# CONTRASTIVE ANALYSIS OF LITERARY STYLES OF ENGLISH AND IGBO WRITERS IN ENGLISH: IMPLICATIONS FOR TEACHING WRITING TO IGBO LEARNERS OF ENGLISH

**BY**

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## DECLARATION

I declare that the thesis on "Contrastive Analysis of literary styles of English and Igbo writers in English: Implications, for teaching writing to Igbo Learners of English" was written by me, in TESL, department of Arts and Social Science Education, under the supervision of Professor I. A. Olaofe and Dr. R. Jibir Daura. The information derived from related literature has been duly acknowledged in the text and list of reference provided. The study was not previously presented for the award of another degree at any institution.

_____ _____

Nwaloka Mary Obiageri Date

## CERTIFICATION

This thesis titled "Contrastive Analysis of literary styles of English and Igbo writers in English: Implications for Teaching Writing to Igbo Learners of English" by Nwaloka Mary Obigeri meets the requirement governing the award of Master's Degree in Education of Ahmadu Bello University, Zaria, and it is approved for its contribution to knowledge and literary presentation.

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## DEDICATION

This work is dedicated to my beloved husband and daughter, friends, well wishers and my lovely siblings, who stood by me all through the time of the hardship and pains of hard work involved in the organization and presentation of this work.

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## ABSTRACT

*The study is a contrastive analysis of literary styles of English and Igbo writers in English: implications for teaching writing to Igbo learners of English. The objectives of the study were to carry out a contrastive analysis of literary styles of English and Igbo writers in English. Discover the literary styles of English and Igbo writers in English. And discover the similarities and differences in their literary styles. Four English novels and four novels written by Igbo writers in English were contrasted to find out the similarities and differences in their literary styles. Chapters that have the characteristics needed were identified. Banathy (1969) taxonomic model was used for the contrastive analysis. The findings revealed that writers differ in the way they express themselves linguistically due to the different context from where their writings are based. English and Igbo writers in English use similar literary devices but different linguistic items for the same phenomena. Many stylistic innovations characterize Igbo English novels. And contrastive analysis of literary styles of English and Igbo- English writers can be used to improve the writing problems of Igbo learners of English. The study therefore recommended that authors need to consider the level of learners that they write for and select lexical items whose pragmatic use may not be too different from the semantic use. And learners of English as second language should endeavour to read relevant foreign novels and other print materials to get acquainted with native English usages.*

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## LIST OF ABBREVIATIONS

| | | |
|---|---|---|
| **AOG** | - | Arrow of God |
| **BE** | - | British English |
| **CA** | - | Contrastive Analysis |
| **CLA** | - | Contrastive Linguistic Analysis |
| **EA** | - | Error Analysis |
| **ESL** | - | English as Second Language |
| **IE** | - | Igbo English |
| **L1** | - | First Language |
| **L2** | - | Second Language |
| **LOF** | - | Lord of the flies |
| **MT** | - | Mother Tongue |
| **NE** | - | Nigerian English |
| **NECO** | - | National Examination Council |
| **NL** | - | Native Language |
| **PP** | - | Pride and Prejudice |
| **RC** | - | Robinson Crusoe |
| **SVO** | - | Subject, Verb, Object |
| **TGG** | - | Transformational Generative Grammar |
| **TL** | - | Target language |
| **TOS** | - | The Only Son |
| **WAEC** | - | West African Examination Council |

## OPERATIONAL DEFINITION OF TERMS

**Contrastive Analysis**: It is the systematic study of a pair of languages with a view to identifying their structural differences and similarities.

**First language (L1):** One's native language; the language learned by children and passed from one generation to the next.

**Mother Tongue:** One's first word. It is used for the language that a person learn at home (usually from his parents)

**Second Language (L2)**: This refers to a language which is not a mother language but which is used for certain communicative functions in a society. It is learned after the first language (L1) or mother tongue.

**Target Language**: The language to be learned.

**Kwa Language**: A branch of Niger Congo language family consisting of 45 languages spoken by approximately 20 million people in the Southern areas of Cote d'Voire, Ghana, Togo, and Benin and in the extreme South-Western corner of Nigeria.

**Distribution**: The way and manner in which a device or register is used among a particular group of people

**Culture**: culture is the characteristics and knowledge of a particular group of people, defined by everything from language, religion, cuisine, social habits music and arts.

**Speech Community**: A speech community is all the people who live together and speak a single knowledge and so share notions of what is same or different in phonology or grammar.

**Linguistic Items**: Words, phrases, clauses larger units.

**Innovation**: This is result of nativization of English which is the influence of the new linguistic, cultural and social ecology on the Nigerianess of English in Nigeria.

**Igbonization**: Adjusting, molding or modifying English language to suit the Igbo environment/context.

# CHAPTER ONE

# INTRODUCTION

## 1.1 Background to the Study

Style is the arrangement of words in a manner which at once best expresses the individuality of the author and the idea and intent in his mind. Cuddon (1972) points out that style is the characteristic manner of expression in prose or verse; how a particular writer says things. The distinction between what a writer has to say and how it is presented to the reader underlines one of the earliest and most persistent concept of style, that is style as the dress of thought. An appraisal of the works of various authors shows that writers have various styles employed in writing.

Igbo writers in English are writers who use the English language as a second language to produce pieces of creative writing about African life and experience (Igboanusi, 2002 and Onyemelukwe, 2004) state that Igbo writers are in the process of Africanization of the foreign language. They employ various linguistic processes in creating their various literary tradition which in the end result to a new English. For instance, Achebe in Things Fall Apart writes in English, but he captures the cadence of the Igbo people particularly noticeable in the book's dialogue; this is a deliberate effort. His goal is to use language to depict how the Ibo view the world. In different geographical areas, phenomena such as time, dress type, mannerisms and greetings will be expressed differently in either spoken or written language. This is because each society has its values, beliefs and aspirations. There are differences between communities which correlate with differences in their language. The way a particular speech community uses linguistic items such as words, phrases or clauses may vary or differ

from the other. Therefore, Igbo writers writing in English tend to use lexical items and larger units basing their use on the speech communities that they come from. English writers and Igbo writers in English therefore, using English in their works may have different linguistic items for the same phenomena depending on the way language is used in their speech communities.

Furthermore, different language patterns yield different patterns of thought. This means that the mechanisms of any language condition the thoughts of its speech community. The diversity of languages is not of sounds and signs, but of ways of looking at the world (Romaine, 1982). All language users are not led by the same physical evidence to the same picture of the universe, unless their linguistic backgrounds are similar, or can in some ways be calibrated. Yule (1985) states that, one can only think in the categories which his language allows one to think in. Biber (1988) adds that writers writing their works in the second language often express loyalty to their first language thereby making their writing unique. A large number of features of their first language are carried into the written language. Therefore, when one studies the work of Igbo writers in English, one will notice that their use of English could be quite different from what obtains when writers from Britain and America write. The reason as Odlin (1989) observes is as a result of differences in world view. World views among cultures differ and the language used to express them may be relative and specific to that view. Consequently, misunderstanding from second language speech or writing that differs greatly from the discourse norms of the target language (TL) are likely to occur between speakers and writers of different cultures. For this reason, Bereiter and Scardamalia (1987) state that any appropriate instruction must take into consideration the influence

from various educational, social and cultural experiences that students have in their native language.

The researcher has been a WAEC and NECO examiner for years and has observed a number of innumerable errors committed by Igbo learners in the essay component of English language which lead to their massive failure. Also, the researcher was a teacher of English language for five years in the South-Eastern part of Nigeria where students are mostly Igbo and observed that Igbo students perform poorly in the area of writing. Students produce utterances such as: "I hear the smell of a perfume" when they wanted to say "I perceive the smell of a perfume", "put me in your prayers for my exams" for "pray for my success in my exams", "I understand all you told me in your letter" for "I understood all you wrote in your letter" to mention but a few. Thus, the deficiency of Igbo learners in English language has become so discernable that language scholars in the country have been worried and have been making effort to improve the proficiency of students in English language in Nigeria.

Oluikpe (2006) attributes the cause of deficiencies of students to English in Nigerian secondary schools to inadequate English textbooks, lack of specialist teachers of English in primary and secondary schools and above all, the inability of curriculum planners for Nigerian schools to use contrastive analysis techniques in designing of English language courses. Others attributed the problem of English learning and teaching to Nigerian cultural influences (Oyeleye and Moji, 2003). The need to use relevant literary texts to teach writing is therefore very imperative.

Several contrastive works have been carried out in the area of phonology and syntax to help Igbo students communicate effectively. For instance, Uzoigwe (2011)

contrasted Igbo and English determiner, Oluikpe (1981) conducted a contrastive analysis of the syntactic structures of the Igbo and English to mention but a few but contrastive work in the area of discourse is relatively scarce, this equally inspires and motivated the researcher to carry out this research, since the researcher is aware of the negative effect of L1 on the L2 learning especially the difficulty faced by Igbo students in the area of writing and most importantly, the fact that contrastive analysis pre-occupies itself with two basic formulations namely, finding language differences and language similarities at the phonological, syntactic, lexical and even discourse levels between two languages. These help to predict the learners' errors in the differences' between the (L1) and (L2). Predicting the learners' errors will help researchers in language teaching to make assumptions about possible learning difficulties by anybody learning a second language.

Given the above scenario, the researcher desires to contrast the literary styles of English writers and Igbo writers such as Chinua Achebe, Chukwuemeka Ike, John Munonye whose English is close to that of the native speakers, to discover which of their styles could facilitate or impede the teaching and learning of writing to Igbo learners of English and equally use their styles to model the writing skills of learners.

### 1.2 Statement of the Problems

Despite the use of the English language, the standard of English language in Nigeria is gradually waning. This decrease in standard is a worry to many scholars in Nigeria. Oluikpe (2006) observes that the proficiency level of English at all levels of our educational system has become a matter of great concern to educationists and educational planners in Nigeria. Igbo learner of English still find it overwhelming difficult in learning the skills of written English. This problem is unequivocally placed at the door step of

teachers of English. Igbo learners of English encounter problems because they had already attained communicative competence in their native language (NL) as second language learners, they have the problem of limited lexicon and therefore often have difficulty expressing their ideas in the second language.

According to the Canons of the discipline of language pedagogy, the more difference between the systems of the target language (TL) the more difficult learning invariably becomes and the smaller the difference, the easier the learning. Scholars in second language learning advocate that second language must be acquired through the filter of $L_1$ habits. This is why the proponents of contrastive analysis came to advocate that $L_2$ instructional materials could be prepared more efficiently by comparing two languages in the process predict learners' difficulties. But most English language teachers have the problem of getting the right approach to teaching writing and the effect is poor performance of students. Again, teachers of English at times make use of wrong methods and inappropriate instructional materials. The method used is the cause of success or failure in language. It is the method that determines the worth of language instruction, the need to use appropriate techniques and materials is very imperative in teaching and learning. Therefore, this study intends to contrast the literary styles of English and Igbo to see if it would help in teaching writing to Igbo learners of English.

### 1.3 Objectives of the Study

The study intends to contrast the literary styles of English and Igbo writers in English with the implication of teaching writing to Igbo learners of English. It is an attempt to show the extent to which the two languages are similar or different from each

other in their use of literary style and would provide pedagogical benefits of the study. The following are therefore the major objectives of the study:

i) identify the literary styles of English writers.

ii) discover the literary styles of Igbo writers in English.

iii) discover the similarities and differences between the literary styles of English and Igbo writers in English.

iv) predict possible areas of difficulty learners experiences while learning the literary styles of the two languages

## 1.4 Research Questions

This study is expected to find answers to the following questions:

i) What are the literary styles of English writers?

ii) What are the literary styles of Igbo writers in English?

iii) What are the similarities and differences between the literary styles of English and Igbo writers in English?

iv) What are the areas of difficulties arising from the literary styles of both languages?

## 1.5 Basic Assumptions

A contrastive study of the literary styles of English and Igbo could enhance the understanding of text and equally enhance the teaching of writing to Igbo speakers learning English as second language.

## 1.6 Significance of the Study

The work is significant because through it the similarities and differences between the literary styles of English and Igbo writers using the English medium would be discovered. Having discovered the similarities and differences, the teacher would develop

teaching strategies which would enhance the teaching of literary texts to speakers of Igbo. The study would make ESL teachers aware of the many factors influencing their students' attempt to compose effective texts and help teachers understand the problem individual learner exhibits in their writing task in other words helps the teacher diagnose accurately the difficulties learners have comparing effective text. This could provide teachers with a practical framework for analyzing and evaluating ESL writing materials before they are adopted for use or help the teachers to supplement the textbook assigned to his class. It is expected that once the areas of potential difficulty is mapped out through contrastive analysis, it would help the teacher to carefully select appropriate materials and teaching techniques to tackle the problem. It will also help Igbo students discover the differences between the literary styles of English and Igbo and thereby help to improve their writing skills.

The recommendations at the end of the work may also help English language specialists in Nigeria to produce English textbooks which would address specific problems that Igbo learners face in using literary devices in their stories. This study is expected to make significant contributions to curriculum planners because at the end, it could guide them in the type of novels to recommend for students to use in their literature courses, especially texts written by good writers which relate to learners' background and which do not deviate too radically from the English norm. This could offer the teacher some pedagogical tools for dealing with Igbo $L_2$ writings, not only suggestions for how to shape a class for a writing assignment, but also an understanding of how and why students maybe resistant writers. The resistance may come from struggles with difference between the target language and the ones they control.

Finally, this study would be another contribution to CLA, between Nigerian languages and English which as observed by Adeyanju (1979:16) and Olaofe (1982:22) "there was a great need for more CLAs in Nigerian languages.

## 1.7 Scope and Delimitation

The study makes contrastive analysis of eight selected prose texts written by English writers and Igbo writers in English. In the analysis, the literary technique and the kind of literary devices the authors used to expand and develop the story were contrasted with those of Igbo writers in English to find similarities and differences. The study was be restricted to eight selected novels from English writers namely: Daniel Defoe Robinson Crusoe, Ernest Hemingway The Old Man and the Sea, Jane Austen Pride and Prejudice, William Golding Lord of the Flies and Igbo writers in English namely: Chinua Achebe Arrow of God, Chukwuemeka Ike, The Potters Wheel and John Munonye The Only Son. The analysis did not go into other literary appreciation nor did stylistic devices of poetry or drama texts analyzed.

# CHAPTER TWO

# REVIEW OF RELATED LITERATURE

## 2.1 Introduction

This chapter reviews related literature relevant to the study, discussed under the following headings: contrastive analysis and second language learning, meaning of literary styles, literary styles of English, literary styles of Igbo writers in English, contrastive models, previous studies on contrastive analysis of English and Igbo, theoretical framework and summary of works reviewed.

## 2.2 Contrastive Analysis and Second Language Learning

Contrastive analysis was introduced by Lado (1957) in the book Languages across Cultures. It was a tool developed to aid second language teaching and learning. Contrastive analysis (CA) is the careful study of the structures of two or more languages with intention of comparing and contrasting their forms. Lado's view of similar structures is that they do not pose difficulty in second language learning. The areas of differences are such areas that pose difficulty in second language learning. CA is a linguistic process geared toward the production of inverted two-value typologies (James, 1980:3) CA belongs to applied linguistics and is defined as "the comparison and or contrast of selected linguistic structure across two or more languages, dialects styles or idiolects, regardless of the original purpose of the study (Selinker, 1972:2). Structures on the language that can be compared and contrasted include: the phonetic, phonemic, morphological syntactic and semantic structures. The present study is a CA because the literary styles of English and Igbo writers in English were contrasted to bring out

similarities and differences that exist in the two languages, so that the second language learner will not transfer the habits of his L1 into the target language.

In language learning and teaching two tools have been identified to be operational and effective: contrastive analysis (CA) and error analysis (EA) James (1989) aptly identifies contrastive analysis and error analysis as tools in applied linguistics. Udegbunnam (2004) avers that they are called tools in Applied Linguistic because of the solutions they proffer to the problems encountered in the teaching and learning of a target language. She notes that contrastive and error analyses are tools developed by the structural grammarians for identifying problems encountered when learning the target language by the second language (L2) learner.

For the purpose of this study, attention would be focused on contrastive analysis of literary styles of English and Igbo writers in English. Contrastive analysis is a tool developed for language teaching and learning. The chief proponent Lado (1957) sees it as a scientific outlook into describing a language. He notes that it should be done carefully and in line with the native language of the learner with the aim of predicting possible problems and proffering solutions to the problems. In this view, contrastive analysis implies more differences than similarities existing between the source and target language CA according to Oluikpe (1981:21) is "the one in which the similarities and differences between two (or more) language at particular levels are explicated in the context of a chosen theoretical framework". This means that CA studies the differences and similarities existing between two languages that may border around different levels of study, Phonetics, phonology, morphology, syntax and semantics. Smith (1969) sees the differences existing amongst languages as constituting the learning problems of non

native learner who often transfers structures acquired in speaking his/her mother tongue into the target language. It is on this premise that Anidobe (2004) notes that the hypothesis of contrastive analysis is said to be based on first language interference with the second language. Okoji and Okeke (2009:6) agree with this view by noting that CA "derives its importance from the belief that the first language (LI) influences the learning of another language." They are of the opinion that CA take place before teaching begins and that it incorporates error analysis. Bamgbose (1971) however, emphasizes that "interference of the first language poses the greatest difficulty for learners of he second language" Odlin's (1989) view of contrastive analysis is quite embracing. It notes that it is technical term generated to account for the differences in the grammatical system of two languages. Anidobe (2004) notes that the difficulties brought about by the transfer of structures from the source to the target language can best be determined by contrasting structures which has to do with contrastive analysis. This, she notes is based on the fact that similar features are not tampered with in language learning but differences in structure could make for exportation of structures from LI to L2. She says that the similar ones are simpler to handle while differences bring about difficulties. Anidobe, however portends that contrastive analysis functions basically to predict the likely errors of the second language learner. This is in the bid to providing the linguistic input to the language, the teaching materials and aiding easy learning of the target language.

