract 46

When a photograph of Pita as he received a gold watch from the president came to his desk and was ordered to write his friend’s story for use as headline news in the second edition of the next day’s paper, he was shocked (16)

The sentence begins with the subordinator ‘when’. Thus, a comma is required at the end of the dependent clause, immediately after the word ‘*paper*’. The main idea – “he was shocked”– is contained in the independent clause which comes after the dependent one. If this complex sentence begins with the independent clause, with the subordinator ‘when’ coming in the middle, no comma would have been required.

#### Extract 47

“I believe that he wanted to marry me but, as I say, I was not available just for the asking”. (159)

#### Extract 48

“I do not have the money but I expect to be able to raise it.  
(135)

The conjunction *but* in the two extracts is a structural one (a linker), as Extract 49 is use for adversative while Extract 50 is used as concession that can be used cohesively.

### **4.4.6 Referential Cohesion**

Reference creates cohesion by creating links between elements in a text. It is a relationship between things, or facts (phenomena, or metaphenomena). Reference may be established at varying instances of (i) exophoric, (ii) endophoric, (iii) anaphoric and (iv) cataphoric.

### **4.4.7 Exophoric Reference**

Exophoric referencemeans that the identity presumed by the reference item is recoverable from the environment of the text. Here the reference links the text to its environment; but it does not contribute to the cohesion of the text, except indirectly when references to one and the same referent are repeated, forming a chain. Such chains are common in dialogue with repetition of references to the interactants by means of forms of *I, you, we*, as in the conversational passage between Andizi and the Editor below:

#### Extract 49

Andizi: ‘I need to take a week off.’

Editor: ‘Where are you off to?’

Andizi: ‘I’m going in search of Jebbs Prison.’

Editor: (pause)

Andizi: ‘To be frank with you, I don’t know. But I have to admit that I consider it a patriotic duty to fine it’. (135)

Another instance is the conversation between Andizi and Biney.

#### Extract 50

Biney: ‘We have to leave the car.’

Andizi: ‘And do what?’

Biney: ‘What all others are doing, we must fine our way home on foot.’(141)

The characters were first introduced in the passage as non-identifiable by means of nominal group *Andizi, Editor and Biney*, allowing the reader to establish these entities as a knot in the network of meanings created in the course of the interpretation of the narrative. After having been introduced in this way, the proper nouns, *Andizi, Editor and Biney*, are then presented as identifiable by means of the first person singular pronoun ‘I’, first person plural ‘we’ and second person singular ‘you’. These are instances of exophoric reference.

#### **4.4.8 Endophoric Reference**

Endophoric reference means that the identity presumed by the reference item is recoverable from within the text itself. As the text unfolds, speakers and listeners build up a system of meanings and once a new meaning has been introduced, it becomes part of the system. Endophoric reference may point ‘backwards’ to the history of the unfolding text, that is, to a referent that has already been introduced and is thus part of the text’s system of meanings. This type of endophoric reference is called **anaphora**, or anaphoric reference, and the element that is pointed to anaphorically is called the antecedent. Example:

#### Extract 51

The parcel was addressed to him all right. He ripped it open (9).

(‘It’ refers anaphorically to the parcel).

#### Extract 52

Andizi had been orphaned at three. He had grown up in difficult circumstances, with different people, perfect strangers sometimes, for whom he had to work for food and accommodation. His journey through school had been something miracle-aided by scholarships and a work study programme at the university. (16)

(‘He’, ‘he’ and ‘His’ refer anaphorically to Andizi).

Endophoric reference may also point ‘forwards’ to the future of the unfolding text that is, to a referent that is yet to be introduced. This type of endophoric reference is called **cataphoric** reference. Thus in the following examples we have cases of cataphoric reference in the novel, *Pita Dumbrok’s Prison*.

#### Extract 53

As he wolfed down the food and washed it down with beer, his colleague watched him with undisguised interest. He was unkempt and ragged, a fact which disappointed them. Pita had always been meticulous dresser which made up more than amply for his very ugly face. (17)

(“he”, “his” “him”, “He” refer cataphorically to Pita)

#### Extract 54

He was not the organization’s first Secretary-General. There was Bolo Dippam who had set up the secretariat and run it for well over a decade. The thought of him made Amadou shudder. (39)

(“He” refers cataphorically to Amadou and “him” refers anaphorically to Bolo Dippam)

Both anaphoric and cataphoric references are very common in the text, *Pita Dumbrok’s Prison*, they make significant contributions to the text. They are the hallmark of the narrative, especially, where we find long chains of anaphoric and cataphoric references.

#### **4.4.9 Elliptical Cohesion**

Ellipsis denotes a kind of substitution by zero. It deals with the omission of word(s) while, simultaneously, relying on the readers’ minds to deduce and fill in the missing bits from what

they have read (or heard before). Ellipsis makes it possible to leave out parts of a structure when they can be presumed from what has gone before. Ellipsis indicates continuity, allowing speaker and addressee to focus on what is contrastive. Ken Saro-Wiwa employs this device in the narrative of *Pita Dumbrok's Prison* to avoid repetition and redundancy. In the extracts from the text, the words and expressions that are omitted are in the brackets.

#### Extract 55

##### Examples

I am driven the short distance from airport to the Hilton hotel and after I have checked in, and(*I*) left my suitcase in my room,(*and I*)go into the restaurant for dinner and thence to the bar, where I meet the Cameroonian journalist, Edward Nji. (38).

Here the subject “I” and the coordinating conjunction “and” are ellipted.

#### Extract 56

I was graduating that year and (*I*) was also Captain of School. He was (*the*) Guest of Honour and (*he*) had been promoted to a (rank of) Lieutenant- Commander. He must have been thirty and I (*was*) seventeen. (153)

In this extract, the determiner “the”, the subject “I” and object “he” (pronoun) are ellipted.

#### Extract 57

“He had just been promoted (*to the rank of*) Rear-Admiral”. (155)

Ellipsis at the prepositional phrase level “to the rank of” is left unsaid in the extract.

Ken Saro-Wiwa makes conscious effort to carry his audience along by allowing them to participate in the narrative, here, he makes them to contribute and suggest some lexical items that is suitable to fill in the gaps that is left unfilled. Ellipsis is where we presuppose something by means of what is left out. Like all cohesive agencies, ellipsis contributes to the

semantic structure of discourse, it sets up a relationship that is not semantic but lexicogrammatical – a relationship in the wording rather than directly in the meaning.

#### **4.4.10 Substitutive Cohesion**

This denotes replacing a linguistic item with another.

##### Extract 58

For example:

Nigerian journalists mostly reported to the office at two o'clock and put in a three-hour day. The habit was no doubt responsible for the rather low-quality output of their newspaper. Pita resolved, even while he was in Jeb's Prison, to break the habit. He thought he would always be at his desk early in the morning, romp through the newspaper library and write his column with due diligence and care. To find himself on the first day in office reporting at the [same time] with the others was rather upsetting. (29)

“Same time” replaces or substitutes with “two o'clock”. (29).

##### Extract 59

As he wolfed down the food and washed down with a beer, his colleagues watched him with undisguised interest. (17).

The phrases “wolfed down the food and washed down with beer”, are used by the narrator idiomatically, to mean that the character, Pita Dumbrok, ate food and drank beer.

Hence he replaces “eat and drink” with “wolfed down and washed down”.

##### Extract 60

‘Please sit down,’ he urged, waving me to a chair. ‘Be careful, it’s not very strong chair. I’m afraid it’s all we have here. No, hold on. Let’s exchange. I’ll sit on that (one), you can have (mine)’. (166)

“one” and “mine” replace or substitute for seat.

#### Extract 61

Pita Dumbrok's voice was it. I can hardly describe it.

“it” in the second clause replaces Pita Dumbrok's voice

#### **4.4.11 Repetition**

The most direct form of lexical cohesion is the repetition of a lexical item. This means repeating the same word or words. Examples:

#### Extract 62

‘Patience, patience. And faith.’ (11 & 12)

#### Extract 63

‘The search should not end with us, you see’. ‘Even if we fine the Prison, the search should not end with us’. (12)

#### Extract 64

He swam in the cold waters of the harmattan, on and on and on. (12)

#### Extract 65

“The Nigerians! The Nigerians!! They were a real joke. (41)

In the instances of examples (ii and iv), there is the reference item *the*, signalling that the listener or reader knows which search or Nigerians are intended; and since there is nothing else to satisfy the “*the*”, we conclude that it is the same “search” and “Nigerians”.

Here, Ken uses repetitions to indicate emphasis and the significance of the effect created by these repeated words. In example (i) The first (unnamed) man in the novel persuades his

partner to be patient and have faith in all they do while in search of the lost Prison, meaning that without patience they may not be able to accomplish their mission. The second extract in example (ii) suggest that the second (unnamed) man was in absolute doubt of the existence of the Prison and urged the first man to dismiss the idea of searching further for the Prison, in response the first admonishes him that the search should not end with them. The repetition as an emphatic device brings assurance and hope to the second man even as they were not so sure about the Prison.

#### **4.4.12 Collocation**

There are other instances of lexical cohesion that do not depend on any general semantic relationship, but rather on a particular association between the items in question, that is, having a tendency to co-occur. This ‘co-occurrence tendency’ is known as collocation. This is the use of words that go with each other. The author uses this device to illustrate the intensity of cleanness of the kitchen. This also signifies the super hygienic nature of the character of Asa which is made evidence in the description of her kitchen. Example:

##### Extract 66

My kitchen is always a welcome place; I expend as much care on it as on my sitting room, ensuring that it is clean and neat with things arranged in accessible order. (179)

Here, “Clean and neat” collocate in the sentence.

##### Extract 67

They used whatever they could lay their hands on- bricks, bottles, stones, bows and arrows and machetes which they appeared to have hidden in their robes in expectation of the riot we were witnessing”. (232)

“bows” collocate with “arrows”.

There is a strong collocational bond between “clean” and “neat” in example (i) and in example (ii), there is also a strong collocational bond between “bows” and “arrows”, which make the occurrences of “neat” in (i) and “arrows” in (ii) cohesive. Clearly there is a semantic basis to a collocation of these kinds; arrow can only function effectively when used with bow as referring to the weapon of war, and the words bows and arrows are typically related in this regard. On the other hand, clean connotes “free of dirt, impurities or hygienic while neat indicates well-ordered. Meaning, a kitchen cannot be clean without being well-ordered, this shows that the two lexical items collocate because they are related. In general, the semantic basis of many instances of collocation is the relation of enhancement and Ken Saro Wiwa uses this in the novel, *Pita Dumbrok’ Prison* to further expound the theme of his narrative to his audience.

Ken Saro-Wiwa employs both cohesion and coherence as features of textuality in this novel, *Pita Dumbrok’s Prison*, which define a communicative piece to his audience. Both are stylistically valuable to the text as they assist it (the text) to exhibit logical consistency and clarity such as can enable the readers have a good grasp of it. Coherence accounts for the meaningfulness or relevance of a text, while cohesion defines the textuality of a text.

#### **4.5 Linguistic Analysis of *Oil on WATER*(OoW)**

A group or phrase is a stretch of grammatically coherent words without a subject and a finite verb. Examples:

Extract 68

**After a while the sky and the water and the dense foliage on the river banks**

all looked the same: blue and green and blue-green misty”. (1)

**Table 7**

After a while the	the sky and the water and the dense foliage on the river banks all looked  same: blue and green and blue-green misty
Marked Theme	Rheme

**Group or phrase complex as Theme.**

The Theme in this extract consists of three nominal groups or phrases forming a single structural element.

Extract 69

One day, early in the morning, Chief Malabo called the whole village to a meeting. (39)

Table 8

One day, early in the morning,	Chief Malabo called the whole village to a meeting.
Marked Theme	Rheme

The group or phrase complex in this extract is a single constituent of the clause; it is not specially constructed by the thematic system.

Extract 70

In the end both Max and I are hired. (49)

Extract 71

–After the dictatorship most people, including myself, expected him to join the new government, but he kept his distance. (115)

The underlined is a stretch of grammatically coherent words but without a subject and a finite verb, which on its own cannot stand independently and does not make sense except and otherwise depended on a clause. Therefore the underlined is refers to a group or phrase. The thematic resource, enables the message to be structured in the way Helon Habila wants.

#### **4.6 The Clause**

The clause is the mainspring of grammatical energy; it is the unit where meanings of different kinds, experiential, interpersonal and textual, are integrated into a single syntagm. (Halliday, 2014:74). A clause traditionally, is higher in rank than a group. It may be defined as a group of grammatically coherent words with a subject and a finite verb. The underlined expressions in the following are examples:

##### Extract 72

“You can smell the water.” (22)

##### Extract 73

“Zaq fell asleep in the chair.” (24)

##### Extract 74

“The Doctor was seated behind his desk, /writing on a piece of paper”. (53)

The first and the second clauses of our examples can stand as sentences and are called main or independent clause. On the other hand, a clause that cannot stand on its own is regarded as a dependent or subordinate clause e.g. the second clause of our third example.

##### **4.6.1 The use of Sentences in *Oil on WATER*.**

A sentence is the highest or the largest grammatical units. A sentence is a group of grammatically related words that expresses a complete thought. It is the basic unit of

communication or expression by which we use language to express our feelings or thoughts in spoken or written form. It is regarded as the largest unit of grammatical description usually containing a subject and predicate. It is also used to express a statement, command, question/interrogation or exclamation

#### **4.6.2 Structural Classification of Sentences in OoW**

#### **4.6.3 Simple Sentence**

This is a sentence that contains one independent clause which consist of one subject and one predicate. Meaning, it has only one verb. In other word, when a sentence makes one statement and contains one finite verb, it is said to be a simple sentence. Helon Habila uses simple sentences to create emphasis and to drives home his messages. Examples of simple sentences from Habila's novel, *Oil on WATER* are prominent.

##### Extract 75

A square concrete platform (subject) dominated (verb) the village center like some sacrificial altar. (7)

This simple sentence has "*A square concrete platform*" as it subject, and "*dominated*" as its verb, and "*the village center*" as its object. Here, a simple sentence does not necessarily have to be shot, it can have adverb. However, the sentence expresses one complete thought and therefore is a simple sentence. The adverb "like" is use by the writer for introduction of the sacrificial alter.

The writer compares the square concrete platform to that of a sacrificial altar. Meaning that, it has in resemblance, similitude or similar quality with that of sacrificial altar.

##### Extract 76

"I OFTEN THINK BACK to our first night in Chief Ibiram's front room". (38)

This simple sentence contains subject (I), verb (THINK) and object (Chief Ibiram's front room). The subject of the sentence is immediately preceded by an adverb (often) which indicates frequency, suggesting many times the speaker has been thinking about their first night in Chief Ibiram's front room. It could be something memorable either positive or negative. "I OFTEN THINK BACK", also suggest flashback which is a device to recall something pleasant or unpleasant that had occurred before the time the statement was made.

#### Extract 77

"They came to my office" (28)

This is a simple sentence because there is a subject (they) verb (came) and object (office) that expresses a complete thought. Simple sentences are used by Habila to make emphasis and to appeal to the attention of the reader(s). The object of the sentence appears in a possessive form, indicating that the office belongs to someone and was visited by more than one person, as the subject of the sentence also appears in plural form.

#### **4.6.4 Complex Sentence**

A complex sentence consists of an independent clause and one or more dependent clauses. The narrative in *Oil on WATER* is characterised by the use of complex sentences as well as compound-complex sentences. The use of these sentence types affords Helon Habila the comfort of weaving thoughts or events together into a continuous narrative. The following are some of the examples of these sentence structures used in the novel, *Oil on WATER*:

#### Extract 78

He was no doubt one of the best this country had produced, and because of that I respected his opinion, but right then I'd have settled for food, dry clothes and shelter over greatness, or opinion, for that matter (4).