Based on the aim of contrastive analysis, Fries (1954) opines that the act of carefully comparing with a parallel description of the native language of the learner and the target language is the most effective teaching material that is based on scientific descriptions of both languages. Ferguson (1965) in Udegbunnan (2004) adds that a

careful comparison carried out on two languages, the source and target offers the most excellent basis for preparing a worthwhile instrument or material for planning a syllabus or course for second language learning and the teaching. This is true because by contrasting English literary styles and that of Igbo writers in English, the findings arrived at have the potentiality of facilitating the teaching and learning of writing. Kelly (1969), notes that the features of languages to be contrasted are exposed in the light of contrastive analysis.

As always, there is no theory without flaws. CA has been however questioned on the premise that not all differences bring about error or negative transfer in the target language. The same thing goes for the similarities. It is noted that some similar structures could pose difficulties in second language learning. Johnson (1975) contends that CA should be concerned with explaining the difficulties already identified and try to tackle the difficulties rather than pitch its tent with predicting possible difficulties that may impede the speed of the second language learner.

There is the inability to account for the occurrence of errors that take place as a result of mother tongue interference such errors as developmental errors and strategies of the likes of overgeneralization, incomplete application of rules and so on. This invariably leads to Anasiudu's (1978) assertion that CA cannot solve all the problems encountered by the second language learners. Notwithstanding, CA, has given us a clue into comparing languages for the purpose of determining the similarities and differences that occur in the structures of the language under consideration. It is carried out for the encouragement of positive measures or strategies of developing syllables that can make it easier for the L2 learner to acquire the language in a short time and for the purpose of

having a good knowledge of the structures of the language in question. It also can be applauded for predicting possible areas of difficulties that can be tackled by error analysis as well as point the same areas of need of the L2 learner.

## 2.3 Meaning of Literary Styles

The concept of literary style will not be understood without understanding the meaning of style. Style in literature is the literary element that describes the ways that the author uses words – the author's word choice, sentence structure, figurative language and sentence arrangement all work together to establish mood, images and meaning in the text. Style describes how the author describes events, objectives and ideas.

Haynes (1989) observes that style is the manner of expressing one's thoughts just as there are various ways of doing things, there are stylistic variations in language use. Style is also distinctive in the sense that the language used in some way is significant for the thematic design of any genre. This means that the distinctive aspect of style is predicted upon the fact that from a variety of items of language, the writer chooses and arranges them, depending on the genre, form, theme, author's general disposition, to mention but a few. A style can be good or bad, plain or unmarked. On style, Holman (1980) says, it is:

> The arrangement of words in a manner which at once best expresses the individuality of the author and the idea and the intent in the author's mind the best style for any given purpose, is that which most clearly approximates a perfect adaptation of one's language to one's ideas. Style is a combination of two elements; the idea to be expressed and the individuality of the author.

Style is achieved in the way words are arranged to achieve a particular effect. These arrangements include individual word choices and matters such as figurative language, the length of sentences component of sound, their structure, tone and use of irony. When we talk of a writer's choice of words, we are talking of diction, that is the language. Choice of words as language is very crucial in controlling a reader's response. This is because diction must be appropriate so as to reveal situations in which the author places them.

Enkvist (1964) cited in Fakuade (1998) in his tripartite classification of style grouped style as:

i) Based on the point of view of the writer;

ii) Style dealing with characteristics of the text itself, that is attempting analysis of style entirely in terms of objective investigation of textual features.

iii) Based on the impressions of the reader.

Thus author's style is the product of a particular linguistic habit, their habit in turn being strongly conditional by writer's socio-cultural and ideological environment.

When a writer wishes to tell a story, he can use a number of literary styles to impart a story to readers. The writer may choose to draw upon a tremendous variety of literary styles to accomplish a goal. Literary styles according to Norick (2000), is a set of methods the author of a literary, theoretical, cinematic or musical story uses to convey the plot to the audience. Strunk and White (1959) say literary styles is not just the method – first or third person narrative but the various devices a novelist can employ to tell a story. Literary styles in fiction are the methods that writers use to tell their stories which could

encompass some basic story telling elements (Abraham, 1971). Literary styles therefore, can be seen as the way a writer narrates his story and all the literary devices he uses even though, naturally, writing style changes depending on subject matter and the point of view. Writers make many kinds of linguistic choices that in total make up their style. Literary style in the words of Short (1996) is a way of writing which recognizably belongs to a particular writer. Literary style is therefore a means through which one can distinguish between two writers based on their manner of writing and the differences in their presentation which may be expressed in the linguistic choices they make. This stance makes the assumption that gives an apparent sameness in subject matters, there would still be variation in respect of style. This is because literature as noted by Fowler (1986) cited in Mwinlaaru (2012), is a discourse which does not reflect reality in a neutral manner but helps interpret, organize and classify this reality. The weight of this statement is that the personal understanding of the world by the writer is present in the artistic piece. As such, we can expect that this personal understanding will be reflected in the choices that the author makes with respect to the linguistic resources available for selection.

Gumpeiz and Hymes (1986) state that writers use language as guided by the society's world view which reflects the geographical setting and aspirations and belief, systems of the people and other practices peculiar to them. A writer cannot divorce context from his or her work of art. It gives the writing some authenticity. Writers differ in the way they express themselves linguistically due to different contexts from where their writings are based. Therefore, when discussing style, one begins to consider the choices an author makes when writing, choices about words, sentence structure, sounds,

characterization, organization and more. Writers can be distinguished from one another by their individual writing choices. This review is related to this study because as English and Igbo belong to different language family, a lot of differences and similarities would exist in their literary styles, so a CA of the two languages will help the teacher discover their similarities and differences and the findings would help to combat the writing problems of Igbo learners of English as a second language.

## 2.4 Literary Styles of English

Abrahams (1972) identifies the common techniques relevant to style or the language chosen to tell a story as: metaphors, similes, personification, imagery, hyperbole and alliteration. Common techniques relevant to plot which is the sequence of events that make up literary derives are: flashback, forward and foreshadow. Technique relevant to literary perspective or who is telling the story includes: first person, second person, third person and third person omniscient.

First person narratives cross all genres of literature and are characterized by the writer or character using his own voice to tell the tale. The narrator employs the first person by referring to himself as 'I' and is either actively or passively involved in relating the events of the story. The narrator may be privy or he may not, to whatever action is about to unfold and need not be the primary character (Joanna and Thornabarrow, 1998). For example, in F.scott Fitzgerald's The Great Gatsby, the story is told by a minor character who plays the role of an observer conversely, the story's protagonist may speak somewhat confessional tone Charlotte Bronte's Jane Eyre is another example of first person narrative. Jane in the story is a quite self-conscious narrator of her own story. She is looking back on her own life at a distance of ten years after the events of the novel. She therefore has some

sense of the shape of her story and can clearly mark the important stages in her life. She also reminds readers that they are reading a written narrative. To emphasis this from time to time, there is a direct address to the reader. The most celebrated of these occasions occurred at the beginning of the final chapter when Jane writes: "Reader I married him investigate". Arnold (1960) observed that:

> Ernest Hemingway in "The Sun Also Rises" employs the first person narrative which is peculiar to his style: I could picture it, I have a habit of imagining conversation between my friends. We went out to the Café Napolitain to have an aperitif and watch the evening crowd on Bouleward…"

The use of the two first person pronouns 'I' and 'We' give these lines the quality of having a first person point of view. The reader can feel like he/she is hearing the dialogue directly from the characters. Fawcet (2004) states that first person narrative may be singular, plural or multiple as well as being authoritative, reliable or deceptive voice and represents point of view in the writing. This form of literary can appear in several forms. Dostoevsky's Notes from Underground, dramatic monologue as in Albert Camus The Fall or explicitly as in Mark Twain's "Adventures of Huckleberry Finn".

The first person narrative has the advantage to confer authenticity on the events being narrated since the reader feels that he is listening to an account from someone who was there (Brooks and Waren, 1981). This is true because eye witness account gives immediacy and realism to story. On the contrary, this method has the disadvantage of imposing a severe strain on the students since as learners, they may well ask whether it is possible for one person to remember so much or be present at so many scenes, thereby causing difficulty in understanding of the text. In another instance, events which the

narrator was not present have to be reported indirectly as they were told to the character by someone who was there thus conferring an aura of remoteness on such scenes. The epistolary method which is in a sense a first person narrative is written in the form of letters. This method presents an intimate view of the character's thought and feelings without interference from the author. Polking (1990) opines that epistolary method has the advantage of allowing the characters to tell the story. This method of narration may have the disadvantage of limiting the material available for the narration.

The review is related to this study because the essence of contrastive analysis of literary styles of two languages, English and Igbo as Bartholomae (1980) observes, is to help learners identify whether a text is in the first, second or third person and equally understand the various literary devices used in text. When the ESL teacher contrasts first person narrative of English and Igbo, bringing out areas of similarities and differences, the problem students face distinguishing the literary styles of any novel could be tackled, thus getting learners to further explore various styles of writing. The activities which the teacher engages learners into will help them to tackle their own first person narrative problems.

Second person narrative is a literary style in which the protagonist or another main character is referred to by second person personal pronoun and other kinds of addressing forms, example, the English second-person "You". The author could also be talking to the audience which we could tell by the use of 'You', 'You're' or 'Your'. In other words, the story is being told through the addressee's point of view, making the audience member feel as if he or she is a character within the story. Gray (1992) observes that second person can be used in fiction and non-fiction. In fiction, he noted

that second person is used as a narrative voice, when the narrator describes the story. The author wants to make the audience feel as if they are a part of the story and action. In non-fiction such as business, technical writing, process writing, self-help books, authors use second person to talk to the audience. When writing fiction in second person, the author is making the audience a character, implicating them. Example of second person in current fiction is Jay McLenerney's Bright Lights Big City, in the opening of his novel, McLnerney writes:

> You are not the kind of guy, who would be at a place like this at this time of the morning. But here you are, and you cannot say that the terrain is entirely unfamiliar, although the details are fuzzy. You are in a night club talking to a girl with a shaved hair.

By using this writing style, the audience is drawn into the story immediately and becomes a part of the action. Margaret Atwood uses second person in several of her writing., although it is used briefly. In one of her short stories, Happy Endings, she speaks to the audience:

> If you want a happy ending try A. If you think this is all bourgeois, make John a revolutionary and Mary a counterespionage agent and see how far that gets you. Remember, this is Canada, you'll end up with A… you'll have to face it.

Tom Robbins in Half Asleep in Frog Pajamas used second person. Nathaniel Hawthorne in the Haunted Mind used second person, Absalom by William Faulkner is also a second person narrative. Fowler (1977) Observes that it is very difficult to write a very serious fiction in the second person. According to him, one of the biggest issues with the second person is that it creates a situation that is essentially untrue. Your reader is never doing the things that you tell them they are doing. Even though the second person is the most rare and most difficult narrative style as noted by Fowler (1977), it

has been favored technique in various literary works within notably English writers. Second person narrative is not limited to books, it is common in song lyrics which tell story and sometimes used in films. By contrasting literary styles, the problem associated with each style would be discovered, through that learners would be able to choose a literary style that is appropriate to the story they want to narrate.

The third person narrative is a form of storytelling in which a narrator, relates all action in third person using third person pronouns, such as "he" or "she". Third person narrative may be omniscient or limited. There are three main types of third person discussed by William (2007) and Abraham (1972).

1. Third person objective in which the facts of a narrative are reported by a seemingly neutral, impersonal observer or recorder Ex The Rise of Pancho Villa by John Reed.
2. Third person Omniscient an all-knowing narrator not only reports the facts, but may also interpret events and relate the thoughts and feelings of any character Ex. "Middle March" by George Eliot and E.B White's Charlotte's Web.
3. Third person limited in which a narrator reports the facts and interprets event from the perspective of a single character. Ex. Katherine Mansfield's story Miss Bill.

Abraham (1972) observes that third person literary provides the greatest flexibility to the author and thus is the most commonly used narrative style in literature.

Leech and Short (1981) observe that an omniscient novelist will tell the story himself giving account of events and characters and making the reader see everything from his point of view.

Malic (1971) makes distinction between novelists who tell and those who show:

> "Henry fielding, Jane Austen, George Eliot, Thomas Hardy are all Omniscient novelists who tell, while writers like Henry James, Flaybert and Dostoyevsky allow their characters enact their drama and remove themselves almost completely from the novel presenting the experiences mostly as the characters see them.

For instance, the first page of Emma, Jane Austen according to Lewis (1981) tells her readers about her heroine, about her character, environment and domestic situations and she gives the reader her views of Emma the protagonist.

> "Emma Wood house, handsome, clever, and rich, with a comfortable home and a happy disposition….."

Jane Austen's novels are third person omniscient which sometimes gives information of which the character in focus could not be aware. Explicit commentary on the characters and events in a story were made and everything that has been demonstrated bears out all that has been told. For instance, everything that Austen says about Emma's character on the first page of Emma is fully demonstrated later. Conversely, Palmer (1986) observes that Fielding on his own part is fond of stepping outside the world of the novel and addressing the reader directly. Introductory paragraphs which include lengthy digressions are written by the author and he continually call attention to himself as the author. Comments on the characters and events of the story as well as long prefaces are also written by the author. He is pre-eminently the omniscient author who seems to know all about the characters and the world he has created. Here is an example from one of his novels. Joseph Andrews.

> But human life, as hath been discovered by some great men or other ….. very much resemble a game of chess; for as in the later, while a gamester is too attentive to secure himself very strongly on one side the board, he is apt to leave an unguarded opening on the other, so doth it often happen in life, and so did it happen on this occasion…"

However, Percy (1921) and Walter (1921) feel that a novelist must not tell, rather he must show. He must dramatize and be impersonal and objective, impersonality is one of the essence of his art and the act of fiction does not begin until the novelist thinks of his story as a matter to be shown or exhibited in such a way that it will tell itself. Philip (1967) argues that impersonal or showing as a style has the advantage of involving the reader more easily in the fictional world since we look at events through the eyes of one or more of this characters and travel with them. The introductory preface Fielding writes only helps him to call attention to himself as the author and this might be annoying for some readers and this style of authorized infusion destroys the illusion of reality, since it gives the reader the impression that he is witnessing a work being deliberately constructed and watching scenes from life.

The researcher agrees with the view of Abraham (1972) that third person is more flexible. Seeing situations from more than one point of view holds interest better than a single narrator. It keeps the reader focused on the story. More stories are captured by a third person point of view than any other and it's usually the best option to look before considering any techniques. However, too many narrators will just be confusing especially to learners. Watt (1963) observes that the earliest novelists such as Richardson and Defoe were aware that since the genre they had started was to be a full and authentic report of human experience, they were under an obligation to satisfy readers with enough details. So in reading through the accounts of Defoe's exploits in Robinson Crusoe Palmer (1986) observes that the reader cannot but be struck by one of the most significant aspects of Defoe's art – the impressive use of details. Defoe communicates so many facts and details partly because he wants to convince the reader of the authenticity of the

account. This style is peculiar to English novelists. Too many details, as Young (1973) observes, puts the reader off and will not allow the author to achieve directness of narration and simplicity of style and learners who may be driven to follow this literary style may end up with badly written story. This may not be true completely, because details in a story keeps the reader absorbed to an extent that he/she feels he was with the writer and by so doing, the reality of the scene is enacted.

English writers employ many literary devices. In Animal Farm by George Orwell, personification is a common occurrence and the author appears to have an objective behind the use of this device. The reason for using personification is to create the story in the mind of his reader, focusing on different qualities of his character and make the story more entertaining. In the novel, pigs play an important role in presenting human beings as personified pigs. Mark (1972) observes that Orwell through his allegorical fable uses satire to show his disapproval of the system He satirizes the way the communists (the pigs) under (Napoleon) exploited the Russian people (the other animals) just as the Tsar (Mr. Jones) had previously. Similarly, in Pride and Prejudice through Omniscient narrator satire is used and it particularly manifests in the characters Lady Catherine, Mrs. Bennet and Mr. Collins in order to impart the reader with genuine understanding of the consequences that ignorance, piety, pride and prejudice produce in any class. Austen also uses irony to critique the marriage market. The most famous example of irony in Austen's novel is the opening line of pride and prejudice

> "It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife".

At first, the sentence is straight forward and plausible, but the plot of the novel contradicts it. It is women without fortune who need husbands and seek them out. By the end of the novel, the truth of the statement is acknowledged only by a single character, Mrs. Bennet, a mother seeking husbands for her daughters. In Animal Farm, irony features throughout in all its forms. It is ironic that replacing one leadership type with another does not help the animals. Irony is obvious in the mantra 'some animals are more equal than others' and ultimately tyranny replaced tyranny and by the end of the book, the other animals could not distinguish a man from a pig. Another literary device used by the English writers is metaphor; Austen in Sense and Sensibility used the title of the book itself as a metaphor to illustrate the difference between the two main characters, with Elinor to represent the sense and Marianne to represent the sensibility.

Through contrastive analysis of the literary style of English and that of Igbo writers in English, the ESL teacher would discover styles that look complex to Igbo learners, complex probably, because such styles are not commonly used in Igbo narratives. Ubahakwe (1973) observes that one of the factors that affect the learning of English language is the quality and type of textbooks used in teaching the English language in schools. According to him these books are responsible for the poor quality of instruction and comprehension in the subject. He suggests that writing can efficaciously be taught if teachers use good books which will help to model the students' writing. Ahmed (2006) opines that the mechanisms that generate meaning between sentences are complex and then the need to study and compare them across language becomes necessary. As Herifferman and Lincoln (1982) rightly maintain that no one learns to write automatically and one cannot write even a single letter of the alphabet without a

conscious effort of the mind and hand. In addition, one must be properly taught on how to form words, how to put words together into sentences, punctuate the sentences and to compose a full discourse text. Hence, the need for adequate and suitable methods and strategies for the effective teaching and learning of writing skills is highly imperative and necessary.