This sentence is made up of one independent clause and two dependent clauses.

Independent clause: (1)*He was no doubt one of the best this country had produced...*

Dependent clause (1)... *and because of that I respected his opinion,*

Dependent clause (2)...*but right then I'd have settled for food, dry clothes and shelter over greatness, or opinion, for that matter.*

The dependent clause is used here to provide explanation about the rear quality of Zaq by Rufus. The first dependent clause provide additional information about Zaq, while the second dependent clause explains what Rufus, the narrator did, which is subordinate in importance to the central idea of the quality of "He"- Zaq.

#### Extract 79

"I pushed away the bottle, almost knocking it out of his weak grip" (5).

This complex sentence contains one independent clause and one dependent clause. The adverbial element 'almost' is used to connect or subordinate the dependent clause to the independent one. Since the subordinate clause precedes the independent clause, a comma is required after the former.

Independent clause:*I pushed away the bottle,*

Dependent clause:*almost knocking it out of his weak grip.*

#### Extract 80

As I turned to ask the old man what was going on, a terrified market woman suddenly appeared in front of me, her eyes blinded by fear (11).

The main idea in this sentence is the terrified woman who suddenly appeared before Rufus as manifested in the independent clause. The less central idea is Rufus's astonishment as to why things suddenly take different shapes.

Dependent clause: *As I turned to ask the old man what was going on,*

Independent clause: *a terrified market woman suddenly appeared in front of me, her eyes blinded by fear.*

#### **4.6.5 Compound Sentence**

This sentence type is made up of two main clauses which are linked by the coordinating conjunction “and”, “but”, “or” etc. In other word when a sentence makes at least two statements, (i.e. contains at least two finite verbs) and the two ideas/statements made are of equal status, the sentence is said to be compound. This is seen in the following examples from Habila’s *Oil on WATER*.

##### Extract 81

“I stood up and almost fell down again.” (53)

This sentence contains two clauses of equal status. The first clause follows the pattern of subject (S), verb (V) and object (O), the second clause takes the same pattern, although, there is ellipsis of “I”, immediately after the coordinating conjunction “and” and before the adverb “almost” in the second clause, this gives the reader(s) a complete idea of “reflexiveness”. This suggests that either the speaker was standing up from his previous falling, or was sitting down and stood up and was almost falling again.

##### Extract 82

“The Chief came down from his chair and we ate together on the floor”. (15)

The second extract contains two clauses which are separated with a coordinating conjunction. This is so because both are independent clauses, they do not need to depend on any other clause to convey their meanings. The first clause paints a picture of a respected community

Chief, Ibiram, who is seated on an exalted chair, yet came down and sat on the floor with his guests. The second clause suggest the humble nature of Chief Ibiram who subjugated himself and choose to leave the comfort of his exalted chair and joined the company of his guests who were sitting on the floor to dinned (have supper) with them.

#### Extract 83

“The wind from the sea blew into my face, fresh, moist, and I was instantly filled with an unaccountable exhilaration”. (118)

This compound sentence contains two independent clauses, the commas in the first clause offer elaborate explanation for the nature of the first noun (wind), the second clause gives account of the positive effect of the wind in the first clause, and this however, does not mean that the second clause is dependent of the first.

#### **4.6.6 Compound-Complex Sentence**

A compound-complex sentence typically comprises of two or more independent or main clauses and one or more dependent clauses join by coordinating conjunctions. The coordinating conjunctions can be, “and”, “but”, “or”, “for”, “nor”, “yet”, and “so”. This sentence type is used for describing or giving details. The following are some of them as identified in the novel: *Oil on WATER* by Helon Habila.

#### Extract 84

She was about ten, and as she bent down to place the lamp she glanced at us furtively, and in the quick, shivering light I saw her surprisingly delicate features, her smooth ebony skin, the white of her eyes, the long black lashes- and then she was gone (15).

This sentence contains two independent clauses and three dependent clauses:

Independent Clause: (1) *She was about ten,*

Independent Clause: (2) *she glanced at us furtively,*

Dependent Clause: (1) *and as she bent down to place the lamp...*

Dependent Clause: (2) *and in the quick, shivering light I saw her surprisingly delicate features,*

Dependent clause: (3) *her smooth ebony skin, the white of her eyes, the long black lashes- and then she was gone.*

The first, second and third dependent clauses give vivid descriptions about the girl in the first independent clause.

#### **4.6.7 Multiple sentence**

This type of sentence is made up of more than two main clauses joined by coordinating conjunctions. Examples from Habila's novel, *Oil on WATER* include:

##### Extract 85

"I couldn't understand their words, but I imagined they were speaking of the dwindling stocks fish in the river, the rising toxicity of the water and how soon they might have to move to a place where fishing was still fairly good". (16)

This sentence is a long one because it is made up of three independent clauses joined by coordinating conjunctions. The first clause terminates with the lexical item "words" which is closely followed by a comma, the second clause is joined by the coordinating conjunction "but" and it terminates with the lexical item "water". The third, being the last clause is joined by another coordinating conjunction "and" which also terminates with the word "good". The first comma is used to mark off the first clause from the second. The second comma is used to separate the short coordinating clause. The sentence creates a scenario where Chief Ibiram and the old man, Tamuno, have *tete-a-tete* and Rufus eavesdropped and could not absolutely comprehend what was discussed, and was not sure but guesses what is said. Probably, because of his experience or knowledge about the suffering of the people of

the community because of the oil spillage, which rendered the people helpless and the environment unprolific.

#### Extract 86

“Suddenly I recalled the first time I met him, almost five years ago, when he came to deliver the annual graduation lecture at the Ikeja School of Journalism in Lagos”. (17)

This multiple sentence opens with adverb, “*suddenly*”, and closely followed by a pronoun “*I*” which makes it unique, suggesting the involvement of the speaker. This also indicate an unplanned remembering of his (Rufus) first encounter with Zaq many years back, in School of Journalism in Lagos, where he (Zaq) came to deliver annual graduation lecture.

#### **4.6.8 Functional classification of sentences in Oow**

#### **4.6.9 Declarative Sentence**

Declarative sentence or clause makes positive or negative statement. It is the type of sentence that states a fact. In a declarative clause, the typical pattern is one in which Theme is conflated with Subject; for example, *you must be hungry* (89), where “*you*” is both Subject and Theme. In everyday conversation, in sharing contexts, the item most often functioning as unmarked Theme (Subject/Theme) in a declarative clause is the first person pronoun *I*. Much of our talk consists of messages concerned with ourselves, and especially with what we think and feel. Next after that come the other personal pronouns *you, we, he, she, it, they*; and the impersonal pronouns *it* and *there*. For example:

#### Extract 87

Rufus: I was just coming from your hut. (*She looked beautiful, her smile cheerful*)

Did you meet Zaq?

Gloria: Yes. He was quite chatty today. I think he's recovering very well. Just keep him away from the bottle.

Rufus: Have you eaten?

Gloria: No. Actually, I've been cooking and I was going to invite you and Zaq to come and eat at my place. But Zaq said he wasn't hungry. (132)

The underlined are subject/theme in the above declarative in sharing context conversations between Gloria and Rufus.

**Examples of Theme in declarative clause. Theme-Rheme boundary is shown by #.**

**Table 9**

	Function	Class	Clause Example
Unmark theme	Subject	Nominal group: pronoun as head	He # is a good man (224)
			I # have to go back to Irikefe tomorrow (103)
			We # are militants, just like them. (202)
		Nominal group: common or proper noun as head	Zaq # is my first name, actually. (18)
			My editor # won't listen to me (173)
			Salomon, I # know you're scared of what might happen to you here. (205)

The typical pattern of declarative clause is of Theme conflated with Subject as seen in the examples above. In such situation where Theme is conflated with Subject in a declarative clause it's refers to as unmarked Theme. The Subject is the element that is chosen as Theme, in other word, the Theme is Subject. Habila employs declarative clause to make his narrative more interactive rather than monologue.