### 2.4.1 English Sentence Patterns

A sentence has been seen as representing 'a complete thought' and in written language, sentence status is signaled by punctuation syntactically a sentence can bee seen in terms of its clausal components, how they are linked to one another by co-ordination and or subordination, Fries (1945) observes that in either case, punctuation is important in determining the structural type of a sentence. A sentence is the largest unit of grammatical analysis and the basis of any form of writing, particularly, the expository or informational writing (Ubahakwe, 2001); Frank (1970) observe that the English sentence is built up on a regular plan, with each part of the sentence linked to or dependent in some other parts. So clause of different types can combine to form the four types of sentence in English writing.

Akano and Jacob (2005) observe that there are five basic patterns around which most English sentences are built. They are; the subject, verb, object, complement and adjunct. At the heart of every sentence is the subject verb relationship. Other elements can be added to make a sentence more interesting, but they are not essential to its information. A sentence may comprise of more than five basic parts and it may not necessarily have all the five elements, but no sentence can exist without the verb which is the most important element. Since a sentence is a structure, it needs to be carefully

constructed. Therefore, learners need to understand the relationship between the different parts of the sentence in order to improve written output. Leech and Short (1981) opine that there is no general answer whether a writer should use simple one clause sentence or build his separate units into more complex sentence structure, but we can make the general point that complex sentence are to be preferred if the aim of the writer is to present a complex reading experience. Quirk (1995) observes that many English novelists use long sentence patterns made up of a host of subordinate and coordinate clauses for instance, Defoe in Robinson Crusoe used one long sentence pattern made up of a host of subordinate and coordinate clauses.

> The very day after this wall was finished, I had almost had all my labour overthrown at once, and myself killed, the case was thus, as I was busy in the inside of it, behind my tent, just in the entrance into my cave….. (p. 25).

Another typical example is this extract from George Eliot's novel. The Mill on the Floss.

> A Doston would not be taxed with the omission of anything that was becoming or that belonged to that eternal fitness of things which was plainly indicated in the practice of the most substantial parishioners and in the family traditions – such as, obedience to parents, faithfulness to kindred, industry, rigid, honesty, theft, the thorough scouring of wooden and copper utensils, the hoarding of coins likely to disappear from currency the production of first-rate commodities for market, and the general preference of whatever was home-made. To be honest and poor was never a Dodson motto, still less to seem rich though being poor; rather, the family badge was to be honest and rich, and not only rich but richer (p. 25).

This is a native speaker display of discourse competence. In the above passage, we can notice the length and heaviness of sentence. The clauses are connected with coordinating conjunction such as: 'and', 'or' and co-relating conjunctions such as: 'not only but' hence giving a very long sentence. Similarly, some of Huxley's sentences in

Brave New World is so complex that it is made up of two hundred and sixty words. Thus, the relevance of Leech and Shorts (1991:5) that:

> The complex form gives and withholds information, subordinates those of equal weight and ties into a neat package as many suggestions, modifiers and asides as the mind can attend to in one stretch.

Flowery wording and complicated sentence structure, could lead to unreadable prose, and also hamper understanding especially for the non-native speakers. The advantage is that, a writer writes many points using a complex sentence structure. English writers also make use of simple sentences where they are needed. Gbenga (1998) noted some simple sentences used by Huxley in his novel Brave New World:

> The door of the light house was ajar. They pushed it open and walked into a shifted twilight (p. 15).

The following are typical examples of compound sentences used by George Orwel in Animal Farm:

> Mr. Jones, of the Manor Farm, had locked the hen house for the might, but was too drunk to remember to shut the pop-holes. With the ring of light from the lantern dancing from side to side, he lurched across the yard, kicking off his boots at the back door, drew himself a last glass of beer from the barrel in the scullery, and made his way up to bed, where Mrs. Jones was already snoring (p. 1).

Making a distinction between simple and complex sentence, Gbenga (1998) further says the ways sentences are structured contribute to meaning of fictional prose. According to him, the simple sentence structure gives the dramatic force of step-by-step revelation which would have dissipated if expressed in a complex sentence. This is incidental to the contrast between simplicity and complexity, the difference between experiencing one by one and experiencing them as an articulate and complex whole. Oluikpe (1981) asserts that good prose may be made interesting by a balanced combination of different sentence type. He asserts that stylistic variation which is making

use of periodic sentence, loose sentence and parenthetical expressions is another method of achieving variety in sentence structure. It's a method whereby the writer deliberately rearranges the parts of a sentence to achieve a desired effect. The most common desired effects achieved by stylistic variation are suspense and reduced tempo. G. L. Dickinson in his novel, The Choice Before Us uses a periodic sentence:

> It is only those who have lived weeks and months in the trenches, those who have struggled like brutes with feet and hands and knives and clubs, who have trampled on the faces and mangled limbs of wounded men, and staggered away at last hardly knowing what they have been doing … are the men who know what war is (p. 10).

The central point of the sentence is not reached until the end of the sentence. By pilling up modifier, the writer has created suspense and the reader is lured into reading on. Austen's sentences are short but they do pack wallop. She is a master of ambiguous sentences which could be a characters thought but could also be the narrator's voice. Making the most of this ambiguity helps Austen to craft a pretty well-developed sense of irony about the social world she invents. She uses lots of dashes to help generate a sense of confusion like her characters can't quite figure out how to form a sentence (Palmer, 1986). For instance the start of Mr. Knightley's proposal in Emma is a great example of parenthetical expression.

> As a friend – repeated Mr. Knightley – Emma, that I fear is a word – No, I have no wish – say, yes, why should I hesitate? – I have gone too far already for concealment – Emma, I accept your offer …. (p. 12).

Oluikpe (1981) advises that parenthetical expressions should be used with care. According to him they interrupt the movement of the sentence and may result, in the hands of an inexperienced writer, in a mistake in agreement.

Azuike (1992) states that learners may find it very difficult to understand some English novels due to the complexity of their sentence structures. Hence the nature of a sentence pattern enables students to look closely at the literary elements to consider how the writer crafted the story. Simple sentence pattern may likely motivate Igbo students to read and they may also develop their writing style from the texts they have read. For instance, they may decide to imitate Hemingway's simple and direct style instead of Dicken's long and complicated style. The review is related to this study because in writing, varying of sentences is very necessary. Learners should be taught how to vary their sentences when writing. They should not dwell only on simple sentences.

Arnold (1975) observes that the English novelists use a lot of sentence fragments such as ellipsis, verbless sentence or verbless clause, semi-colons, commas, clauses and other tricks to lengthen their sentence and to create emphasis. From the contribution of Arnold (1975) one will notice that language is highly structured phenomena. The regularity in the formal organizations of the elements of language into larger and predictable structural unit make mutual intelligibility and creative use of language possible. Boadi, Grieve and Nwankwo (1977) observe that the grammatical structure of a language systematizes what really happens when we speak or write. Since the study of grammatical structure is a systematic patterns underlying every utterance, all users must therefore aspire to attain a high level of grammatical competence as necessary to become good performers of the speech act. They are of the opinion that learners need to acquire vocabulary and grammatical structures relevant to the topic they want to write. Ogunsanwo, Duruaku, Ezechukwu and Nwachukwu (2007) believe that writing needs to be consciously learnt bearing in mind that written words have to clearly express the

intended meaning of the writer. They recommend that L2 learner need intensive and extensive instruction in practically all aspects of constructing discourse and reasonably fluent and accurate text. Hence, it is the feeling of this study that one of the conscious efforts that can facilitate the teaching of writing to Igbo students is by the teacher contrasting the sentence patterns of English writers and Igbo writers in English, thereby finding out similarities and differences which will help to shape the basic approach to the teaching of writing to Igbo learners of English as a second language.

From the review of the narrative styles of English undertaken in this section, it was observed that English novelists narrate their stories using the first, second and third person narrative. The third person narration provides the greatest flexibility to the author and this is the most commonly used narrative style as opined by Abraham (1972). The ability to use the different points of view is one measure of a person's writing skill.

## 2.5 Igbo Literary Styles

The use of English in literature was originally meant for the western world. But the prolonged colonial period in Africa and some parts of Asia has laid a social foundation for the use of English as a medium for ethnic, national and regional literature. Williams (2002) observes that African novel essentially grew of western novel, but the genre was modified largely in the direction of themes, language, setting and point of view. The direct result of this development in Nigeria is the "Nigerianization" or better still the "Igbonization" of English which we witness in the works of Igbo novelists. To support this view point, Igboanusi (2001) states that the Igbo tradition is English based Igbo literary culture which is part of Igbo heritage resulting from its historical circumstances, ethnic experiences are here expressed in a heritage language. Chukwuma

(1994) similarly observes that the Igbo writers in English have no choice but to fashion their English language in a way to be able to carry the heavy burden of the African experience. According to him they have carried out this task with vigour and freshness keeping within the English language while capturing the idioms and nuances of African languages. He further observed that the Igbo writer in English apply various literary styles but they mostly use the third person literary, because Igbo traditional story telling is in the third person and many Igbo novelists draw their resources from there. Udoh (2010) observes that Achebe uses the third-person omniscient point of view to present events and situations through narration and through the senses and thoughts of various characters. He presents events and characters through an over-arching God-like perspective that sees and knows everything. He also used first person point of view, through this Achebe allows the reader to hear it straight from the horses mouth. He uses it to create an intimacy between the reader and the characters in the novel. However, this first person point of view grows into a multiple point of view. For instance in his novel Anthills of the Savannahs, Achebe allows not just one character to narrate the experience. This technique enables the reader to make judgments for him/herself having heard from various voices rather than relying on a narrator or a single character to supply descriptions of people and event. According to Udoh (2010) Achebe uses the various point of view interchangingly, the omniscient and the first person changes from time to time depending on the character through whom the event is presented and the event to be presented Achebe writes with a mostly straight forward literary style always using concrete details and powerful characters to move the story. Other Igbo writers in English

such as: Chukwuemeka Ike, John Munonye Flora, Nwapa, Nkem Nwankwo to mention but a few used the third person narrative.

Language as opined by Udoh (2010) is the most important of all the narrative techniques. Without language, there is no literature, without it, no story is told, art becomes useless since it is inexpressible. Language is a powerful sniping gun in the hands of a good sniper, it sends the message to the right target, without missing. Achebe is that good sniper. He manipulates language like he was born with it. In Anthills of the Savannah, Achebe uses standard language and pidgin in his narration. The range of expression in the narrative varies from the Standard English used by the literate characters like Chris, Ikem, Beatrice and other literate characters in the story, while pidgin is used for semi-literate characters like, Elewa, Braimoh, Agatha, and other semi-literates in the story. The use of both range language makes up the narration, Evidence of it is seen everywhere in the story:

> "I beg make you no flash my eye. Wayting?
> I want to be able to recognize you in the morning. For sake of what? For nothing. Just in case. Na him make I no de gree come for this una bigman quarter". (pg 37).

Pidgin has established its own status in creative writing and demand attention just like standard usage as observed by Obiechina (1975), but attempt to imitate this style by learners could be comically inadequate. Taiwo (1979) equally observes that the use of pidgin in Nigeria is among the factors that affect effective study of the English language. Pidgin he says distracts the right use of the English language and need to be treated with caution by writers. The researcher feels that pidgin is vulgar and not to be easily admitted into serious writing. Even the structure of pidgin English employed by some of these

writers is not the standard Nigerian pidgin. This is relevant to this study because the CA of literary styles of English and Igbo English writers would help the teacher select novels written with styles appropriate for school children; styles which the teacher would use to model the writing skills of the learners.

In Igbo culture, a good speaker is he who uses language with skill and wisdom, for the Igbos, the core of conversation is the appropriate use of proverbs and they believe that proverbs are the palm oil with which words are eaten. (Achebe, 1975 and Emenyonu (1998). Achebe makes prolific use of proverbs and popular adages in Things Fall Apart. They reflect the good and lean times through which their societies pass. The societies of Umuofia holds achievement and success in high regards. This is well expressed in sayings like: "you can tell a ripe corn by its look" (p. 16). Similarly, the Igbo man's philosophy that it pays to be patient and circumspect before coming to conclusion is captured in series of proverbs used by Chukwuemeka Ike in Toads for Super.

> 'Was it not the bedbug who asked his children to be patient because what is hot will eventually be cold' (p. 56).

The relevance of proverb in Igbo discourse has been emphasized here, but the negative effect it has on English as a second language, learners has been neglected. Igboanusi (2002) and Onyemelukwe (2004) observe that Igbo writers in English deliberately translate these proverbs into English, so that what we find is statement which follows the pattern and style of Igbo thought rendered into English. At times in the cause of translation, some information could be distorted. Igbo learners of English trying to imitate this pattern may have some difficulties. Some Igbo learners of English in the same manner may extend some meanings of things while narrating stories because they

may not be conversant with the rhetorical differences of English and Igbo. Ikara (1986) observes that Igbo learners can write or say "he drinks a tablet" because it is accompanied with water, but does not take it. When changes in meaning occur in one word, they usually affect the meaning of words which are closely related to it (Ugwuanyi and Adaji, 2005). These cultural differences in meaning could lead to misinterpretation and unintended result. The real Igbo creative writer must alter the English language to suit the Igbo surroundings, the English that emerges from this consideration must be "new" in the sense that it carries the weight of the Igbo writers experience (Achebe, 1973). To illustrate how he fashions out a universal English able to carry the weight of his Igbo experience, Achebe provides two short texts- one nativized and the other Englishized. In the passage drawn from one of his novels, Arrow of God, the chief priest is telling one of his sons why it is necessary to send him to, the White man's church. In the Igbonized version, Achebe (1965:29) writes.

> I want one of my sons to join these people and be my eyes there. If there is nothing in it you will come back. But if there is something there you will bring back my share. The world is like a mask dancing. If you want to see it well, you do not stand in one place. My spirit tells me that those who do not befriend the white man today will be saying, 'had we know' tomorrow (p. 45).

Achebe puts the passage in a different style as:

> I am sending you as my representative among these people just to be on the safe side in case the new religion develops. One has to move with the times or else one is left behind. I have a hunch that those who fail to come to terms with the white man many well regret their lack of foresight.

Achebe's language in many instances bears the stamp of Igbo culture following his characteristic experimentation on decolonization or Africanisation of English (Onyemelukwe, 2004) Achebe wilful inclination to this form of experiment is patent in the following witty remarks in relation to the imposed medium of literary creativity:

> I have been given this language and I intend to use it….. but it will have to be new English, still in full communion with its new African surroundings (Achebe, 1975:62).

This means that Achebe and his likes consciously fashion an Igbo prose style in English. Their use of English should not be taken as error, their aim is to capture the idioms and nuances of their Igbo language.

Kachru (1985) opines that a non-native writer in English functions in two traditions. In physiological terms, such multilingual role calls for adjustment. In linguistic terms, it is challenging for it means molding the language for new contexts. Such a writer fosters new beliefs, value systems and even new linguistic loyalties and innovations.

From the contributions of the above scholars, one would notice that an Igbo writer in English integrates the Igbo culture into English, they achieve this through the process of adaption and adjustment of the native culture with foreign one. This is because the thought patterns of Igbo writers in English are quite different from those of the typical native speakers of English and having exploited two or more linguistic or cultural resources, have put this into creative experimentation and this is what has given the work of Igbo writers in English a particular stylistic pattern which is peculiar to Igbo. In the same vein, Igbo learners of English transfer some of their cultural nuances of their indigenous language into English which could either be facilitative or inhabiting. All of

these happen because language and culture are closely intertwined. Igbo learners of English need to be made aware of the differences and similarities in literary styles in their L1 and target language through a contrastive analysis. Adegbija (1989) also explained the several stylistic innovations employed by Igbo writers in English as follows: Loan words, Coinages, Loan blends, Translation equivalents, Semantic extension, Collocations and Colloquialism

The examples by Adegbija (1989) suggest instances of Igbo writers' creativity in trying to express a new literary sensibility and extended cultural awareness. The above mentioned linguistic creativity in IE that operates through a process of transfer result in three forms of lexico semantic innovations which includes: items transferred to fill lexical gaps, literal transfer, and transferred items with contextual units which are absent in the Western culture (Igboanusi, 2001). He further says while the first set of transfer may not create meaning difficulties the second and third types of transfer often lead to distortion of meanings by non Igbo reader. Loan word which is a linguistic device used by Igbo writers in English, is a process of borrowing and a kind of lexical innovation in Nigeria English. Igboanusi (1996) observes that Nkem Nwankwo in Danda brings in too many lexical creations within the same speech. These lexical creations known as variants reflect titles, food, religion, tradition and customs (Jowitt, 1991).

That means he uses a variety of English that is closely tied to the speaker's mother tongue and then translates his thought into English. This is a simple demonstration that language and society develop side by side. Ohaeto (1998) observes that young generation of Igbo writers in English today are boldly extending the frontiers of their inherited colonial language, thereby Igbonizing them in structure and meaning.

He argued that in trying to surpass their forerunners' work, their writing become superfluous and grossly artificial. According to him, sometimes it causes readers to wonder whether their language is a product of linguistic creatively or linguistic confusion. This observation agrees with Osofian (2006) argument that, the quality of some of the writings being chuncked out by some writers especially the present generation is thematically and stylistically low and feeble. Some critics have expressed reservation on the exploitation of oral resources by some writers and they warned that writers must treat with caution the new craze for the oral tradition in modern African literature (Igboanusi (2002). The researcher agrees with the observations because today one can notice some excesses in the act of localization or indigenization in the language used by some Igbo writers in English. Bringing in too many Igbo words in a passage could make a story clumsy. The teacher through a CA of literary styles of two languages would discover styles that may be difficult, easy or out of place for Igbo learners of English to emulate. Folarin (1975) propose two important questions the language teacher needs to consider while trying to model the writing style of his/her learners: is one narrative style actually better in general than the other? Is one narrative style better than others for a particular type of story? This is necessary because the ability to know the styles is a measure of a person's writing skill. Learners need to be exposed to varieties of styles.

Loan blends combine items from English and Igbo to form new meanings. In loan-blends, the items from the source language and its partial equivalent from the target language are placed side by side to form a nominal group. In the nominal group, the

English word functions as the modifier, the English items help the reader to understand the meaning of the Igbo items (Igboanusi, 2002). A good example is this extract from Things Fall Apart: Some kinsemen ate it with 'egusi' soup and others with 'bitterleaf' soup.

He further observes that loan-blend is an effective stylistic device, which is particularly helpful to the non-Igbo audience. Although, the English item does not tell the non-Igbo reader the exact meaning of the Igbo item collocating with it, the reader is, however, able to know, for instance, that is a type of soup. Another stylistic device used by IE writers is coinage. Ikara (1982) Bamgbose (1982), Jibril (1982) and Sey (1973) among others, give a number of coinages which are used in Nigeria and other Anglophone West African countries as a result of cultural influences. Igboanusi (1995) states that coinage is a newly invented word resulting from the prevailing socio-linguistic factors in Igbo, land in particular. He further explains that most of the coinages which Igbo writers adopt appear in the form of compound English words which merely paraphrase the Igbo concepts. He noted that, Chukwuemeka Ike in his novel, The Potter's Wheel made use of coinages to vivify the African atmosphere:

James (1990) observes that semantic extension and colloquialism are good sources of Igbo tradition in the Nigerian novel. In semantic extension, the Igbo English writers reflect Igbo contexts in their use of certain English items so that such items acquire extended meanings in the novel. What it means is that in the Igbo society, the woman addressed as 'mother' may not be one's biological mother. It may be used to refer to any female friend or relation of one's mother. So, one may have several 'mothers' in the Igbo world-view, but not in the English society. Colloquialism he says is a style of

usage that is only suitable for ordinary or informal conversation and which reflects the peculiar colloquial speech habits of the Igbo speakers. Any attempt at interpreting their structures in isolation of their context could lead to misinterpretation of meaning.

Killiain (1973) observes that Igbo writers of English sometimes use some English verbs to collocate with new nouns so that they now acquire extended meanings. In "My Mercedes is Bigger than Yours" by Nkem Nwankwo, he observed that expression like: 'Do you know book?" which is equivalent to British English - 'Are you educated' or 'Are you intelligent?' is a collocational extension.

He says that collocational extension and semantic extension are very closely related in that they are created through the same process of translation and they both result in new or extended meaning. Chukwuma (1994) observes that these innovations in Igbo English novels are used as a tool for promoting Igbo culture and uniqueness. This means that Igbo learners of English need to be properly guided on how to promote Igbo culture in their own narrative in such a way that it would not become superfluous and artificial and learner should be taught to use language and expressions for different types of writing.

Ugwu (1990), Igboanusi (2002) and Kanchana (2001) opine that images are adopted in speeches or the narratives of the Igbo to convey specialized kinds of information. As a speech device, images express specific meanings which are derived from the socio-cultural contexts of the speech community. Their meanings can be interpreted on two levels the literal and the metaphorical. The literal meaning is deduced from a combination of word meaning and sentence meaning. The metaphorical meaning on the other hand, is derived from a consideration of some extra-linguistic factors such as

presuppositions, socio-cultural contexts and attitude of the speakers which may influence the overall meaning of the utterance. It has become a general practice for Igbo writers to frequently draw images particularly through metaphors and similes from the indigenous cultures of the Igbo and have incorporated them into English through translation. Achebe in Things Fall Apart employed a lot of these metaphorical expressions, for instance in the following expressions:

> The earth had decreed that they were an offence on the land and must be destroyed.

In the above sentence, there was direct comparison of the personal pronoun 'they' with 'an offence'. The other part of the sentence contains personification as in: The earth had decreed that . . .' Here the 'earth' was given the feature of humans, as if it is capable of enacting a law or decree. In the same text, is another metaphorical expression:

> For two, three, moons the sun has been gathering strength till it seemed to breathe a breath of fire on the earth (p. 91.

Kanchana (2001) opined that Chukwuemeka Ike, excels in the use of Igbo imagery to depict authentic Igbo environment and background. She further states that simile more than any other stylistic device is employed by the author in Toads for supper to create a lasting picture in the mind of the reader. For example, Chima who had wanted to ask Aduke for a dance reads rebuff from her countenance and immediately 'changed direction like a millipede when its feelers encounter an Obstacle' (p. 33). The common view that children are generally stubborn is expressed thus: 'but talking to them is like talking to a blacksmith at work'. The attachment of Mazi Chukwuka to his farm is likened to that of a child to its mother's breast.

In other incident, Mazi Chukwuka admonishes his son to be wary of loose women and warns that a man can fall into the clutches of such women. The experiences are described as 'falling into the snare like 'an *unobservant grasshopper'*. Kanchana (2001). Further observes that the Nigerian native Idiom is translated into English to reflect the mood of the situation. This is to make vivid the African ambience.

Bamgbose (1998) says images help the author to create an authentic African background in which the story is set. Bamgbose (1998) further stated that lexical innovation in African Englishes illustrates certain aspects of linguistic behavior among African users of English. In this view, the lexico-semantic innovations which characterize the Igbo literature is a stylistic device which has become part of the Igbo literary tradition.

From the various research views, it has been observed that works of the Igbo writers in English mentioned above demonstrate a good instance of 'Igbonization' of English with its stylistic sensitivity and pragmatism. They have established an Igbo identify in style, culture and linguistic experimentation. It is quite obvious that they write in that manner because of their general indebtedness to a unique oral literary heritage. But one observes that these authors bring in too many lexical creations in just one sentence, many introduce oral stories such as, narrative proverbs, song-tales, myths, folktales, fairy tales, animal fables, anecdotes into their narration that they become monotonous and cause readability problems especially to non-Igbo reader. For example, Ikemefuna's song in page 42 of Things Fall Apart is a condensed version of an Igbo folk tale, with the English translation which Achebe does not give in the novel, it is difficult for non-Igbo readers to make sense of this song-proverb without learning more about the

cultural context of Igbo beliefs and the folk tale on which Ikemefuna's song is based. Again, the numerous problems nativization poses on non Igbo reader even to Igbo learners were not addressed by the above researchers. The language which IE authors use exemplified the linguistic features of Igbo ethnic variety of N.E. The features of the Igbo-English distinguish it from the native English variety used in Britain or America. Thus, when an Igbo person speaks or writes English, no matter what his/her level of education, speakers of English will have no difficulty identifying the accent or style. This has led Achebe (1975) to say that, an ideal Nigerian speaker of global English should not normally be someone to whom an English man could say: 'I never realized you were a Nigerian'. Asked the question if an African could learn to use English as an English man, Chinua Achebe responded in the following way:

> I should say I hope not, it is neither necessary nor desirable for him to do so (Achebe, 1975:101).

Achebe may be right. A non-native speaker of English desires to be able to achieve international intelligibility in his use of English. But aiming to use English as an English man should be far from part of his goal (Bamigbose, 1998) Igbo writers in English adopt this style of writing since they grew up within the Igbo environment and acquired a Nigerian indigenous language in which they think does not make them English. In support of the above premise, Shelton (1969:120) observes that:

> "….. the somewhat Europeanized Igbo writer is never so European that he is no longer Igbo. From an Igbo background one develops knowledge, and habits in the verbal arts which carry over into one's verbalizing abilities when one is using an alien language ……"

From the review above, it has been noticed that Igbo learners of English may likely carry over their Igbo habits into English, the result is usually bad grammar. Odlin (1989) states that positive transfer facilitates initial reading and writing as well as similar

grammar acquisition, whereas negative one causes deviation like over-production under-production and misinterpretation. This may not be completely right because some differences do not lead to difficulty. It has also been noticed that some of the stylistic devices which Igbo writers in English adopt may be universal. However, the particular narrative, themes, genres and styles of story telling around the world differ from culture to culture. Thus, while many features of English story-telling may seem familiar and make sense to Igbo students, many others may seem very foreign and strange to them. To fully understand and appreciate Igbo story telling traditions, one needs to study them in the context of the culture which produces them. Igbo students may have the problem of how to draw their content from their rich tradition as observed by Afigbo (1981) According to him, oratures is changing due to changing values and social conditions, learners are no longer interested in the art of story telling. He suggests that good method loaded with learning activities would go a long way in arousing their interest. Similarly, Mackey (1996) asserts that method used by the teacher is the cause of success or failure of the students. This review is related to this present study because the numerous proverbs myths and other devices which Igbo writers in English use could facilitate or inhibit the writing skills of Igbo learners if it is not well handled by the language teacher. The reason is because learners may want to bring some of these devices into their own writing, but may have limited lexicon and therefore experience difficulty. Wikins (1981) therefore avers that one cannot teach what one is not proficient in. He said language teacher should be articulate and well informed about the language he teaches.

### 2.5.1 Igbo Sentence Patterns

Even though the study is not exclusively one on the contrastive features of English and Igbo sentences, it is necessary to briefly examine the sentence patterns of Igbo language to see some of the problems an Igbo learner/writer using the English medium as a second language is likely to face while learning/writing English language.

Igbo language according to Igwe and Igwe (1996) is an isolating language with relatively little morphology. That is to say, grammatical formation is for the most part encoded word-externally via a series of affixes. As a typical kwa language, the majority of Igbo words are morphologically simple showing little to no morphological structure. Nwadike (2001) observes that English and Igbo languages are genetically the same, the two languages share certain basic features in that they are both S.V.O languages What this means is that in a well-formed simple sentence, the pattern of information of sentence is subject- verb- object.

| Ex. | English | S | V | O |
|---|---|---|---|---|
| | | He | eats | rice |
| | | They | play | football |
| | Igbo | Chike | riri | osikapa |
| | | Ha | kuru | ekwe |

The above examples clearly show that both share the same pattern of sentence formation. However, in yet other types of simple sentence, the order of words that make up sentences may vary. Emenanjo, Okolie and Basil (1985) argue that the features of Igbo sentences are basically derived from the complexity of the Igbo verbal system. That is to say, the nature of the verbal, determines the type of sentence. Igbo verbs do bear a modest amount of morphological structure. Igbo Verbs do not inflect for tense (past, present, future) and aspect (progressive, perfective, durative, inchoative) (Igwe and Igwe

1996) This means that in Igbo language, verbs do not distinguish between present and past tense like in English language. The meaning of the verb is generally changed by the suffix that specifies the action in the past. Some of these suffixes harmonize with the verb item, others do not and sometimes multiple suffixes can follow each other in a combination.

| | | |
|---|---|---|
| O | zutara | anu |
| He | bought | meat |
| Eze | buttere | ya |
| Eze | brought | it |
| Ha | biara | ebea |
| They | came | here |

In the above sentences, 'tara', 'tere' and 'ra' are suffixes. Carrel (1970) states that in Igbo, there is only one preposition 'na'. When preceeding a vowel, it has the tone of that vowel and is written 'n' instead.

| | | | | |
|---|---|---|---|---|
| Ex | obi | no | n' | ulo |
| | He | is | in the | house |
| | O | di | na | ji |
| | It | is | on | the yam |

A lot of differences exist between the English and Igbo adjectives which may cause confusion to Igbo learners of English. Emenajo (1976) has observed that Igbo has an extremely limited number of adjectives –just eight.

| | | |
|---|---|---|
| Ex | ukwu | 'big' |
| | Nta | small |
| | Ojii | dark |
| | Ocha | light |
| | Ohuru | new |
| | Ochie | old |
| | Oma | good |
| | Ojoo | bad |
| Ex. | Nwoke | ojoo |
| | Man | bad |

It has been noticed from the examples above that in a sentence that possess an adjective, the adjective comes after the noun it qualifies. The implication of this is that many Igbo learners of English as a second language may likely think in Igbo and transfer it like that to the English language they write thus, producing simple versions of the English, which according to Corder (1971) is a kind of learner pidgin whereby learners reduce the L2 to its bare communicative essentials. Reid (1993) says the crucial factors that confound learners in their writing task have to do with shortfalls of learners' language proficiency and restricted linguistic repertoire. Based on this, many researchers of L2 learning and development have emphasized that L2 learners require years of language training to attain the levels of proficiency necessary to produce effective written prose. On the other hand, Ohiri (2004) opines that the language of Igbo writers in English is simple, but dignified. According to him, when the characters speak, they use simple diction, which is meant to convey the sense of Igbo speech. For instance, Achebe has fabricated his novel to sound like it is a narration of an Igbo character and he has achieved this through the application of varieties of sentence types, but mostly dominated by short sentences. His short sentences are used straight away and it wastes no time for the reader to become acquainted with the language and sentence structure. Example, his first sentence in his novel, Things Fall Apart has mere eleven words and goes as follows: "Okonkwo was well-known throughout the nine villages and even beyond." Within this short sentence, Achebe explains an incredible amount of information required to understand the text. A study by Adjei and Ayawan (2013) confirmed that Achebe makes use of a lot of simple sentence and compound sentences as well. This study examined the sentence pattern of the first three paragraphs of Achebe Things Fall Apart and discovered

that out of the eighteen sentences that make up the three paragraphs, there are eight simple sentences, eight compound sentences, two compound -complex sentence and no complex sentence. This simplicity they argued stems from the idea that this passage which is tied to the fact that the passage is a remaking of the traditional African life is simple Adjei and Ayawan (2013) further says that length is one of the devices for achieving variety in sentence structure and there may be no special merit in either long or short sentence. They are of the opinion that it is valuable to make the length of one's sentence appropriate to the topic of discussion as well as to vary the length in a sentence. Oluikpe (1981) opines that a short sentence following a series of long sentences produce a dramatic effect and long sentence coming after a series of short sentences change the choppy movement of the short sentence to a flowing movements. This review is related to the study because the findings from the CA will help the learner know the importance of varying the length of their sentences. Even though simple sentences permit ideas to come sequentially as they occurred, too much of it can be choppy, monotonous and boring. Researchers of L2 learning and development have suggested that the teacher need to design materials and methods to tackle the learners' problems. Bamiro (1995 cited in Igboanusi, 2002) noted the syntactic variations that characterize Igbo English novels as: subjectless sentences, delection of the 'ly' morpheme in manner adjuncts, omission of function words, reduplication and focus constructions. Azuike (1992:53) in dealing extensively with one-word and two-word sentence patterns has this to say:

> What appears like the absence of a pattern in Chukwuemeka Ike's handling of sentences actually makes a consciously crafted sentence formation that is systematically arranged while at the grammatical level we can identify the simple, compound and complex types of sentences in the text, we do not feel that they are stylistically significant at this level. What is stylistically indeed are the strategically placed perhaps disturbing numerous choppy simple sentence which begin or end several utterances in the text.

For instance, many of the utterances which serve as information units begin or end with one-word sentences, some also end in two-word sentences:

> "Envy" chuks was strikingly handsome. (p. 9)
> "Thank God". But why leopard.

There is often the tendency for Igbo users of English to omit the subject 'it' in their sentences. Bamiro (1994), observed that many Igbo writers in English have included this in their novels. Example is this extract from People of the City by Cyprian Ekwensi.

> 'is because she's a street walker (p.10)
> It is because she's a street walker BE

Again, he observes that many Igbo users of English frequently omit the English articles and the auxiliary verb 'do' in their constructions. This may be because the Igbo language does not have articles or auxiliary verbs that correspond to the English ones Example is this extract from People of the City by Cyprian Ekwensi where the function words are omitted. You see, person who's not careful, the city will eat him.

BE You see, a person who's not careful, the city will eat him.

Igboanusi (2002) observes that the use of the 'ly' suffix in manner adjuncts is absent in Igbo, so the inability to recognize the difference effected by the change of grammatical class, may be responsible for the use of such structure as the one by Ekwensi in People of the City. Send patrol van to pick her quick (p. 10).

Equivalent to BE 'send patrol van to pick her quickly.

Igbo writers using the English medium, make use of the loose, the periodic and balanced type of sentence (Kanchana, 2001). She further observes that in the Bottled Leopard, Ike uses loose sentences. Example: "Amobi soon found the toilet so relaxing, so completely private, that he often forgot what took him there and sailed home to his family".

From the above contributions, one will notice that a lot of experimentation with normal form abounds in Igbo language. Through resourcefulness which is a unique quality, a language permits its structures to be used in varying multiple ways without distorting the information and it will be noticed that Igbo writers using the English medium through modification, complex periodic forms have achieved this. In addition, the simplicity of the language of these writers have enable them to achieve directness of narration. But the authors reviewed did not mention the effects modification and over simplicity of sentence structure could have on learners. Through comparing the narrative patterns of both languages, the ESL teachers could be aware of the many factors influencing their students' attempt to compose effective text and later discover some pedagogical tools for dealing with such problems.

## 2.6 Contrastive Models

Contrastive linguistic analysis is not just a haphazard approach, it is systematic, they have model which follow a particular descriptive and contrastive model. According to Lado (1957) Whiteman (1970) Banathy (1969) and Di Pietro (1971) there are basic steps for contrasting two languages. Di Pietro (1971) states that the model which a linguist uses to organize a CA may be either autonomous or generalized. Autonomous models are taxonomic and have no conscious correlation with a higher level of universals

whereby overriding notions about language as the principal form of human communication are reinforced by each bit of specific information about particular languages. Generalized models are contrasted so that their application to particular languages reinforces the investigator's intuition about the universal structure of language and it is both taxonomic and operational as it is illustrated in the following table.