**4.6.10 Theme in interrogative clauses.**

The typical function of an interrogative clause is to ask a question; and from the speaker's point of view asking a question is an indication that he wants to be told something. The basic meaning of a question is a request for an answer. The natural theme of a question, is 'What

the speaker wants to know’. In a yes/no interrogative, which is a question about polarity, the element that functions as Theme is the element that embodies the expression of polarity, namely the Finite verbal operator. It is the Finite operator in English that expresses positive or negative: *is, isn’t; do, don’t; can, can’t*; etc. So in a yes/no interrogative the Finite operator is put first, before the Subject. The meaning is ‘I want you to tell me whether or not’. Halliday (2014:101).

Extract 88

Examples:

No. You don’t know anything (110)

**Table 10**

No	You	don’t	Know	Anything
	Subject	Finite	Predicator	Complement
	Mood		Residue	
Textual: continuative	Topical		Rheme	
Theme				

**Continuatives yes and no: mood and theme structure**

Extract 89

Yes, they usually are (67)

**Table 11**

Yes,	They	Usually	Are
	subject	Mood adjunct	Finite
	Mood		
Textual: continuative	topical	Rheme	
Theme			

Table (a) Rufus meets with the editor of *Star Newspaper* where Zaq works discussing Zaq and Rufus tells the editor that he knows Zaq, the editor quickly objects that he (Rufus) does not know Zaq. The negative response (“No”) is immediately followed by the remaining clause (“You don’t know him”). Which makes the whole clause continuative, since the speaker did not stop at “No”, though there are double negatives, “No” and don’t. Habila uses this double negative consciously for effect. Table (b) is affirmative, showing concord to a previous discourse between the protagonist (Rufus) and the Major on the issue of the militants. This also is continuative.

**Yes/No**

*Yes/No* responses are direct expressions of polarity and have more than one functional status. If they are expressing a speech function, they are mood Adjuncts; if not, they are continuatives.

Yes/no response are mood Adjuncts because, they function as statement; either in answer to a question, acknowledgement, command or in acceptance of an offer. They may occur elliptically, as a clause on their own; or thematically within the responding clause.

**Table 12(a) Table 12 (b)**

No (162)	Yes. (99)
Mood Adjunct	Mood Adjunct
Mood	Mood

**Yes and no as mood Adjunct**

“No” in table (a) functions as Mood and Adjunct because it expresses speech function. This is a dialogue between Rufus and Boma. Boma left Port Harcourt in search of Rufus on Irikefe Island. On seeing the brother, Boma asked if the white woman (Mrs Floode Isabel) who has

been kidnapped by the militant, has been found. In response, Rufus answered “No” which could mean, “The white woman has not been found”. This indicates negative. The “yes” in (b) expresses a speech function also. This, in full rendition is [yes], “she knows about this woman”. Hence, the “yes” is a Mood Adjunct. Rufus, a journalist and the protagonist of the novel, *Oil on Water*, engages in a conversation with Mr Floode, the Petroleum engineer whose wife is kidnapped and he is asked whether his wife Isabel is aware of his having affair outside their matrimonial home, in response, he says, “Yes”. On this note, the “Yes/No” occur elliptically.

#### **4.6.11 WH-interrogative**

In a WH- interrogative, which is a search for a missing piece of information, the element that functions as Theme is the element that requests this information, namely the WH-element. It is the WH- element that expresses the nature of the missing piece: *who, what, when, how*, etc. So in a WH- interrogative the WH- element is put first no matter what other function it has in the mood structure of the clause, whether Subject, Adjunct or Complement. The meaning is ‘I want you to tell me the person, thing, time, manner, etc. Halliday, (2014:101).

Interrogative clauses, therefore, embody the thematic principle in their structural make-up. It is characteristic of an interrogative clause in English that one particular element comes first; and the reason for this is that that element, owing to the very nature of a question, has the status of a Theme. The speaker is not making an instantial choice to put this element first; its occurrence in first position is the regular pattern by which the interrogative is expressed. It has become part of the system of the language, and the explanation for this lies in the thematic significance that is attached to first position in the English clause. Interrogatives express questions; the natural theme of a question is ‘I want to be told something’; the answer required is either a piece of information about an element of the clause or an indication of

polarity. So the realisation of interrogative mood involves selecting an element that indicates the kind of answer required, and putting it at the beginning of the clause. Examples:

**Table 13**

Who	lives here? (7)
Where	did the people go? (7)
How far	is it from here? (9)
How long	have you been here? (122)
What	do you want to know? (133)
Where	's the nurse now? (106)
Theme	Rheme

**Theme in WH-interrogative**

Here, the WH- element is an element serving directly in the interrogative clause. Habila employs the WH-interrogative to engage the interactants in active participation in the dialogue. By so doing, the characters unveiled their thoughts and imagination to the readers or listeners through their various responses to the questions asked.

**4.6.12 Register**

Cohesion operates within the lexical zone of lexicogrammar. Here a speaker or writer creates cohesion in discourse through the choice of lexical items he or she makes. Lexical cohesion comes about through the selection of items that are related in some way to those that have gone or mentioned before. Lexical cohesion operates within the lexical zone and is achieved through the choice of lexical items. Most typically, such cohesive relations hold between single lexical items, either words or larger units.

Register is a cohesive aspect of a discourse or text which relates it to the context in which it is produced. In other words, a writer's background or experiences usually reflect obtrusively in his or her themes or language choice. Register and diction are closely related in

that the former arguably determines the latter. A writer, for instance, may have the license to use whatever word(s) he or she so desires but the subject matter, the audience and the text type are factors that place a kind of constraint on him or her as to the appropriateness of the word(s) so chosen. Thus, diction (choice of words) is a reflection of register and the wider the writer's context or experience, the wider the choice of appropriate lexical items.

#### **4.6.13 Diction**

In passing across his message in this novel, *Oil on WATER*, Habila makes use of diction, which encompasses the words, phrase and sentences that are strung together to make a cohesive and understandable whole. In the novel, *Oil on WATER*, Helon Habila possesses the quality of being formal, informal, figurative or allusive. In the course of narration, Helon uses diction to establish differences between characters to highlight their social or economic status, their level of literacy as well as their personalities.

The choice of words used by Helon Habila in the narrative of *Oil on WATER* is simple. We may be right to say that his audience are the general classes of people since a good number of people can easily understand his descriptions without necessarily having to make constant reference to the dictionary for meanings clarifications. However, there are some technical words used in the novel. Such words include the following:

“foliage” (1), “philosophizing” (4), “paraphernalia” (7), “tumultuous”, (16), “sci-fi” (35), “oil-fecunt”, (35), “corrosive liquid” (55), “contraption” (90), “masticating ruminant” (110), “pugnaciously” (144), “dehydrated” (135), “hemorrhagic fever” (142), “mercurial” (142), “toxins” (145), “pollutants” (145), “miasmatic” (152), “collarbones” (187), “anchorite” (202). “Foul and sulfurious” (8), “proboscises” (8), “toxicity” (16), “corpulent frame” (29), “claustrophobic” (70), “ominious” (70), “gardenias and acacia” (84), “scabrous mess” (103), “fragile flotilla” (228).

#### **4.6.14 Registers used in OoW**

Habila draws from different fields of endeavour in his narration in *Oil on WATER* so as to enrich it to the fullness and to make it real and unique. This greatly appeals to the reader's curiosity. The work draws from the following registers:

#### **4.6.15 Register of Oil and Gas**

Habila uses the register of oil and gas to showcase the context within which the novel, *Oil on WATER* centred. This coincide with the tittle of the novel, showing that it is only the area that is rich in oil and is closer to water, that oil can flow on the water. Since the novel is generally pivoted around the context of oil drainage, it has the following registers that reflect it:

“oil-polluted” (4), “pipelines” (6), “oil rigs” (6), “refineries” (6), “oil drilling” “paraphernalia” (7), “platform” (7), “oil well” (7), “15,000 meters” (7), oil company worker (28), “petroleum engineer” (28), “eerie field” (35), “giant pipes” (35), “gas flares” (40), “oil producing community” (97).

#### **4.6.16 Register of Religion**

To strike a balance between circular engagement and spiritual commitment, Habila also draws his terminology in *Oil on WATER* from religious faith. The following are evidence:

“priest” (5), “sacrificial alter” (7), “ecstatic, worshipful expression” (85), “all of creation is born a new with the new day” (85), “redemption” (85), “shrine” (85), “spirit”, “sinned”, “theology” (107), “religious ritual”, “communion wafer”, “orgiastic dance and trances”, “solemn”, (108), “miraculously”, “supplicatory”, healing power” (119), “Bible”, “God” (126), “chanting hymn” (159), “purification ritual” (165), “ablution”, (171), “song”, “Sunday school” (200), “fasted for days” (202), “Christian”, “baptized”, “born again”(223).

#### **4.6.17 Register of Politics and Government**

Habila's narrative in *Oil on WATER* is replete with words and expressions with political undertone. This is seen in the following:

#### Extract 90

“...A politician who introduced himself as their senator, came all the way from Abuja and assured them that their situation was receiving national attention...”, (40)

Here, Habila uses this character, Politician, coming from Abuja, the seat of government in Nigeria to portray the involvement of government and politics in the affairs and activities of the oil company in the Niger Deltar region of Nigeria. Other related lexical cohesion include

“ploting against federal government” (40), “broke the law” (54), “embassy” (101), “military government”, “democracy” (112), “democracy movement”, “military dictators”, “new government”, “pro-democracy” (115).

#### **4.6.18 Register of fishing**

The vocabulary of fishing used in Habila's novel, *Oil on WATER*, is accurate owed to the fact that the setting of the narrative revolves around riverine area of the Niger Delta, precisely, Port Harcourt, Irikefe and other fishing areas where fishing is their occupation.

Examples:

#### Extract 91

Night had fallen by the time we finally got there. It was an entire village on stilts, situated by the river on a vast mud flat, which at that moment was underwater, so the village appeared to float; narrow passage of water divided one row of huts from the next, like streets. The houses were made from weeping-willow bamboos and raffia palms and bits of zinc and plywood and cloth and it seemed anything else the builders were able to lay their hands on. The whole scarecrow settlement looked as if the next strong wind or wave would blow it away. Dugout canoes rested beneath the house floors; secured by jute ropes to the stilts, they tugged at the restraints like horses (14).

#### Extract 92

I joined a group standing by the water watching three fishermen in a boat slowly pulling up a big net full of wriggling fish. We cheered as the net came up, and then I left the group and headed for Gloria' house (222).

The first extract is about the journey of the two journalists, Zaq and Rufus who on their search for Isabel, the British petroleum engineer, James Floodes' wife who was kidnapped by the militants in Port Harcourt. In their search, the night befalls them and they have to pass the night in Chief Ibiram's house. The description gives absolute image of Tamuno's village (the canoe man, who helps the journalists) where his brother, Chief Ibiram, is the chief and the place the journalists spent the night.

The second extract is a record of Rufus' released from the militants' camp by Professor, the leader of the gang, as he (Rufus) arrives Irikefe, one of the villages in the waterside, he joins group of people watching three fishermen in a boat slowly pulling up net from water full of fish. This explains the main occupation of the people of the Niger Delta areas.

Some of the related register of fishing found in the novel *Oil on WATER* include:

“river bank”, “boat”, “tributary”, “wooden canoe” (3), “dead fish” (4), “outboat motor”, “seawater”, “seaweed”, “fish” (5), “mangrove swamp” (8), “wave”, “shore” (12), “speedboat” (13), “float” (14), “beach”, “catching”, “crabs” (16), “smoking fish” (24), “oars” (43), “fishermen” (65), “ferry” (87), “fishing folk” (182), “river worthy boat” (184).

#### **4.6.19 Register of journalism**

Habila brought his experience and knowledge as a seasoned journalist to bare in his narrative of *Oil on WATER*. He explored wealth of his practical journalism and makes it prominent in the novel, *Oil on WATER*. The following are some of the words and expression of journalism sported in the narrative:

“journalists” (3), “reporter”, “story” (4), “press”, “interview”, “editor”, “paragraphs” (6), “picture” (8), “newsworthy event”, “camera” (11), “recorder”, “notebook”, “newsroom” (18), “newspapers”, “written” (19),

“headline” (20), “editorial” (28), “desk journalist” (30), “typewriter” (47), “Journalism school” (48), “magazine” (49), “TV” (89) “edition”, “captured”, “Renters reporters” (93), “daily times” (110), “subeditor” (111).

#### 4.6.20 Register of Medicine

Helon Habila’s ability to creatively calve out words from different fields of endeavour to form a whole makes his dictions outstanding. He weaves his story in the way that it encompasses many endeavours and blends them to a single entity. He manipulates words to sooth the situation being described. This attributes make the novel *Oil on WATER* appealing to the reader(s). The extract below shows the use of science and medical register in the narrative.

##### Extract 93

-Dr, Dagogo-Mark, Call me “Doctor”; everybody does.

His shed was a little removed from the other huts; its large doors and windows made it airy and cool; in a corner was a table carrying a few tins of medicine, carefully labelled. Near the table was an open wooden chest in which I could see a jumble of medicine bottles and syringes and various containers. On another table behind the chest was what looked like a titration stand with tubes hanging from it, while under it was a burner connected to a gas cylinder. An old and dirty white laboratory jacket covered the Doctor’s fatigues; the jacket was a size too small for him and stretched tightly across the shoulders. Occasionally a foul stench from the faraway swamps blew in through the open window on the back of a sporadic and wispy wind. Zaq lay on his back on a cot on the floor, knocked out by the injection the Doctor had given him (46).

Zaq, Rufus’ companion, is down with what Doctor Mark best describes as *dengue fever* (*hemorrhagic fever*). (142). He is taking to the clinic by his counterpart, Rufus, where the Doctor administers drug (injection) to him, this injection knocks him down and he sleeps off.

#### 4.7 Cohesion and Coherence in OoW

Cohesion is a term in functional grammar that relates how texts (words and sentences) are held together lexically and grammatically as a whole. Helon Habila excessively and extensively exhausts the use of cohesion and coherence as creative devices to capture his

audience's artistic enthusiasm, and appeals to their sense of judgement. He uses cohesion and coherence to achieve his aim of passing his message across to his audience in a simple, readable and understanding text.

#### Extract 94

Examples:

“We are on the beach catching crabs to sell to the market women in the morning.”  
(16)

#### Extract 95

“He picked up a bell from a side table and rang it loudly.” (96)

The pronoun “*We*” in the first example is used in a subjective case, illustrating that the speaker is also a participant of the action. “*We*” refers to the characters of Rufus and Boma his younger sister. The pronoun “*We*” in the first example, and “*He*” and the conjunction “*and*” in the second example are different cohesive devices used in the sentences of the novel, *Oil on WATER*.

### **4.7.1 Achieving Cohesion in OoW**

Halliday (2014:603), identifies four ways by which cohesion is created in English, that is, by (i) conjunction, (ii) reference, (iii) ellipsis, and (iv) lexical organization. Habila employs these cohesion to make meaning from his message and to simplify his message for better understanding.

### **4.7.2 Conjunctive Cohesion**

Conjunctions join words or a group of words together. In other words, a conjunction is used to join words, phrases, clauses, or sentences together. “Conjunctive relations marked

by explicit cohesive conjunctions may hold between clauses in a clause complex, between text segments realized by clause complexes, or between longer text segments such as rhetorical paragraphs”. (Halliday, 2014:605). Conjunction may appear in different ways. For examples in Habila’s novel, *Oil on WATER*:

Extract 96

“But even as I took the money, and an extra hundred thousand that he said was for Zaq, I still wasn’t sure what I’d do when I walked out of his gate”.(101)

Here the conjunction *but* marks a relationship between *even as I took the money* and the preceding discourse, The conjunction *but* is a structural one (a linker) that can be used cohesively, where the more elaborated cohesive conjunctions are relatively rare. The sentence begins with a coordinating conjunction “But”, because the clause is a dependent one, for that, it is closely marked off with a comma and immediately joined to another dependent clause with “and”, the reason is to elaborate the clause and finally, the clause is linked to another part with an enhancement “when” which give the clause the picture of time.