Fig. 1: Models of CA

| Model | Taxonomic | Operational |
|---|---|---|
| Autonomous | X | - |
| Generalization | X | X |

While both may require a generalized base in order to be viable in CA, the methodology and the application can be quite different. Di Pietro (1971) further states that to make a CA operational, contrast would have to be expressed as a series of conversion performed on the source language in order to produce the forms of the target language. Thus, its processes are analogously like those mental processes which come to play in acquiring a first language. In taxonomic model however, the analysis requires an inventory of those elements of two languages which are not shared by source and goal to be identified and matched with a view to finding differences which are pedagogically considered as the learning tasks (Banathy, 1969). This simply means that the actual learning task of a leaner is defined by subtracting the in-put competence of the learner, that is what has already been mastered in the target language due to similarity or sameness of the items with those of the target language, from the inventory of tasks which are learning tasks that the language learner is expected to learn in the target language. Di Pietro (1971) observes that purely taxonomic statements can be far more

effective in handling contrasts which involves precise of structure. Robert (1968) cited in Di Pietro (1971) pointed out the value and use of a taxonomy in linguistic. According to him, the various units and relation of a language can be laid out classified and labeled taxonomically in a manner not unlike the cataloguing of flora and fauna with labeled identification of their functioning parts. Taxonomic model selected for this study is that of Banathy (1969).

Several analytical procedures have been developed by linguists. Lado (1957) proposed the following procedures with the following steps:

i) Locate the best structural description of the two (or more) languages concerned using the same analytical model.
ii) Establish the elements you want to describe in the two languages.
iii) Contrast the two languages.
iv) Predict interference and
v) Prove out the theoretical predictions

Whiteman's (1970) analytical procedure model has the following steps:

i) Discuss the formal description of both the L1 and L2 to be contrasted.
ii) Select the areas to contrast from the formulated description.
iii) Conduct the contrastive analysis
iv) Predict the likely areas of ease and difficulty.
v) Formulate the hierarchy of difficulty

Banathy (1969) formulated the following steps:

i) Identify the rational or purpose for CA
ii) Outline the scope and depth of coverage
iii) Select the language theory upon which the comparison shall be made
iv) Decide on the framework with which the comparison shall be made.
v) Outline the procedure to be followed in making the comparison and
vi) Formulate the format and style of the contrastive statement.

Di Pietro (1971) proposed the following model with the following steps:

i) Observe the differences between the surface structures of two languages; such differences may be from total absence to partial sharing of some surface features

ii) Formulate the deep to surface structure and in the process specify only those rules which are not shared between the two languages rather than formulating complete and separate sets of realization rules.

From the review of the analytical model carried out, the researcher observed that Di Pietro (1971) model is focused towards transformational generative linguistic.

Due to the numerous analytical models at the disposal of a contrastivist, the need to consider the suitability and adequacy of coverage as regards the description in view is necessary. The present study would therefore adopt Whiteman's (1970) analytical procedure in conducting the contrastive analysis of narrative pattern of English and Igbo writers in English because of its suitability and adequacy of coverage in conducting contrastive analysis. Due to the adequacy of the first four procedure of Whiteman (1970) the item five of the procedure was not considered in this study.

## 2.7 Previous Studies on Contrastive Analysis of English and Igbo

As in other parts of the world, in Nigeria studies have been carried out to show that interference is a major factor in L2 acquisition and that L1 cultural background of an individual has influence on his written English. Oluikpe's (1981) contrastive study of syntactic structures of the Igbo and English language points out the learning and usage problems an Igbo learner of English is to encounter. He highlighted the sentence and lexical choices a L2 learner of English will make in his bid to learn English. The study

shows that some words in Igbo as well as English have multiple meaning. Yet Igbo $L_1$ speakers have a way of carrying over the structure of their mother tongue to English subconsciously.

Junko (2010) carried out a CA of English and Japanese and found out that Japanese learners negatively transfer from first language L1 into the second language L2 by using dislocation and the adversative passive structure, while, simultaneously using hedges and aggressive words. Also in a CA of English and Italian, pound (2005), showed that argumentative attitude is expressed through similarity strategies in English and Italian letters. But significant differences have also emerged visibly at linguistic level which could be assessed in the light of the cultural expectation surrounding the type of genre.

In a CA of English and Hausa sentence structure Adeyanju (1971) identified areas of difficulty for Hausa native speakers learning English. The study revealed that areas such as past versus non-past concord in the use of E and X word in shifted position could pose a problem to Hausa learners. Other areas are word order in noun cluster, intensifiers to mention but a few.

Olaofe (1982) in his sector analysis-based contrastive analysis of English and Yoruba verbal system found that although Yoruba and English have similar notion of tense, the two languages use different items in the expression of tense. The study illustrated that the Yoruba major sentence is made up of a fixed sequence of basic positions, which if filled may appear in the same order in the great majority of sentence.

The study also found that a Yoruba sentence consists of hierarchy of words or constructions occurring in fixed sequences of positions on successively higher layers of structures very much as in English (see also Olaofe, 1983).

Umeodinka (2011) contrasted Igbo and English adjectives. A descriptive approach was used to look into the patterns of authentic language use through the analysis of the actual usage of the adjectives. Emphasis was on the differences in their usage as they relate to interference problems encountered by Igbo learners of English as L2. The results of the analysis show that corpus-based contrastive study is an indispensable innovation in language teaching especially as it plays a prominent role in foreseeing problems areas and making predictions to forestall their occurrence in language pedagogy. It is evident through the findings that both languages have similar types of adjectives, although English seems to have more in number. Igbo has pure noun onomatopoetic and demonstrative adjective. On the other hand, English has adjective of interrogation, quality, possession, number, demonstration. Also, both languages use noun to perform adjective.

Lindfors (1972) contrasted the literary styles of fourteen Nigerians (Igbo and Yoruba) writers. The study found out that the writers NL and cultural background influenced their written English. Lindfors (1972) drew samples from the writing of Daniel Fagunwa, Amos Tutuola, Wole Soyinka and T.K Aluko (on the Yoruba side) and from Chinua Achebe, Nkem Nwankwo, John Munonye, Flora Nwapa and Elechi Amadi (on the Igbo side). The study shows that Yoruba prose is full of verbal excesses and 'comic exaggeration' often aimed at wringling out humour. Yoruba novelists are said to

reiterate a simple idea by pilling one metaphor upon another. Igbo prose on the other hand, is said to be quieter employing ‘calm, graceful, and proverbs which add emphatic weight to speech which add emphatic weight to speech. Lindfors (1972) is relevant to this study for the reason that it shows that when two languages are in contact, the mother tongue interfers negatively or positively with the target Language.

This leads to expectations of some differences between written English of Igbo writers and NS written English. Thus, the Igbo style could be likened to the linear development (Kaplan, 1966). The Yoruba style on the other hand is more of circumlocutionary kind.

In another study, Okorji and Okeke (2009) contrasted the phoneme structures of the Igbo and English Language. They noted that the major problem in learning the target language is the interference of the phonemic features of the L1 with the L2 phonemic features. Furthermore, Uzoigwe (2003) contrasted the syntactic features of the determiner phrase of Igbo and English language He found out that their structural position in the two languages differ considerably. The Igbo language is however, considered as a right branching language which has its determiners post-posed to the right of the head, leaving the head at the left. This means that the determiner phrase in Igbo is post-posed. Its complements come after the noun with exceptions – an aspect of number, demonstrative and some quantifiers’ English language on the other hand operates the pre-posed structure for its determiner phrase structure which has the complements coming before the head word. These differences inform the learning difficulties of the L2 learner. This is relevant to this study because the objective of contrastive analysis is to discover similarities and differences that exist between two languages so that it can be given due

attention by the L2 teacher. This study however, took a different dimension by contrasting the literary style of English and Igbo writers in English.

Having looked at these studies, we say that though contrastive analysis has been queried, it still provides a good basis for identifying structural differences as well as provides a clue into what the L2 learner will need to know about the second language.

## 2.8 Theoretical Framework

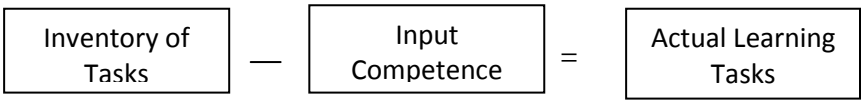
CLA is a systematic approach which follows a particular descriptive and contrastive model. Descriptive models of CA can be those of structural, traditional grammars or transformational generative grammar. Olaofe (2010), states that CLA can be operational for generalized models like TG or taxonomic for autonomous models depending on the linguist's theoretical orientation. Taxonomy indentifies the items present or non-existent in the two languages + →present- →absent. This is specifically designed for descriptive model that are autonomous or one plane and generative, then operational model is designed for generalized descriptive model or two plane (TGG).

However, the theoretical framework of the study hinges on Banathy's (1969) taxonomic model. In Banathy's taxonomic model, actual learning tasks of a learner is determined by subtracting the in-put competence of the learner, that is, what has already been mastered in the target language due to the similarity or sameness of the items with those of the target language, from the inventory of tasks which are learning tasks that the language learner is expected to learn in the target language. The analyst while using this model seeks those elements which are shared and unshared by the source and target language and identifies them according to hierarchy of difficulties (Di Pietro, 1971). Banathy taxonomic model states that in contrastive analysis, the analyst:

i) takes inventory of tasks that the students have to learn in both languages.

ii) based on the contrastive data, the analyst identifies items in the inventory that are similar to approximate the native language and culture of the learner.

Those items have to be learnt because they are (shared) and the sum of these items comprises the relevant input competence of the learners. Banathy (1968), points that the same item may not have the same distributional characteristics. The nature of sameness and difficulty ranges between difficulty levels of samaness and difficulty levels of difference; this is accessed in terms of meaning, form, medium, item and distribution. This study found the contrastive analysis model of Banathy (1968) very useful as it is basically concerned with how two languages can be compared and contrasted in terms of their similarities and differences. The two languages that we are concerned with here are the Igbo the source language and English. The main concern, however, is to identify the similarities and differences in the literary styles of English and Igbo writers in English using Banathy (1969) model and Whiteman's (1970) analytical procedure. The theoretical framework is diagramatically represented in figure 2.




Banathy (1969:3-4) contrastive model.

The figure represents a theoretical framework. The first box represents the inventory of tasks which comprises a large number of language and cultural features that the students have to learn in both languages. The second box is the input competence which comprises those items in the inventory which are identical with or similar to the native language and cultural features of the learner. These items do not have to be learned

by the students. The learning tasks originally inventoried minus relevant input competence (tasks already mastered) provide us with sets of actual learning tasks in the third box.

## 2.9 Summary of Works Reviewed

Showing the Gains from the Literature Reviewed

| Authors Reviewed | Summary of Aspects Reviewed | Areas Relevant to the Study |
|---|---|---|
| Lado (1957), Selinker (1972), James (1980), Odlin (1989) | Asserts that CA is the careful study of the structures of two or more languages with the intention of comparing and contrasting their forms. | Relevant to the study because the study intends to investigate the similarities and differences in the literary styles of English and Igbo-English writers. |
| Lado (1957) | Stated areas of language that can be compared and contrasted: phonetic, phonemic, morphological syntactic and discourse. | The focus of this study is in the area of discourse. |
| Bamgbose (1971) | Asserts that interference of the first language L1 poses the greatest difficulty for learners of L2 | Intends to tackle the writing problems of Igbo learners of English. |
| Johnson (1975) | Made a contradictory claim that some similar structures could pose difficulties in second language learning. | This study would investigate the claim that similarities could pose difficulties. |
| James (1980) | Opines that CA is predictive in nature. | This study would use the Banathy CA model as a basis for the contrastive analysis. |
| Fries (1974), Ferguson (1965), Udegbunnam (2004) | Assert that CA offers the most excellent basis for preparing a worthwhile materials for planning syllabus or course for second language learning and teaching. | This study intends to find out how the styles of the authors would facilitate or inhibit the teaching of writing to Igbo learners of English as L2. |
| Oluipke (1981 Junko (2010), Pound (2005, Adeyanju (1971), Olaofe (1982), Umeodinka (2001), Lindfors (1972), Okorgi and Okeke (2009), Uzoigwe (2003) | All are contrastive studies in CAs that cut across all aspects of linguistics. | This is relevant to the study because the study is contrastive in nature. |

| | | |
|---|---|---|
| Shorts (1996), Fowler (1986) | Defined literary style | The study would investigate the literary styles of English and IE writers. |
| Stunk and White (1959) | Says literary style is not just narrative method but the various devices a novelist can employ to tell a story | Intends to analyze the different literary devices and literary techniques employed by English and Igbo writers in English. |
| Gumpeiz and Hymes (1986) | Asserts that writers use language as guided by the society's world view | Choices writers make based on their world view shall be investigated. |
| Abraham (1972) | Identified the common technique relevant to style, plot and literary technique in English narratives. | The study would contrast the techniques relevant to style and narrative technique in English and IE novels. |
| Igboanusi (2001)<br>Chukwuma (1994)<br>Onyemelukwe (2004) | Asserts that a lot of Igbonization and Nigerianization abounds in IE novels. | Relevant because this study would investigate Igbonization in the selected novels. |
| Oluikpe (1981)<br>Gbenga (1998) | Assets that good prose may be made interesting by balanced combination of different sentence types. | Relevant because CA would expose the learners to different writing styles with different sentence patterns.. |
| Ubahakwe (1973) | Contends that the quality and type of textbooks or instructional materials in teaching are factors that affect the learning of English | Relevant because CA would help the teacher in the selection of good teaching materials |
| Adegbija (1989)<br>Jowitt (1991)<br>Bamgbose (1998) | Identified and discussed the various stylistic innovations that characterize IE novels | This study would isolate the stylistic innovations that distinguishes English novels from IE novels. |
| Reid (1993) | Identified factors that confound learners in their writing task. | This study will identify some writing problems of learners and proffer some solutions |
| Lado (1957)<br>Whiteman (1970)<br>Banathy (1969)<br>Di Pietro (1971) | Opines that the model which linguists use to organize a CA may be either taxonomic or operational. | The literary style of English and IE would be contrasted using the taxonomic model. |
| Lado (1957)<br>Whiteman (1970)<br>Banathy (1969)<br>Di Pietro (1971) | Identified analytical models in CA | The Whiteman's analytical procedure would be used. |

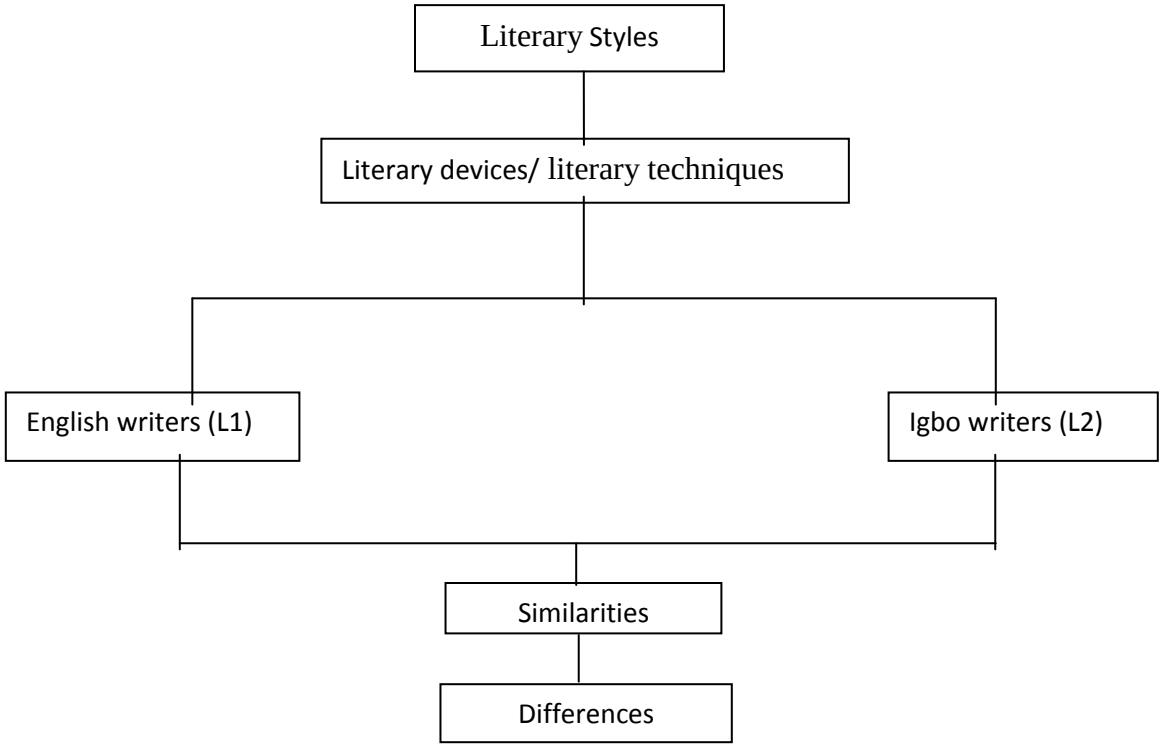
# CHAPTER THREE
# RESEARCH METHODOLOGY

## 3.1 Introduction

This chapter discusses the method adopted in this study, it looks at the research design adopted, population, sampling and sampling procedure, research instrument, data collection procedure, pilot study and validity and reliability of the instrument.

## 3.2 Research Design

The research design used for the study was a descriptive design. Two different languages were compared taxonomically. The design juxtaposed the levels of similarities and differences observed in English and Igbo languages. The research design is considered appropriate because the study involves two sets of data (English writers and Igbo writers in English) that would be studied and observed at the same time. The research design is diagrammatically represented below.



## 3.3 Population

What make up the population for this study are the novels written by the English writers and Igbo writers in English, the total number of novels written by these authors is sixty-nine (69).

## 3.4 Sample and Sampling Technique

Four novels written by English writers and four novels written by Igbo writers in English were sampled. The English writers include; Jane Austen, Daniel Defoe, William Golding and Ernest Hemingway. While the Igbo writers in English include; Chinua Achebe, Chukwuemeka Ike, John Munonye and Nkem Nwankwo. The four novels written by English writers: include: Pride and Prejudice, Robinson Crusoe, The Old Man and the Sea and The Lord of the Flies. The Igbo ones are: Arrow of God, The Potter's Wheel, Danda and The Only Son were purposively selected for the study. In purposive sampling, the researcher selects the sample that has the characteristics that are needed (Mugenda and Mugenda, 1999). The sample consists of lexical items which portray the world views of the English and Igbo writers in English. After reading some English novels and novels of Igbo writers in English, the researcher marked their use of language which looks unique. This formed the basis for using these literary texts for this contrastive analysis. Their literary work contains information that gives the socio-linguistic aspect of written works as portrayed by the use of lexical items. The texts have enough stylistic devices that portray the English and Igbo world views.