Extract 97

“They said she transferred to another university in the north, Zaria or Maiduguri”.(57)

Habila, through the character of the Doctor in the narration, in the dialogue between him (the Doctor) and Rufus, uses the coordinating conjunction “or” in the clause as an alternative indicating uncertainty, because he was not sure of the University the Major’s daughter attended. Extract 98

I opened my mouth to ask another question but I closed it again when I saw what looked like a tear leaving the corner of his eyes. Too much emotion, or too much whiskey. (99)

Habila selectively employs the use of conjunctive cohesion as the best strategy to link clauses of close agnates for elaborating, alternative, extending or enhancing expansions of the clauses. These contribute to meaning making and readability of the novel, *Oil on WATER*.

Similarly, a conjunction can be a word or group of words that either link or bind the clause in which they occurs structurally to another clause. Semantically, conjunction sets up a relationship of expansion or projection.

### Extract 99

Example:

“I don’t blame you guys for holding back, but I hate to see other papers out scoop us. The event is tomorrow, and already three reporters have signed up, from *Globe*, the *Voice* and the *Daily Star*.” (50)

Habila in the extract, used the conjunctive marker “but”, whose primary function is to link or connect clause, as adversative to elaborate the clause, which could mean, (‘on the other hand’), while the coordinating conjunction “and” is used for extension and enhancement for the purpose of making meaning in the novel clear and accessible to the audience.

### **4.7.3 Referential Cohesion**

The textual status at issue in the system of reference is that of identifiability, does the speaker judge that a given element can be recovered or identified by the listener at the relevant point in the discourse or not? If it is presented as identifiable, then the listener will have to recover the identity from somewhere else. If it is presented as non-identifiable, then the listener will have to establish it as a new element of meaning in the interpretation of the text. Halliday (2014:623). Reference can be achieved through exophoric and endophoric. For examples:

### **4.7.4 Exophoric Reference**

Exophoric reference means that the identity presumed by the reference item is recoverable from the environment of the text. The interaction between Priest Naman and Zaq illustrates the use of exophoric reference by Halon Habila, because the use of the pronouns “I”, “you” and “we” used in the dialogue indicate the identity presumed by the reference item in the environment of the text. The reference links the text to its environment when references to one and the same referent are repeated, forming a chain.

#### Extract 100

- I think it would be best if you just went back home.
- Not until we see the woman.
- That may not be possible.
- Why not? Do you have a hand in the kidnapping?
- No. we are a holy community, a peaceful people. Our purpose here is to bring a healing, to restore and conserve...
- Just tell us what you know. (129)

In the dialogue above, the interactants are Priest Naman and Zaq. The first person singular “I” refers to the first speaker, Priest Naman, the second person plural “you” refers to the two journalists, Mr Zaq and Rufus. The “we” in the second line refers to, Zaq and his companion, Rufus. The “we” in the fifth line refers to Priest Naman and the people of the community. Hence, the names mentioned are non-identifiable in the context of this discourse. Thus, allowing the reader to establish these entities as a knot in the network of meanings created in the course of the interpretation of the narrative. Having been introduced initially, the proper nouns, Priest Naman, Zaq and his companion, Rufus as well as the members of the community are then presented as identifiable by means of the first person singular pronoun ‘I’, second person plural “you” and first person plural ‘we’. These reflect exophoric reference.

#### **4.7.5 Endophoric reference**

Endophoric reference means that the identity presumed by the reference item is recoverable from within the text itself. As the text unfolds, speakers or writers and listeners or readers

build up a system of meanings. Endophoric reference may point 'backwards' to a referent that has already been introduced and is thus part of the text's system of meanings. This type of endophoric reference is called **anaphora**, or anaphoric reference, and the element that is pointed to anaphorically, is known as the antecedent. Example:

Extract 101

"The water took on different forms as we glided on it. (34), (the "it" has an antecedent which is the water, therefore, 'it' refers anaphorically to "the water")

Extract 102

"Here Chief Ibiram pause in his story, his voice breaking". (41), ("his" refers anaphorically to Chief Ibiram).

Extract 103

"My mother looked thinner, tired, and she didn't talk very much" (63), "she" refers anaphorically to "my mother").

Endophoric reference may also points 'forwards' to a referent that is yet to be introduced.

This is called cataphoric reference. Examples of cataphoric reference in the novel, *Oil on*

*WATER* include: Extract 104

Once I put his arm over my shoulder, and we staggered to the noisy, crowded beach. I paid the predatory youths at the improvised gate and we went in. I spread Zaq out on the sand where the water would not reach us and, laying side by side, we immediately fell asleep (22). ("his arm" refers cataphorically to Zaq's arm)

Extract 105

He had taken blood and urine samples and said he'd work on them and let us know what was wrong by tomorrow. And then he had knocked Zaq out with the injection. I was seated in a wooden chair close to Zaq, and it was all I could do to keep my eyes open. I wanted to ask the Doctor about this place, about the Major who seemed to be the man in charge, but my mouth remained heavy and stiff, so I let my mind wonder (46).

("He" referring forward (cataphorically) to the Doctor)

Helon Habila uses both anaphoric and cataphoric references in the text, *Oil on WATER*, to make significant meaning and to drive home his intended message. In the novel, the use of anaphoric and cataphoric references are indispensable because, they contribute and

form referential chains as the narrative unfolds to the creation of meaning in the text and they are the hallmark of the narrative.

#### 4.7.6 Elliptical Cohesion

Ellipsis denotes a kind of substitution by zero. It deals with the omission of word(s) while, simultaneously, relying on the readers' minds to deduce and fill in the missing bits from what they have read (or heard before). Habila uses ellipsis to avoid repetition and redundancy in the text. In the following text, the words and expressions which are omitted are in the brackets. Extract 106

Behind one of the houses we found a chicken pen with about ten chickens inside, all (*the chickens were*) dead and decomposing, (*and*) the maggots trafficking beneath the feathers (*of the dead chickens*). (7)

#### Extract 107

“He wasn’t looking into Zaq’s eyes but at the ground, rooting in the sand with his bare, gnarled toe, waving his hand occasionally to expatiate on a point (*he was making*), and once he pointed at me”. (36)

#### Extract 108

“The Major was conscientious with him as he was with the others (*other militants*), making sure (*that*) the petrol found every exposed surface on the boy’s face”. (57)

#### 4.7.7 Substitution

This denotes replacing a linguistic item with another. For example:

#### Extract 109

We stood there, unsure what to do. I look at Zaq. Clearly a newsworthy event was about to unfold and, rather than leaving, shouldn’t I be getting my camera ready, and perhaps interviewing the man for some background? But before that thought could transform into action things began to happen. (11)

The linguistic item “happen” replaces “unfold.”

#### Extract 110

The Major stood up and pointed at the kneeling men with his swagger stick, shaking his head to show his disappointment in them. (52)

“them” in the extract substitute for “kneeling men”.

#### Extract 111

I saw no point in going on, though I wanted desperately to ask him if he thought we were pursuing just such a great story, and what it would take to do justice to it. (74)

“it” in the sentence replaces “great story”.

#### Extract 112

I left him leaning on the tree, staring into the water after he had thrown the empty flask into it. (77)

“it” in the extract replaces “water”.

In the extracts, Helon uses the substitution device to deliberately avoid repetition of some linguistic items, and he is at liberty to make choice of selecting them in their abundance. This reduces the rigorous monopoly of the same kind of linguistic item and create curious minds to aesthetic enthusiasts.

### **4.7.8 Repetition**

This is the situation where the same word, phrase or idea is expressed more than once in a dialogue for the purpose of drawing attention and emphasis. Examples:

#### Extract 113

-Well, well, the little photographer wants to be a real reporter, eh?  
Well, come into my office and tell me what you have in mind. (51)

The repetition of “well” depict an expression of surprise or mockery by the editor of *The Reporter*, on how Rufus who is an amateur photographer would suddenly want to become a full fledged reporter in the company.

#### Extract 114

I stammered. I hesitated. I mumbled. I told them I'd write it not as a kidnapping story only, but I'd try to find out what kind of woman the hostage was: if she had children, if she regretted coming to Nigeria, if she had any message for her husband. Things like that. The three men waited to hear more, I fell silent. (51)

This paragraph gives a picture of a psychological imbalanced Rufus who voluntarily opted out for the search of the kidnapped British woman. His expression exhibits absolute subjection to intimidation, complex and lack of composure due to the calibre of people who interview him. The repetitions of words here are consequence of stammering, mumbling, fear, anxiety and intimidation.

This device is used by Helon Habila to capture the reading interest of his readers or his readers' minds and unfold unto them the aesthetic world of creative art in a different form by using words which are more common to man in an enticing manner to achieve unity in the text, *Oil on WATER* for the purpose of emphasis.

#### **4.7.9 Synonymy**

This refers to words with the same or nearly the same meaning as other words in the same language. Habila uses this technique to eliminate or reduce boredom and to avoid language monotonous in the novel, *Oil on WATER*. This is conspicuous in the following extract from the novel, *Oil on WATER*.

#### Extract 115

THE NEXT VILLAGE was almost a replica of the last: the same empty squat dwellings, the same ripe and flagrantstench, the barrenness, the oil slick and the same indefinable sadness in the air, as if a community of ghosts were suspended above the punctured zinc roofs, unwilling to depart, yet powerless to return. In the village center we found the communal well. Eager for a drink, I bent under the wet, mossy pivotal beam and peered into the well's blackness, but a rank smell wafted from its hot depths and slapped my face; I reeled away, my head aching from the encounter (8).

Habila carefully chooses his words to allow his audience maintain focus and freedom to judge impartially. Here he play with words- “fragrant”, which denotes having a pleasant (usually a strong) scent, “stench”, denotes a strong foul smell or stink, and “smell” which also denotes, a sensation, pleasant or unpleasant. All these are detected or perceived by inhaling via nostrils.

#### 4.7.10 Collocation

These are words that go with each other. Example:

##### Extract 116

I ate hard dry bread, and sipped the cold tea, but Zaq didn't even look at the bread, and the tea, he downed in a single gulp, more from thirst than from an enjoyment of the bitter, inky taste (141).

##### Extract 117

After visiting my sister at the hospital, unable to sleep, haunted by the image of burned flesh and the smell of petrol that clung to the hospital walls and corridors, I picked up my pen and paper and the words had come effortlessly (127).

In the two extracts, there are strong collocational bonds between *bread* and *tea*, and *pen* and *paper* which make their occurrences in the extracts cohesive. There is a semantic basis to a collocation of this kind; bread is something we eat for diet and tea is what we drink for strength and vitality. Same is the word pen, an object with ink used for writing and paper which is a word used for the description of an object which the pen can be used to write upon. So, the words *bread* and *tea* and *pen* and *paper* are typically related as Range to Process in a

behavioural process clause. Hence *bread and tea* as well as *pen* and *paper* here is interpreted as ‘the bread that he (Zaq) ate and the tea he (Zaq) drank at the time,’ and ‘the pen he (Rufus) used and the paper he (Rufus) used for writing at the time’. In general, the semantic basis instances of collocation in Helon Habila’s novel, *Oil on WATER* is the relation of enhancement, this is because, collocation is one of the factors on which the listener’s or reader’s expectations of what is to come next in the text is conceived.

Both cohesion and coherence constitute part of the features of textuality which a text must possess to be defined as a communicative piece. Both are stylistically valuable to the text as they assist it (the text) to exhibit logical consistency and clarity such as can enable the readers have a good grasp of it. Helon Habila uses coherence to accounts for the meaningfulness or relevance of the text, while he uses cohesion to define the textuality of the text, *Oil on WATER*.

#### **4.8 The use of Nigerian Pidgin English**

Helon Habila employs Pidgin English commonly used as lingua franca or trade language spoken as second language or mother tongue of some communities in the Niger Delter areas in Nigeria, in the narrative of *Oil on WATER*, probably to portray the settings, Irekfe and Port Harcourt in (Nigerian). This linguistic element is traceable within the novel and is identified with a character, (Tamuno) who obviously have no or low level of formal education. Some of the use of Pidgin English is basically on dialogues between the journalists and Tamuno, the canoe-man. For instance, when the journalists, Zaq and Rufus were taken to a nearby village, Tamuno explained why they were taken there by saying that he has a friend there, using Pidgin English expression. The following are some of the Pidgin English expressions in the novel.

Extract 118

-I get friend for next village. Na good man. We go rest small, maybe we fit sleep there tonight. Na good man. (9).

Another expression of Pidgin is seen in the occasion when Rufus and Zaq had passed a night in Chief Ibiram's house, when asked if Chief Ibiram could be compensated for his kindness, Tamuno's response to Rufus was:

Extract 119

-No, no pay. Na my brother, Chief Ibiram.(33).

Meaning, they should not pay for their "boarding". This singular act portrays Chief Ibiram as a very hospitable and compassionate individual who has respect for strangers (Zaq and Rufus), though he never met them before.

Extract 120

-*Sorry, sir, no be him fault. Na small pikin, sir. (53)*

This expression is occasioned upon when the two journalists, Zaq and Rufus, the old man, Tamuno and his son, Michael were captured by the soldiers and were brought to the Major who is in charge of the operation. Michael 'seeing the Major staring at him was scared and thus, buried his face in his father's arm'. The father pleaded on his behalf. The expression means that it is not his (Michael's) fault, that (Michael) is a little child and innocent. This could imply that the situation Michael finds himself is not his making, but what the society reduced him to.

This no doubt gives one a picture of the typical condition people find themselves under military dictatorship especially if they are not educationally empowered. It is this picture that Habila tries to paint in his readers' mind with characters like Tamuno in the novel.

#### **4.9 A Comparative Analysis of Language Use across the two Texts**

Table 6, text one (*Pita Dumbrok Prison*) shows that the discourse's initial meanings in the clause is divided between the textual and the topical. In contrast, Text 2, (*Oil on WATER*) uses textual meaning in much greater numbers as seen in table 11, as a spoken discourse (and one that may be only partially scripted), the excessive usage of WH interrogative as features that are typical in speech are evidenced. Again, commencing clauses with paratactic conjunction such as 'but' that functions as linking or connecting devices as seen in Extract 100 (*Oil on WATER*) indicates that the conversation is interactive and it move the discourse forward, making the intended meaning clear and simple to the listener or reader. This is contrary to Extract 43 (*Pita Dumbrok Prison*) where hypotatic conjunction "when" begins a sentence. The "when" is moved further away from the place in the discourse where the dominant clause is located, this of course affect the intended meaning because, the listener or reader may find it difficult to locate where the mean idea is, hence, making the meaning blurred. This shows that *Oil on WATER* is an interactive text whereas, *Pita Dumbrok's Prison* is purely narrative.

##### **4.9.1 Analysis of Registers in *Pita Dumbrok's Prison* and *Oil on WATER***

Firstly, we examined the Field of the two texts, *Pita Dumbrok's Prison* and *Oil on WATER*. Though the texts themselves differed in the titles and the authors, it is clear that they are all concerned with the same subject matter- that of human activity in social context. Therefore it can be said that the two texts (*Pita Dumbrok's Prison* and *Oil on WATER*) share the same Tenor.

All the texts operate at a highly specialised level and are seen as existing on a cline of Tenor, with the formality of the texts being influenced to some extent by their Moods. These vary in

their presentations of characters and dialogue. Comparing Extract 38 and Extract 89, these transcribed two individuals from two different contexts.