The researcher used purposive sampling and selected chapters from the texts and by use of inference identified the styles that give the socio-cultural features of each society from each chapter. This sampling technique is adopted because the researcher had read the texts and could easily identify the items needed for a contrastive analysis.

The sample size is the selected chapters, this means that from the chapters, examples of their narrative styles were purposively selected. This sample is enough to enable the researcher get the required data. Milroy (1987) observes that one does not need a very large population to observe a linguistic phenomenon.

### 3.5 Research Instruments

The research instrument for this study are documentary evidence which comprises of four novels written by English writers and four written by Igbo writers in English. In the analysis, their narrative styles were contrasted which focused on the literary devices and the literary techniques employed by the authors (for samples of the texts, see Appendix).

### 3.6 Procedure for Data Collection

The data for this study consists of the literary techniques and literary devices used by the English and Igbo writers in the selected novels. Chapters that contain the needed items were selected from the novels of the writers.

Each of the selected chapters were carefully read by the researcher in order to identify the devices which the authors have used. The researcher moved from page to page picking out and noting down the devices each author used in his/her novel. The devices identified were properly described by the researcher.

### 3.7 Procedure for Data Analysis

The literary styles of English writers and Igbo writers in English were analysed to show their similarities and differences. The procedural steps followed in the study were fashioned out after those of Whiteman (1970) in section 2.7 of the present study.

First, the literary devices of English and Igbo were properly analyzed. After the analysis, the literary techniques and literary devices identified were selected for contrast. The selection was done in a tabular form. In the table, items that are present in English and not present in Igbo were indicated.

After the selection of items for CA the actual contrastive analysis was then conducted taxonomically using Banathy (1969) contrastive analysis model which is inventory of task minus input competence equal to actual learning task. After the contrastive analysis, areas of ease and difficulty were predicted and actual learning tasks were established. Finally, the pedagogical implication was proferred.

# CHAPTER FOUR

# PRESENTATION AND ANALYSIS OF DATA

## 4.1 Introduction

This chapter is concerned with analysis of the selected novels that is, the English novels and the Igbo novels in English, the actual contrastive analysis and prediction. The study hopes that after the analysis of the data and the contrastive analysis, the result would reveal the similarities and differences in the narrative styles of English and Igbo writers in English.

## 4.2 Analysis of Literary styles of English writers

The analysis of literary styles of English writers was based on the examples from selected chapters of these novels: Pride and Prejudice, Robinson Crusoe, The Old Man and the Sea and Lord of the Flies. The items to be analysed include the following: Imagery, metaphor, hyperbole, personification, simile, meiosis, irony, alliteration, onomatopoeia, paradox and oxymoron.

**Pride and Prejudice (Jane Austen)**

**Imagery**

Imagery was used in Pride and Prejudice to tell us how Elizabeth had looked after she had ran through puddles to get her sister who was at Bingley's place:

> Weary ankles, dirty stockings and face glowing with warmth of exercise Ch 35.

Another imagery in the novel was when Mr. Darcy and Elizabeth's eyes met. The imagery helps the reader to see that they were in love by the way and each of the way they blushed.

> Their eyes instantly met and the cheek of each were over-spread with deepest blush (ch. 35).

Imagery was also used to describe where and who Mr. Darcy really was. Through the imagery, the reader was able to relate the type of environment that Darcy lived in, directly to his personality:

> Darcy's estate is called permberley and the location was very natural (P. 5).

Imagery was also used when Elizabeth visits Permberly the home of Mr. Darcy, she describes the home as:

> Large, handsome stone building standing well on rising ground … In front, a stream of some natural importance was swelled into greater, but without any artificial appearance. It's banks were neither formal, nor falsely adorned (p. 4).

Symbolically, Pemberley was used metaphorically to describe Mr. Darcy. Darcy is similarly large and handsome, elevated, socially just as his house is elevated physically. The description of the way the streams "natural importance was swelled into greater" reminds the reader of Darcy's pride; "that the stream is neither formal or falsely adorned" however reminds the reader of Darcy's honesty and lack of pretense.

> Jane Austen uses exaggeration (hyperbole) to create irony:
>
> It is a truth universally acknowledged, that a single man in possession of good fortune must be in want of a wife (p. 1).

This is a clear example of exaggeration because while the women of a village in Austen's time might have believed this to be true, the men with the large fortunes did not necessarily acknowledge its truth. Since men may not have seen it to be true, it can't really be a "truth universally acknowledged". In reality, a wealthy man may have felt just as inclined to remain single. Another exaggeration is this:

> If you are not so compassionate as to dine today with Luisa and me, we shall be in danger of hating each other for the rest of our lives (p. 7).

Austen uses personification to create imagery:

> Her heart was divided between concern for her sister and resentment against all others (p. 7).

In the above exerpt from Pride and Prejudice, Jane Austen writes about a heart that feels concern and resentment. The heart in question is of the character Elizabeth. It's clear that Elizabeth is the one divided between concern for her sister, Jane and resentment for the other, yet Austen personifies Elizabeth's heart to have these feeling to add some poetic sensibility to the sentence.

There is an example of simile in Pride and Prejudice after Elizabeth returns home from her stay with Chalotte Lucas and tells Jane about Darcy's proposal, her rejection and what she learned about both Wickham and Darcy through Mr. Darcy's subsequent letter:

> Your profusion makes me savings and if you lament over him much longer, my heart will be as light as feather (p. 3).

Austen employs meiosis when Mrs Bennet was begging her husband to visit Mr Bingley in order to strike up an acquaintance so that the Bennet daughters can be introduced. Mr Bennet gives the very sarcastic understated reply:

> I see no occasion for that. You and the girls may go, or you may send them by themselves (p. 1).

There are a couple of reasons why this is understatement. For one thing, Mr Bennet certainly sees as well as anyone else how important it is to introduce his daughters to men of fortune, especially since the Longbourn estate has been entailed to Mr Collins and his girls will be left paupers unless they marry well. Hence Mr Bennet is being completely sarcastic when he says "I see no occasion for that" and treating the

situation for more lightly than he truly views it. Another reason why Mr Bennet's dialogue is an understatement is that he knows perfectly well that it would be entirely improper for a group of women to introduce themselves to a strange man. Hence suggesting that the girls going alone are certainly making an understatement of social issues.

**Irony**

One of the most prominent features of the literary style of Jane Austen is her frequent use of Irony. She investigates social relationships in the limited society of a country with an Ironic and humorous eye. Jane Austen in Pride and Prejudice uses irony when Mr. Darcy was brought into conversation about Elizabeth and says:

> 'She is tolerable but not handsome enough to tempt me (ch. 3).

This statement is ironical because the woman who was not good enough to dance with was in reality good enough to marry.

> It is a truth universally acknowledged that s single man in possession of a good fortune must be in want of a wife (p. 1).

The irony in this line is that, while the women of an English village in Austin's time might "acknowledge" the truth above, the wealthy men the line is referring actually might not; therefore, the above is not really a truth universally acknowledged. Another example is the irony in themes of Pride and Prejudice. The title of the novel which refers to those failings of the main characters that initially prevent them from accepting each other contains a strain of hidden irony. Austen subtly introduces an inversion in the thematic foibles (Pride and Prejudice) and the characters they belong to. In this inversion is an example of irony. It is Darcy who is supposed to have the Pride and Elizabeth who is supposed to have the prejudice. But in their misunderstandings with Darcy, she (who is

blind to her own pride in her ability to read character and to have vanity that guides prejudices) accuses him of excessive pride, while he (who is prejudiced against people with less money than he has accuses her of prejudice. Austen uses irony in the narrative parts for some of her sharpest judgements.

**Robinson Crusoe (Daniel Defoe)**

Using aquatic imagery Defoe in Robinson Crusoe enacts the sensation of rough waters, and fore-shadowing the disasters that Crusoe encounters at the sea using the following lines:

> ,,, we all know that when the boat came near the shore she would be dashed in a thousand pieces by the breach of the sea. However, we committed ourselves to God in the most earnest manner (p. 8).

Another example of foreshadowing in the novel would be the very beginning when Robinson states:

> There seemed to be some thing fatal in that propension of nature tending directly to the life of misery which was to befall me (p. 8).

This is just one of the many events that foreshadow his life to be. Author device which the author used in the book is allusion. Most allusions in the novel allude to the bible and a good example would be Crusoe's first time aboard a ship on which a captain says:

> Perhaps this has all befallen us on your account, like Jonah in the ship of Tarshish (p. 10 ).

To illustrate the temptation the sea poses to Crusoe. Defoe employs simile associated with the ocean in Crusoe's narration to describe his father as a man who:

> Never had been exposed to tempest at sea or troubles on shore, thus resolving like a true repenting prodigal to head his father's wishes and return home. However, he eventually "drown" all his repentance and returned to the current of his former desire (p. 45).

Defoe again uses personification in the following lines:

> The wave that came upon me again buried me twenty or thirty feet deep in its own body (p. 24).

This is illustrating Defoe's battles with the ocean, which brings memories of surfing, which frequently involves getting pummeled by the sea.

Simile is used in the following lines:

He looked . . . dressed like a savage (p. 36).

**The Old Man and The Sea (Ernest Hemingway)**

Hemingway uses imagery in The Old Man and the Sea when he describes the looks of the old man. He describes the old man's skin as *wrinkled* p.10 which helps us to understand how old the old man is. He also uses the words *Splotched* and *scarred* p. 11 to describe the skin of the old man. These words show that the old man is a hard worker. The author says that the old man's skin is splotched from being out in the sun. This shows us that the old man is out working a lot in the sun, out on the sea fishing. By saying the old man's skin is scared, we are shown that the old man has many scars from getting injured by fish and being cut by fishing line it shows us that the old man is not pampered and does not care about his looks. We learn all this just from three words the author used to describe the old man's skin. The author uses imagery later when he describes the condition of the old man's hands after he returns from his fishing battle with the Marlin. He says that the old man's hands are cut up so badly that they look like raw meat. The scars on the old man's hands are further shown in this description of Santiago. His hands had the deep-creased scars from handling heavy fish. During his encounter with the Marlin, the line cuts his right hand when the fish lurches. The imagery

gives us a sense of how Santiago's meaning for life, his dreams have dried up with age. After Santiago kills the great Marlin, he lashes it to the side of his boat. The fish is eighteen feet long, longer than the boat. Simile is used to describe the way it was laid:

> "… the marlin is laid out like a long narrow trough along the side of the boat… the next shark that came was a single shovel nose. He came like a pig to the trough if a pig had a mouth so wide that you could put your head (p. 25).

The comparison of this shark to a pig approaching a trough is apt because this shark, like pigs, is not discriminating about what it eats. Other fishermen seem to believe that Santiago himself is a walking symbol of permanent defeat, as he does not catch a fish for eighty-four days. The author shows this with this simile:

> The sail was patched with flour sacks and furled;
> it looks like the flag of permanent defeat.
> They were as old as erosions in a fishless desert (p. 5).

Other similes used by the author in the novel to create imagery are:

> … which hung on the two deepest lines like plummets…. They played like young cats… these poisonings from agua mala came quickly and struck like a whiplash. The clouds over the land now rose like mountains (p. 8).

> His shirt had been patched so many times that it was like the sail and the patches were faded to many different shades by the sun (p. 5).

> The fish eye looked as detached as the mirrors in a periscope or as a saint in a procession (p.7).

> In the night sharks hit the carcass as someone might pick up crumbs from the table (p. 24).

> The clouds over the land now rose like mountains and the coats was only a long green line with the grey-blue hills behind it. O&S pg24.

Hemingway also uses personification to talk about the ocean:

> … a great island of Sargasso weed that heaved and swung in the light sea as though the ocean were making love with something under a yellow blanket…. Why did they make birds so delicate and fine as those sea swallows when the ocean can be so cruel? She is very kind and beautiful… (p. 32).

Hemingway uses personification in the above expressions when speaking about the ocean more like character so that the reader can get a more personal feel of their experience and their surroundings. Santiago personifies the sea as feminine and strong. He finds both beauty and pleasure in her but she also has her moods. She both gives to a man and exacts a price:

> … the ocean can be so cruel. She is kind and very beautiful. But she can be so cruel… the moon affects her as it does a woman (p. 20)
>
> He always thought of the sea as *La mar* which is what people call her in Spanish when they love her (p. 20).
>
> Sometimes those who love her say bad of her but they always said as though she were a woman (p. 40).
>
> The sun rose thinly from the sea and the old man could see the other boat (pg. 22).
>
> I can remember you throwing me into the boat where the wet-coiled lines were and feeling the whole boat shiver … (p. 27).

The "ocean" in The Old Man and the Sea is a metaphor which represents the author's personal view of life. He believes that in life everyone must find their own niche and he uses the metaphor of ocean and the boats on it to demonstrate this:

> Most of the boats were silent except for the dip of the oars. They spread apart after they were out of the mouth of the harbor and each one headed for the part of the ocean where he hoped to find fish. The old man knew he was going far out … (p. 29).

The author feels that in life, there are people who participate in life and people who observe life as it passes just like on the ocean where there are boats that do not test their boundaries. The boats are the people in life, and most of the boats are silent. They paddle within the areas they know to be safe and always are cautious not to upset the life that they have established for themselves. Another metaphor is:

The coast was only a long green line.

Alliteration is featured when Hemingway in The Old man and the Sea describes the *Flying Fish and the full blooded fish* he caught p.7. The device of Onomatopoeia is used to describe how fish left the water:

> He heard the trembling sound as flying fish left the water and the set S.S.S.S.S that their stiff set wings made as they soared away (p.10).

Onomatopoeia is employed in the above expression because of the use of the sound. Other devices employed by Hemingway include paradox:

> Then the fish came alive with his death in him.
> Fish…. I love you and respect very much. But I will
> Kill you dead before this day ends (p. 68).

Hemingway uses Oxymoron in this expression to talk about turtles and hawks-bills.

> …… *he had a friendly contempt for the ……* (p. 8).

Another device which Hemingway employed is the use of technical words. He littered the novel with many borrowed words from Spanish.

> … the old man was now definitely and finally Salao p.1
> tomorrow I will eat the dolphin. He called it dorado…. (p. 53)
> The royal palm which he called guano and …..(p. 10).
> He always thought of the sea as La mar p.20 spoke of her as la mar p. 20 which is masculine. He thought of it as Calambre (p. 44).

**Lord of The Flies (William Golding)**

Golding in Lord of the Flies uses various kinds of imagery to depict each significant place on the Island, such as calling the place where the airplane sliced through the bush "the scar" one of the most vivid and haunting use of imagery can be found in the description of the patch of island which the boys burn what they intended to be a "small fire", the most notable imagery in the description of the burning foliage is personification as Golding gives life (a human characteristic) to the fire the boys started in chapter two:

> Small flames "stirred" at the bole of a tree and crawled away one through leaves and brushwood dividing and increasing. One patch touched a tree truck and scrambled up like a bright squirrel…. Beneath the dark canopy of leaves and smoke the fire laid hold on the forest and began to gnaw…. The flames, as though they were a kind of wild life, crept as a jaguar creeps on its belly. Toward a line of birch-like saplings that fledged on outcrop of the pink rock (p. 59).

Finally, the flame "*leapt nimbly*" until the noise of the fire merged into a drum-roll that seemed to shake the mountain". The use of personification gives actual life to the flames which so quickly consumed the island greenery. Note also Golding's use of simile (in the quote above) as he compares the flames first to a scampering squirrel and then to a wild, jaguar on the hunt. It is an apt comparison, as the fire consumes both the greenery and the little booty with the birthmark on his face. Golding's use of imagery to create this particular setting allows the reader to imagine the terrifying terrain in which the first of many terrible things happen. Golding also uses imagery to describe the scenery and setting. A good example occurs in this line where Golding writes:

> There was a strip of weed-strewn beach that was almost as firm as a road (p. 11).

In chapter three of Lord of the Flies by Golding (near the end when it describes Simon in the jungle) the imagery of the jungle includes details that are visual, auditory, olfactory and tactile. After Simon leaves the lettlums and sneaks away into the jungle, the paragraph begins with this line:

> Simon turned away from them and went where the just perceptible part led him (p. 73).

Visual imagery is in every line of the descriptive paragraphs. We see sunshine, rocks, foliage, butterflies and a path among other things. Auditory image (having to do with sound) includes sounds under the dark canopy where life went on "clamorously" LOF pg.73 the crashing of the waves on the rocks below and

> The sounds of the bright fantastic birds, the bee sounds even the crying of the guills that were returning to their roosts among the square rocks, were fainter (p. 74).

Olfactory imagery (smell) is found in this line among others:

> The candle buds opened their wide white flowers glimmering under the light that pricked down from the first stars. Their scent spilled out into the air and took possession of the island (p.74).

Tactile imagery (touch) is almost as pervasive as visual imagery, including this image of Simon slipping into his private hide away:

> Then he bent down and wormed his way into the center of the mat. The creepers and the bushes were so close that he left his sweat on them and they pulled together behind him (p. 74).

In Lord of the Flies, Golding continues to employ personification. Such as:

> The white and brown clouds brooded (p. 59).

Here clouds are given the ability to brood (to think deeply) clouds are not really able to brood, but people.

> The glittering sea rose up, moved apart in planes of blatant impossibility; the coral reef and few stunted palms that clung to the more elevated parts would float up into the sky, would quiver (p. 75).

Here "sea is given the ability to rise and move and coral reef and stunted palms were made to quiver like human beings."

In chapter eight, the Lord of the Flies was made as if it could talk and give advice. Golding made it seem as if the pig was alive by even naming it. Also, by working at the description given as Sam and Eric see the beast for the first time as they sit next to the fire.