Turner (1998) asserts that a reader will stand in a different relationship to a writer than a listener does to a speaker. Thus, in adopting a certain Mood, the likelihood of making certain linguistic decisions over others increases. Linguistically, it is anticipated that the written texts adopt a more formal tone than the spoken one, opting for longer and more clearly organised clauses and sentences, as well as structures that do not encourage further involvement by the reader beyond carrying out the ‘demands’ in the texts.

In actual fact, *Oil on WATER* is characterised by abbreviated discourse, effectively compiled into a list of concise dialogues. *Pita Dumbrok’s Prison* has inherent limitations on dialogues, meaning that it is advantageous to reduce or simplify messages so that they can be more quickly transmitted unlike *Oil on WATER* that involved a wide range of interactive discourse and characters.

*Oil on WATER*, while more diffuse overall, is striking and it exhibits a number of linguistic features typically associated with spoken discourse. There are several instances where the reader as well as the second person singular in the text are addressed personally (clauses with “I”, “you” and “we” as explicitly stated participants) which generates frequent interaction and hence a far more conversational tone than can be found in, *Pita Dumbrok’s Prison*. This level of intimacy and personalisation is usually emblematic of spoken communication, most likely between interlocutors who have a long-standing relationship. As such, it can be supposed that the author (Helon Habila) has selected his language to reduce the level of detachment between himself and his audience.

It is possible to say that although the texts are concerned with a similar subject matter, they differ in terms of their communicative aims and primary audiences. Though there are a

number of similarities between the two texts, in terms of Mood and lexico-grammatical features commonly found in written discourse, the most marked difference between the two texts, from an interpersonal perspective, is the use of various registers and excessive use of Pidgin English in *Oil on WATER*, which increased the density of information given, which in turn drives home the intended meaning.

The deployment of Pidgin English in this text is to ensure communication with the less educated boat man, Tamuno and his son, Michael, and also with some of the Niger Delta militants – which supports the impression created in the text that some of the militants and the fishermen living in the community are not or not well educated. This linguistic flexibility from Standard English to Pidgin English is context-determined, and Habila handles this effectively to enable smooth flow of communication among people of diverse linguistic and educational backgrounds.

Pidgin English is use in the text, *Pita Dumbrok's Prison*, as code switch but not as medium of communication as seen in page 15 and 56 of the text.

#### **4.10 Findings**

The following are the findings of both texts

##### **4.10.1 *Pita Dumbrok's Prison***

- (i) Ken Saro-Wiwa's descriptions in *Pita Dumbrok's Prison* are practically conveyed through a blend of sentence structure (complex sentences and compound-complex sentences). This, apparently showcase Saro-Wiwa as an endowed good story teller.
- (ii) Saro-Wiwa's versatility in literary context is broad as he alludes to great literary figures in his knowledge of history.

- (iii) It is observed that Saro-Wiwa employed multiple narrators' technique. This may be consequence to a reflection of the unstable psychological conditions of the various narrators owing to the pervading unstable socio-political and economic conditions in which they find themselves. Everyone wants to tell the story as it affect them.
- (iv) *Pita Dumbrok's Prison* is replete with words and expressions having military, political and economic prominent.
- (v) The language is strictly formal and directed to those in military, political and economy powers.
- (vi) Standard English is maintain from the beginning of the novel to the end, except for a few dots of Pidgin English used as Code switch.

#### **4.10.2 *Oil on WATER***

- (i) It is discovered that there are use of word omissions, which the instances are Ellipsis and asyndeton; they entail the deliberate omission of a word or words, which are readily implied by the content. Asyndeton is the deliberate omission of conjunctions between a series of related clause. These are used to create brevity, emphasis or ambiguity.
- (ii) There are also cases of repetitions found Epizeuxis and Anaphora. Generally, repetition is for emphasis. It helps to produce a permanent effect on the audience.
- (iii) Habila employs a variety of Pidgin English commonly used in Nigeria in the plot of *Oil on WATER*, probably to give it a Nigerian locale. This linguistic element is identified with characters who may have a low or no formal education. This linguistic

code (Pidgin English) can also be used by the educated ones who wish to communicate with the above mentioned categories of people.

- (iv) Habila used language to establish cordial relationship among the social classes.
- (v) Habila's choice of words in the narrative of *Oil on WATER* is simple, because he writes for all classes of people.
- (vi) Habila's network of lexical flexibility and selection make the texts readable and comprehensible.
- (vii) It is also discovered that Habila adheres to character code concordance – a stylistic norm where there is appropriate linguistic matching between character and the language used.

## **SUMMARY, CONCLUSION AND CONTRIBUTIONS TO KNOWLEDGE**

### **5.0 Summary**

This work, A comparative Stylistic Analysis of Language Use in Ken Saro-Wiwa's *Pita Dumbrok's Prison* and Helon Habila's *Oil on WATER* compares and analyses language use in the novels: *Pita Dumbrok's Prison* and *Oil on WATER*. The study analyses the linguistic structures of clauses and sentences used in the texts by the authors of the texts.

The study analyses how the authors use language to attain thematic emphasis and examines the extent to which the lexico-semantic features in the selected texts reveal the specific meanings in the texts by applying as its model the Hallidayan Systemic Functional Linguistic which sees languages as a social behaviour. The study used purposive sampling

technique to ensure that the researcher obtain required information for the study. The texts used are Ken Saro-Wiwa's *Pita Dumbrok's Prison* and Helon Habila's *Oil on WATER*, because they contain the required samples for this study. Purposive sampling technique is a non-scientific sampling technique which implies the deliberate choice of samples to cater for the researcher's need.

As a result, it was discovered that Saro-Wiwa employed multiple narrator technique which may have been consequence to a reflection of the unstable psychological conditions of the various narrators owing to the pervading unstable socio-political and economic conditions in which they find themselves as everyone wants to tell the story as it affect him. Instances of omission as discovered in Helon Habila's *Oil on WATER* is an indication of ellipsis and asyndeton which entail the deliberate omission of word or words which are readily implied by the content, these create the effect of concision, emphasis and ambiguity in the text.

The adoptions of words by these writers, Ken Saro-Wiwa and Helon Habila, show apposite substantial parts in meaning making. It aids the audience to appreciate the purposes and messages the authors are trying to initiate. Linguistic Stylistics, by this analysis has exposed the distinction between language as a means of describing literature and language employed in a ways that indicate mere use of language.

## **5.1 Conclusion**

The application of Halliday's Systemic Functional Grammar framework clearly illustrates the interplay that occurs between the metafunction, resulting in texts suitable for different situations and contexts. Overall, it is possible to say that although the texts are concerned with a similar topic, they differ in terms of their communicative aims and primary audiences. Though there are a number of similarities between the two texts, *Pita Dumbrok's Prison* and *Oil on WATER*, the most marked difference is the use of synonyms by Helon

Habila in the novel, *Oil on WATER*, as seen in Extract 122 which is obviously absent in *PitaDumbrok's Prison*. This in turn affects the language used as it rendered the novel historical and not contemporary.

We have endeavoured<sup>1</sup> to relate distinctive Linguistic stylistics features to the mannerisms of the authors' unique ways of perceiving the world and organising their experiences and their attitudes to reality in an historical era and veracity of the contemporary. We have as well seen the semantic, aesthetic and expressive functions and the effects produced in their respective texts. Therefore, the goal of this Linguistic stylistics analysis is not simply to describe the features of the texts, but to show their functional significance for the interpretation of the texts in order to relate literary effects to their linguistic causes and to compare the language used by these two authors in their various texts.

## **5.2 Contributions to Knowledge**

The study contributes the following to the body of knowledge in the academic field particularly in the linguistic discipline:

- (i) The research has proven how arrangement of linguistic structures that integrate to produce a work can be analysed and incorporated.
- (ii) The research has also discovered how the relative symmetries of definite lexical elements and syntactic items can give the evidence to the message and the governing mood of the texts, *Pita Dumbrok's Prison* and *Oil on WATER*.

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