> Far beneath them, the trees of the forest sigh, then roared. The hair on their fore heads fluttered and flames blew side ways from the fire fifteen yards away from them came the plopping noise of fabric blown open (p. 24).

Note the way in which the forest is personified through the way it is said to *sigh* and *roar*, clearly we imagine the forest as some kind of threaten creature, and note also the Onomatopoeia in the words *sigh* and *roared* also add to the terror that Sam and Eric are experiencing. In the next paragraph, *the flailing fire* is referred to which is an example of alliteration that again helps add to the tone of terror as Sam and Eric become ever more terrified with what they see and hear! Other alliteration Golding employs is in the following lines;

> He lay in the mat of creepers while the evening advanced and the cannon continued to play (p. 31).

The repetition of the consonant sound "C" is alliteration.

**Sentence Pattern**

The old Man and the Sea is written in very brief, concise sentences, occasionally, the author punctuates the sentence with small flourishes of language. The author uses a succinct and also minimalized style. He avoided complicated syntax. About 70 percent of the sentences are simple sentences a child-like syntax without subordination. Earnest Hemingway use of short staccato sentences is evident in the following lines:

> He only dreamed of places now and of the beach. He never dreamed about the boy. The other baits were still in the water but there was nothing to be done (p. 31).

Ernest Hemingway is a master of terse writing that dispensed with flowery adjectives. In The Old Man and the Sea, the very first paragraph tells readers just about everything they need to know in plain, simple language and with minimum of fuss.

> He was an old man who fished along in a skiff in the Gulf Stream and he had gone eight-four days now without taking a fish in the first forty days a boy had been with him (p. 1).

Hemingway also mixes longer and shorter sentences for euphonious effect. In The Old Man and the Sea, he tells us the thoughts of the old fisher man:

> Then he was for the great fish that had nothing to eat and his determination to kill him never relaxed in his sorrow for him. How many people will be fed he thought to… (p. 14).

The first sentence contains two conflicting thoughts: the old man's sorrow for the fish and in contrast with this his continued determination to kill it. The next sentences support the old man's motivation for fishing namely to get food. The change in sentence length lends a musical quality to the writing and adds pleasing variety.

Jane Austen in Pride and Prejudice uses a variety of vocabulary and sentence structure. The structure allows the paragraphs to flow. The length of her sentences varies and creates a rhythm:

> They were noticed only by a cutsy; and on their being seated, or pause, awkward as such pauses must always be succeeded for a few moments. It was first broken by Mrs. Annesley a genteel, agreeable looking woman whose kind of discourse, proved to be more well-bred than either of the others and between her and Mrs. Gardiner, with occasional help from Elizabeth, the conversation was carried on (p.14.

From the exerpt, the two sentences are of different lengths, the first is short the other is quite wordy. This sentence variation gives structure to the story. Another example is this exerpt:

> It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of wife. However, little known the feelings of or views of such a man may be on his first entering the neighbourhood, this truth is so well fixed in the minds of the surrounding families that he is considered the rightful property of some one or other of their daughters (p. 1).

One thing you might notice right away is that the second sentence is certainly exceptionally long. It is also a complex sentence in that it has what we would grammatically call complex sentence structure. It begins with an introductory clause, followed by an independent clause, followed by yet another dependent clause. This second sentence of the exerpt therefore tells us that Austen's writing and grammatical style is generally complex but you might notice that it is pretty straight forward language. Another thing you might notice is that Austen actually does not use any action verbs in these two sentences. Instead she primarily uses auxiliary verbs such as 'is' and "be". She also uses static verbs that describe a state of mind or situation. Examples are "acknowledged" "fixed" and "considered". All of the above describe mind sets and states of being.

Most of the sentences in the Lord of the Flies by Golding are simple. There are sentences that are complex and the occasional compound sentence. Most characters speak simply and clearly often, they speak fragments and string together fragments and ramble such as in:

> When you're done laughing perhaps we can get on with the meeting. And if then Littlum climb back on the twister again, they'll only fall off in a sac. So they might as well sit on the ground and listen. No. you have doctors for everything even the inside of …. (p. 11).

The passage contains both simple and complex sentences. In this passage the speech is somewhat rambling and contains several fragments. However, this sort of speech conveys the idea that piggy was thinking while he was speaking. Another example of sentence structure of Golding is this exerpt:

> The three boys walked briskly on the sand. The tide was low and there was strip of weed-strew beach that was almost as firm as a road. A kind of glamour was spread over them and the scene and they were conscious of the glamour and made happy by it. They turned to each other, laughing excitedly talking not listening. The air was bright. Ralph forced by the task of translating all this into an explanation, stood on his head and fell over. When they had done laughing, Simon stroked Ralph's arm shyly, and they had to laugh again (p. 2).

This passage contains mostly simple sentences. One example of a compound sentence is "when they had done laughing, Simon stroked Ralph's arm shyly; and they had to laugh again".

Golding writes in a simple neutral style. His language is not complicated or flowery. At the same time, it is not too informal.

### 4.2.1 Literary Techniques of English Novels

Austen used the following narrative techniques in her novel Pride and Prejudice. The third person omniscient author technique. In this method of narration, the author Jane is in complete control of the narration of the story. Whatever she says we have to accept unquestionably and wherever she leads us we have to follow. The opening remark of the novel is a good example of this narrative method:

> It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife (p. 1).

This method of narration sometimes entails the novelist to directly address the readers. This is known as authorial intrusion. In chapter 61 Jane Austen directly intrudes into the action remarking "I wish I could say". Another method used by Austen is the dramatic method of narration. In this method of story telling the novelist Jane Austen completely withdraws from the action and with very minimal narration and description, the entire scene is played out right in front of our eyes. The dialogue very effectively portrays the personality of each character and simultaneously develops the plot of the novel. The very first chapter of the novel is a dramatic scene which not only introduces us to the family of the Bennets but also starts the action by mentioning the arrival of Bingley in the neighbourhood. Another method used in Pride and Prejudice is by

dramatizing the consciousness of character. In this progressive method of narration, Jane Austen takes her readers into the minds of her characters and reveals the feelings and emotions of that character. In chapter 36, Jane Austen recalls in great default the mental change that took place in the personality of the heroine Elizabeth after she had read and reread several times Darcy's letter;

> How despicably have I acted" she cried …. I who have prided myself on my discernment! (I, who have valued myself on my abilities! Who have often distained the generous candor of my sister, and gratified my vanity in useless or blameable mistrust … till this moment, I never know myself (p. 68).

Thus we see that Jane Austen uses a variety of techniques according the varying needs of the plot and characterization of Pride and Prejudice.

Golding wrote the Lord of the Flies using the third person perspective. There is one omniscient narrator. Although the book generally follows Ralph, it occasionally breaks off and follows another character for a time. This entire book is autobiographical in that it tells us something the author wants to show us. Golding tries to teach us and warn us of the evil nature of mankind.

The two main literary techniques used in Robinson Crusoe are epistolary and Memoir. The book is presented as the memoirs of Crusoe after his adventures and incorporate his diaries into that narrative. The memoir style is used to present a more realistic, immediate experience, rather than a third-person recounting of events that happened to other people. It also allows Crusoe to look back and comment on his earlier

actions from a position of greater wisdom. Epistolary narrative on the other hand is the style of using what appear to be authentic letters or documents in the narrative. As Crusoe keeps a diary on the Island, he uses it to directly show his feelings at the time.

> June 18-Rained all day, and I stayed within. I thought at this time the rain felt Cold, and I was something chilly which I knew was not usual in that latitude (p. 5).

By using this diary in this manner Crusoe is able to both show his developing personal beliefs, and comment on his younger self. The diary format makes his stay on the island more believable, as it reads less like an edited and considered manuscript and more like something written on the spur of the moment.

**4.3 Analysis of Literary Styles of Igbo Writers in English**

The analysis of literary styles of Igbo writers in English was based primarily on the examples drawn from these novels. Arrow of God, The only Son, The Potter's Wheel and Danda.

**Inclusion of Igbo words**

The inclusion of Igbo words is a lexical innovation in Igbo-English novels. The words reflect titles, food, religion and traditional customs. This can be illustrated with the following examples from Arrow of God

Don't you see beyond the top Ukwa tree" (p. 2).

"Ukwa" refers to the seeds of a variety of the bread fruit tree.

> At the same time he reached nervously for his "ogene"

"Ogene" is a musical instrument in Igboland.

> " He checked the remaining ones again and went back to his Obi …." (p. 3).

"Obi" refers to a guest room where visitors are being entertained.

Examples of loan words taken from Danda includes the following:

> For it was in this section that the chieftain of Amocha
> And most of the Ozo men Sat (p. 21).
> That fan contained a powerful Ogwu without which the Izaga would be blown off his swindle legs and come crashing to the earth (p. 18).

"Ogwu" may stand for 'poison', 'charm' or 'drugs'
"Ozo" is a loan word for Igbo social rank that is, a title holder.

> It is my misfortune…. I have a weak Ikenga, I think.

"Ikenga" stands for a symbol of strength

> You have probably heard that music: the nervous agony of the ekwe, the poignant melancholy of the Oja the clamorous swell of the drums and the plaintiveness of the ogene Danda (p. 20).

The italicized words are musical instruments popular among the Igbo. Examples of loan words from The Potter's Wheel includes:

> Mazi Laza retired to his Obi (p. 62).

"Obi" is an Igbo word meaning house for the head of the family, or that part of his house in which he receives his guests.

> On the advice of Nwakuku, that woman who had such ill luck
> with Ogbanje children…. (p. 43).

"Ogbanje" is an Igbo word for a child believed to be capable of being born over and over again, to the same parents or to different parents through reincarnation.

> Use some Utazi and cook it so that I'll have plenty of Pottage water to drink (p. 22).

Utazi is an Igbo word for particular vegetable used in making soup.

> Giant Ukwa, fried without being burnt, and nicely shelled
> ready for the mouth (p. 147).

Examples of loan words taken from The Only Son includes:

> Then the Umuada, direct female descendants of Ojemba sent word that they would come and open the new house' (p. 19).

'Umuada' refers to a group women who are related.

> He will be here on the next afo day (p. 135).

Afo is one of the market days in the Igbo week system.

> May the spirits of our fathers prevail! ofo! (p. 77).

'Ofo' is a ritualistic interjections loosely equivalent to "amen!'

> Chiaku had adopted this plant as the abode of her Chi (p. 30).

'Chi' stands for one's own personal god

> '…. He would build up the home stead and keep the ama the approach of the homestead open and broad .. (p. 63).

"ama" may mean a homestead, the approach to

a homestead or village square.

**Coinage**

Coinage are newly coined words resulting from prevailing socio-linguistic factors in Igboland, in particular, and Nigeria, in general. Most of these coinages appear in the form of compound English words which merely paraphrase the Igbo concepts. Examples of coinages taken from The Potter's Wheel, Danda and Arrow of God includes:

> They took turns in laying out the face water and chewing-stick for the teacher TPW p.110

"chewing stick" refers to a fribrous piece of wood used in cleaning the teeth.

> …. and were sitting round a large plate of cassava foofoo and a bowl of bitter leaf soup TPW p. 19.

butterleaf is a bitter vegetable used in making soup.

The craw-craw on your hand s is enough pollution already TPW pg. 157.

Craw-craw is a coined word which means scabies.

> It's not today that I began to eat sand for garri

'garri' is grated and fried cassava, which is eaten in a variety of ways.

He carried his bales of cloth, mostly brightly coloured ji oji TPW p. 26.

'j'ioji' is coinage for a two-piece cloth material tied around the waist by women. It is made of cotton, or sometimes, silk material often patterned with brightly coloured checks.

It took him two market weeks to recover completely (Danda p. 104)

The Igbo differentiate 'weeks' from the four-day 'market' week.

> This years Akwu Nro was to have an added interest because Obika's age-group would present a new ancestral mask to the village AOG p.194

'age-group' describes a group of people of about the same age that often forms a social-cultural group.

**Loan-blends**

Loan blend combines items from English and Igbo to form new meanings. In loan blend, the item from the source language and its partial equivalent from the target language are placed side-by-side to form a nominal group, the English word functions as the head word while the Igbo item functions as the modifier. The English items helps the reader to understand the meaning of the Igbo items. The following are examples taken from. The Potter's Wheel and The Only Son:

> Oti's father recognized the importance of the work and brought home for his son the trunk of an *okwe tree*, excellent for making wheels strong enough to carry human being TPW p. 29

> "….. that was after she had nearly bitten off the finger of a school mate during a scuffle over one *Udala fruit* TPW p. 84.

> His son, Oti seems to be following his footsteps, the way he convulsed his face the other day when I gave him *Okro soup*… TPW p.84

> "…. People set up cross bars on two side posts at the approach to the compounds and hung up the sacred *Umune leaf* there' TOS p. 66

> She would go to Umudiobia market on coming *Oye days* in three day' time and she would take a heavy basket TOSP p. 102

**Translation Equivalents**

Translation Equivalent results from certain linguistic process operating in the Igbo society. For the sake of convenience and for a more comprehensive analysis, it would be categorized under three subtitles: Igboisms, proverbs and imagery.

**Igboisms**

**"**Igboisms are usages that reflect traditional Igbo life and cultural habits. Examples of Igoisms taken from Arrow of God and The only Son includes the following:

> You can see, *son of our daughter*, that we cannot get our elders together before tomorrow AOG p.23.

"Son of our daughter" translates in Igbo as "Nwada anyi" equivalent to BE "Our Son in-law".

> If war came suddenly to our town, how do you call your men together, *Father of my mother? AOG P23.*

Father of my mother translates in Igbo as "nna nne m" equivalent to BE "my grandfather".

> If his father and *his father's father* and all the others before them were not jealous of my fathers why should he be of me? AOG P.130

"Father's father" translates in Igbo as "nna nna" equivalent to BE "my grandfather"

If the Otakagu age group chose to bring out a new mask without first *boiling themselves hard* it was their own fault AOG P.197

The italicized phrase is equivalent to BE having a protective charm

Oboka who is his "Father's sister" TOS p13

Father's sister translates in

Igbo as "nwanne nna", Equivalent to BE "aunt"

> Don't forget that he is your late brother's son.." TOSP9

brother's son translates in Igbo as "nwanne nwanne"

equivalent to BE nephew.

> Fetch one or two more pots for your son's wife TOS p15

"son's wife translates in Igbo as "nwunye nwa"

Equivalent to BE "daughter –in-law"

> In addition, you are my husband's father come to life
> TOS P.170

Husband's father translates in Igbo as "nnadi" equivalent to BE 'father-in-law"

**Proverbs**

It is a common practice for Igbo writers of English to translate Igbo proverbs into English, so that what we find is the statements which follow the pattern and style of Igbo thought rendered into English. Examples of Proverbs drawn from the novels include:

> When adult is in the house the she goat is not left to suffer
> the pains of parturition on its tether AOG P.21

Ezeulu used it to remonstrate the clan-elders who agree with Nwaka to indulge Umuro in "a war of blame" against Okperi. Other proverbs are:

When a hand shake goes beyond the elbow we know it has turned to another thing AOG p 13. The fly that has no one to advise it follows the corpes into the grave AOG p27 Unless the wind blows we do not see the fowl's rump AOG p 59 when hunting day comes we shall hunt in the backyard of the grass-cutter AOG p 142

Did not our elders tell us that as soon as we shake hands with the leper he will want an embrace AOG p143.

Example of proverbs taken from The potter's Wheel , The Only Son and Danda include the following:

The dog does not eat the bone chained round its neck TPW 72, Nobody tells the deaf that the market is ablaze TPW94, It is true that a chicken does not forget the person who plucked its tail feathers during the rainy season TPW106.

A child is not flogged the day he throws away oil, it is the day he throws away the liquid waste from the oil that he receives the cane TPWP68, The man who is murdered by his kinsmen does not bleed p81. The bread fruit which chooses to fall on the day of festivity has not fallen early enough TPW146, Our people say that the bulge of pregnancy cannot be concealed for long TOS p85, Pour people say that nobody is another's chi TOS p112, Where the runner reaches, there the walker will reach Danda (p. 42). … that which is in the pot should be in the belly Danda 123

**Imagery**

Imagery is used to depict authentic Igbo environment, Igbo English writers frequently draw images particularly through metaphors and similes.

**Metaphor**

I am a tortoise who was trapped in a pit of excrement for two whole markets, but when helpers came to haul him out the eight day he cried! Quick! Quick I cannot stand the stench AOG 181.

Equivalent to BE "I am impatient"

> That is why I am known and the same time unknowable AOG 132.

Equivalent to BE “that is why I am unpredictable’

> Women are fire coals which a man open-eyedly heaps on his head Danda P132

Equivalent to BE women are an unavoidable evil

> Tell us strong one, the dried meat that fills the mouth Danda p.116

Equivalent to BE ‘you though small but mighty one, tell us’

> I am two bodies TOS 172

Equivalent to BE ‘I am pregnant

> This is a bad wind which has come into our land TOS P 120

Equivalent to BE ‘this is a bad omen for our town.

**Simile**

> Wisdom is like a goatskin bag, every man carries his own AOG 16

Equivalent to BE “every man has a relative degree of wisdom

> When he likes a man wealth flows like river into his house AOG 65

Equivalent to BE ‘the man will be prosperous

> She continued writhing on the ground like an earth worm on which the fermented cassava had been poured TPW 8

Equivalent to BE she rolled about in pain

> You have come like a man Danda (p. 123

Equivalent to BE you have exhibited an act of bravery’

> Now you pant like a lizard that has just dropped from a high wall TOS (p. 29).

**Hyperbole**

> The moon the chief priest saw that day was as thin as an orphan fed grudgingly by a cruel foster-mother” AOG P.1

The image that is used by Achebe here is scintillating showing his deep-etched description. Another example is Akukalia's warning to the other emissaries sent to deliver a message to a neighboring village:

> I think I should remind you again to hold your tongue in your hand when we get there and leave the talking to me AOG pg.20.

The idea of holding one's tongue in one's hand is a hyperbole which simply means to remain mute. Ezeulu's praise of the deity of Eru in the presence of Obika after the latter had recounted the experience of his encounter with the spirit is a hyperbole.

> When he likes a man, wealth flows like a river into his house; his yams grow as big as human beings, his goats produce threes and his hens hatch nines AOG P20.

> Throughout the day the sun had breathed fire as usual and the world had lain prostrate with shock AOG P30.

Used by winter bottom to illustrate the unbearable heat before first rain. Another example is Samuel trying to convince Obu not to go and live with Teacher because his wife is very wicked;

> My mother said that his wife specializes in scrapping the houseboy's mouths on rough ground! When you come home as thin as a broomstick don't say Samuel didn't warn you TPW 91.

**Euphemism**

Another fine aspect of Ikes diction is his use of words and phrases in <u>The Potter's wheel</u> in such a way as to make the embarrassing or the unpleasant, appear acceptable to his reader, which is known as euphemism. For example, Nwomiko, the Ogbanje exorcist, is accompanied in her mission by "*a young girl carrying a long market basket for the fruit of her labor*" p. 45. This is a euphemistic way of referring to Nwomiko's assorted collections of gifts and offerings. Madam while in school, could throw any boy or girl … and was dreaded such that even up to the age of 25 years, there were no suitors before

Teacher. Teacher is 40. And avoiding the unpleasant word 'barrenness' Ike says: '*teacher and Deborah became man and wife, and since the two men cannot procreate, they had no issue* p.77. Chairs in teacher's lounge are intended to be used with cushions but teacher deliberately puts no cushions on them because he does not believe that 'the *African backside*' was fashioned for such pampering p.109. Here Ike uses the softer in offensive word to mask such revolting word as "bottom" or "buttocks". The manner in which "we shall see" gets ready to sit down in class by holding properly each leg of his pair of white shorts at the rear, we are told, *eliminated a source of distraction* for the pupils on the front bench p.103. What is the source of distraction? The exposure of his pants (inner wear) while sitting down carelessly. Ike does not want to be blunt, the same way he tells us instead of Silence's 'prick' or 'penis' that the cheers became intermingled with laughter as fingers pointed at something peeping between Silence's legs p.74. Madams' monthly menstruation is referred to, by the servants, as *monthly ailments* p.39

A Reference may also be made of effective use of onomatopoeic word:

*Gome gome gome gome* ora ododo…..AOG P64

A sound summoning people for a meeting

*Okporotokpoto* on a wealthy man's pear tree TPW169

"Okporotopkpoto" is onomatopoeia for a rope making contact with a tree trunk.

> Go back to the kitchen both of you and let me
> not hear any *fim* TPW p15

"Fim" is Onomatopoeia for utterance.

> Deborah, whoever takes you as wife will shrug his shoulders.
> *Kponkwen* TPW pg.77.

"Kponkwen" is Onomatopoeia describing the shrugging of the shoulders.

**Semantic Extension**

In semantic extension, English words are made to acquire extended meaning.

> Any way that boy never looked as if he was going to be *something* in life TOS P56

"Something" which translates 'ihe "in Igbo is often extended to mean, 'being useful' "something" may also be understood in BE in this sense, but the context of its use in the novel suggests a translation of the Igbo form.

Who should divide the *thing* in the soup TOS 59.

"thing" which also translates "Ihe" in Igbo is often extended to mean "meat"

Have you greeted your *mothers* TOS p18

"mother" is used in Igbo context to include one's mother's female friends or relations. So in Igbo society, the woman addressed as mother may not be one's biological mother. The extension of meaning of "something" to include being useful, and "thing" to include "meat" is only a reflection of its use in Igbo language.

**Colloquialism**

Igbo writers through translation have employed colloquial expressions, reflecting the style of life into English expression. Colloquial expressions taken from the novels includes the following:

> But I will not *see with these eyes* of mine this priest making himself lord over us AOG P.28

The collocation of 'see' (verb and 'eyes' (noun) makes it colloquial

> I have been to the fountainhead of this new religion and seen with my own eyes the white people who brought it AOG P49

The Collocation of "seen" (verb) and "eyes" (noun)

> Since you began to speak I have been listening very hard to hear one thing from your mouth, but I have not heard it AOG p 63.

The informal repetition of "speak" (verb) and "mouth" (noun) provides the colloquialism in this case.

> Any evil which you might have seen with your eyes, or spoken with your mouth, or heard with your ears or trodden with your feet.. AOG 119.

The colloquialism here lies in the informal repetition of "seen (verb) and "eyes" (noun) "spoken" (verb) and "mouth" (noun) "heard (verb) and "ears" (noun) and "trodden" verb and "feet" (noun)

> I know some people who breathe alu out of their nostrils,
> speak alu with the mouth, look alu with eyes Danda p 122

The informal repetition of the lexical items "breathe" (verb) and "speak" verb and "mouth" noun and "look" verb and "eyes" noun makes it colloquial.

> You have refused to hear with your ears TOS p 126

The informal repetition of the use of the lexical items "hear" (verb) and "eyes" (noun)

Tos P. 124

Go home straight and think yourself to death.

The verbal item is used reflexively, and it's a direct influence from Igbo colloquial structure.

> Your brother Oji knows nothing about it. TOS p.21

The use of "your brother Oji" instead of the first person pronoun "I" makes the expression Colloquial.

> The way you women behave at times surprise Oji TOS p21

The colloquialism here lies in the use of the personal name " Oji" instead of "me"

> What they find in this place *Ejimadu's son* does not know TOS p100

The italicized phrase is used instead of the pronoun "I"

> Don't ask your sister TOS p 144
> "Your sister" replacing "me" in the complement position makes
> the expression colloquial.

The colloquialism in some of the examples above lies in the de-personalization of the utterances, which is also a direct influence from Igbo. Depersonalization of utterance or speech is a device whereby a speaker mentions his or her personal name instead of using the first person pronoun to refer to him or herself.

**Reduplication**

"The Whiteman is like hot soup and we must take him slowly-slowly from the edges of the bowl … AOG (p. 15).

Equivalent to BE "The Whiteman is like hot soup and we must take him carefully from the edge of the bowl…."

"Please drive slowly-slowly because the road is bad AOG (p. 20).

Equivalent to BE "please drive slowly because the road is bad".

**Focus Construction**

"And why do you bring it in the presence of *this my friend* who took over the stomach of all his dead relatives AOG (p 96)

Note the redundant use of "this my friend" rather than "this friend or my friend"

The expression illustrates the use of re-premodifiers to achieve emphasis.

**Pidgin**

Pidgin is used by Igbo English authors, to distinguish characters of lower class from those of the bourgeoisie or intelligentia.

Pidgin is a variety of English found in Arrow of God. An example is:

> My pickin na dat two wey de run yonder and dat yellow gal. Di oder two na cook im pickin. Di oder one yonder na Gardener him brother pickin (p. 20).

Pidgin is uneducated variety of English. It exhibits a great deal of independence in pronunciation, lexis, grammar, semantics and even orthography. We can see a complete absence of "th" from the passage. In place of these is the letter "d", this shows the absence of "th" in Nigerian indigenous languages.

**Sentence Patterns**

Achebe fabricated his novel Arrow of God to sound like it is a narration of an Igbo character and he has achieved this through the application of varieties of sentence types. He uses short sentences for example is his opening sentence:

> This was the third night fall since he began to look for signs of the new moon. He know it would come today (p.1).

In another sentence he mixes the short sentences with longer and more descriptive sentences as in this sentence:

> His obi was built differently from other men's huts. There was the usual threshold in front but also a short one on the right as you entered. The caves on this additional entrance were cut back so that sitting on the floor Ezeulu could watch that part of the sky where the moon had its door (p. 1).

Achebe uses simple sentences, compound and complex sentences. There is no visible cliché in his use of sentences and he does not put extreme amount of details into his writing. In Ike's novel we also notice simple, compound and complex sentences freely used in the entire narrative. Consider the following sentences.

1. Obu could not contain his Joy as the headmaster read out his name.
2. He jumped off the creaking bench on which he sat and dashed out of the school building.
3. After displaying unrehearsed acrobatics on the uneven bahama lawn outside, he ran back to his seat sweating all over as he vibrated with excitement (p. 1).

The first sentence is a simple sentence, followed by a compound sentence while the third sentence is a complex sentence. But of note is his deliberate use of one sentence as a paragraph in two strategic instances in the text. The first is when Mazi Laza retires to his Obi to get ready to grind his tobacco by himself.

> With his loin cloth tucked under him and the grinding stone held in place between his out stretched legs, he began the long and painstaking process (p. 63).

This is a complex sentence that contains one main clause and two co-ordinated syntactically bound clause. The second is the one-sentence paragraph that closes the novel.

> On 14 January, 1944, Obuechina Maduabuchi returned to teacher's house at Aka CMS central school, unaccompanied by his mother (p. 257).

Ike uses choppy one word and two word sentences to narrate Obu's childhood at Umuchukwu and his level of dread of the bully (Samuel):

> Samuel. That bully. That cheat. That trickstar. He and Oti had an identical hatred for Samuel. Was it hatred or dread…. (p. 108)

From the analysis, it has been noticed that the simple, compound, and complex sentences have been used by the authors. However, the use of these sentences in terms of numerical distribution varies.

Although this study has been able to identify some literary styles of English and Igbo writers in English, bringing out their similarities and differences, but there may still exist some of their styles that were not mentioned in this analysis.

### 4.3.1 Literary Techniques of Igbo writers in English

In Arrow of God, the narrator has the god-like ability to see into the minds of every character in the book as he jumps from one person's head to another's often within the same chapter. He uses the third person objective narrative technique whereby facts of a narrative are reported by a seemingly neutral, impersonal observer or recorder. Another technique is the employment of digression through the use of anecdotes, short stories and oratory. In other words, Achebe combines the Ibo tradition's narrative style with the Western World's Method.

Similarly, Chukwuemeka Ike wrote his novels in the third person narrative technique. The narration of the novel is therefore carried out by an omniscient narrator

who is responsible for the less dramatic descriptions and summaries. For examples in two paged narration of Mazi Laza's disturbed mind about the way his son is drifting down ward in The Potter's wheel Ike uses the third person narration to unearth Mazi Laza's mind.

This analysis does not provide all the literary styles and literary techniques in the novels but it only focuses on those relevant ones.

**4.4 Selection of Items for Contrast**

| English Novels (L1) | Novels written by Igbo writers in English (L2) |
|---|---|
| Imagery | Imagery |
| Metaphor | metaphor |
| Hyperbole | hyperbole |
| Meioses (under statement) | ___ |
| Personification | personification |
| Irony | Irony |
| Alliteration | ____ |
| Onomatopoeia | onomatopoeia |
| Simile | simile |
| Paradox | ___ |
| Oxymoron | ____ |
| Euphemism | Euphemism |
| Simple sentence | simple sentence |
| Compound sentence | compound sentence |
| Compound complex sentence | ____ |
| Third-person narrative | third person narrative |
| Epistolary and memoir technique | ____ |
| Loan words | Loan words |
| | Coinage |
| | Loan blends |
| | Proverb |
| | Igboism |
| | Colloquialism |
| | Reduplication |
| | Focus construction |
| | One word sentence |
| | Two word sentence |
| | Pidgin |

### 4.5 Actual Contrastive Analysis using Banathy Taxonomic Model

| Inventory of Tasks | Input Competence | Actual Learning tasks |
|---|---|---|
| Imagery | Metaphor | |
| Personification | Hyperbole | |
| Simile | Personification | |
| Metaphor | Irony | |
| Hyperbole | Euphemism | |
| Euphemism | Simile | |
| Irony | Simple sentence | |
| Simple sentence | Compound sentence | |
| Compound sentence | Complex sentence | |
| Complex | Third person narrative | |
| Third person narrative | Coinage | |
| Coinage | Loan-blend | |
| Loan words | Proverbs | |
| Proverbs | Loan words | |
| Colloquialism | Colloquialism | |
| Reduplication | Reduplication | |
| Igboism | Igboism | |
| Focus construction | Focus-construction | |
| Loan-blend | One word sentence | Alliteration |
| One-word sentence | Two-word sentence | Compound-complex |
| Two-word sentence | Pidgin | sentence |
| Pidgin | | Paradox |
| Alliteration | | Oxymoron |
| Onomatopoeia | | Epistolary and memoir |
| Paradox | | |
| Oxymoron | | |
| Compound-complex | | |
| Epistolary and memoir | | |

### 4.6 Predictions on Areas of Ease and Areas of Difficulty

In this section, attempts are made to proffer predictions on the areas of ease and the types of problems Igbo learners of English as a second language may face. The predictions are based on the findings. The essence is to highlight areas of ease and difficulty in learning situations.

### 4.6.1 Predictions on the Areas of Similarities

1. Igbo learners of English as a second language would easily understand texts with literary devices such as: imagery, metaphor, simile, personification, hyperbole and irony being that they are similar with the devices they have in Igbo language.
2. Igbo learners of English as a second language would find literary texts written in short uncomplicated simple sentences readable, comprehensible and enjoyable because Igbo narratives follow the same pattern.
3. Igbo learners of English would find literary texts written using third person narrative mode easier and interesting being that they are already conversant with that style of narration; as their Igbo folktales are also rendered using third person perspective. It is noted by CA critics that some familiar structures could also pose difficulties or result to interference in second language learning. Therefore, Igbo learners may unconsciously transfer some of the linguistic behaviours of their first language to English language, this will lead to bad grammar.

### 4.6.2 Predictions on the Areas of Difficulties

i) Igbo learners of English as a second language would find literary texts written in long complicated compound – complex sentences difficult.

ii) Devices such as alliteration, oxymoron, paradox would pose a problem to the learners because the devices are rarely used in Igbo narratives.

iii) Literary techniques such as: epistolary and memoir technique would pose a problem to Igbo learners of English because these narrative modes are rarely used by Igbo writers in English.

### 4.6.3 Learning Task

Grammar **is** the building block of any language. Hence, the teacher should take an integrated approach towards the writing process. So, the teacher should instruct students in good grammar and emphasize that a complete and examination standard composition can only be written with good command of grammar. Therefore, the areas of good sentence construction have to be emphasized. The teacher should lay emphasize on the rules of subject-verb agreement to enable them have good command of the target language. The teacher should teach students how to join simple sentence together to form complex structures using co-ordination and subordinating conjunctions. It is also crucial for the teacher to emphasize subordinating conjunctions which should be made available to the students with sentence examples of the use of each. The teacher should give them exercises on the construction of different sentences ranging from simple to complex and also identification of the type of sentence used in texts and passages. Learners should be instructed not to dwell on simple sentence alone when writing but use mixture of various sentence patterns. The teacher should use a good literary text for illustration.

Paragraphs are the building blocks of a composition. They are a group of sentences that form a unit, and usually support one main idea. The teacher should exemplify the ingredients of a good paragraph. This starts with topic sentence identification and construction as well as its role in writing a good paragraph. The teacher should give exercises on paragraph construction and how to link one paragraph to another using discourse markers such as: however, furthermore, in addition, consequently, hence, to

mention but a few. The use of major punctuation marks such as full stop, comma, semi-colon, colon, and apostrophe, should be taught to students and suitable exercises given on them. The teacher should use a good literary text to model the writing skills of learners.

The teacher should choose stories that come from their culture, assist learners generate vocabulary and points relevant to the topic by engaging them in pre-writing activities (brain-storming and planning) Most learners respond positively to examples or models. For this reason, the teacher should give students model compositions and comparing them to badly-written ones. The students should be instructed to bring out or correct the mechanical and grammatical defects identified in them.

The teacher should lay emphasize on devices the students may find difficult such as: alliteration, oxymoron, paradox, to mention but a few. The teacher should also emphasize on the narrative techniques that students may not be conversant with. The teacher should design teaching and learning materials and engage learners in activities that would help them be good users of the target language. Activities like: evaluating texts and identifying figurative expressions in literary texts. The teacher should instruct the students to give copious sentence examples of figures of speech learnt.

Many Igbo users of English frequently omit the English articles and auxiliary verb ‘do’ in their constructions. This is because the Igbo language does not have articles or auxiliary verbs that correspond to the English one. Therefore, the teacher needs to discourage that in a serious writing like articles for publication or formal letters. For a lesson plan see Appendix 1.

## 4.7 Overall Findings

In regards to the CA of literary styles of English and Igbo writers in English conducted in this study, the following findings were obtained.

i) Writers differ in the way they express themselves linguistically due to the different contexts from where their writings are based.

ii) A lot of similarities exist in the literary styles of English and Igbo-English writers in English.

iii) Distributional characteristics of the literary devices of English and Igbo are not the same.

iv) Many stylistic innovations characterize Igbo English novels.

### 4.7.1 Discussion of Research Findings

The research findings have established that English novelists employed much details in their narration to convince the reader of the authenticity of the account. The findings observed that too many details may not allow the author to achieve directness of narration and simplicity of style and learners who may be driven to follow this narrative style may end up with badly written story. The findings revealed the literary devices used by the English writers as metaphors, similes, personification, hyperbole, irony, paradox, oxymoron and sound devices such as alliteration and onomatopoeia. The literary technique such as first, second and third person were used by the English writers but in some cases, they shifted from one narrative point of view to another.

The English style can be thought of as being marked by the employment of more grammatical complex forms and this is also seen in the fact that most of their sentences are compound or compound complex. In line with this finding, Azuike (1992) argues that

Igbo learners of English may find novels written with more grammatical complex sentences difficult to read. While novels that reflect greater level of grammatical simplicity will interest them. By this argument, it means that writers need to consider the level of the students they are writing for and their needs and also select words and sentence patterns that will appeal to them.

Another finding revealed that Igbo writers used varieties of sentence types like their English counterparts. The compound and compound complex sentences have been used by the authors. However, the use of these sentences in terms of numerical distribution varies noticeably especially with respect to the compound complex sentences. Few of the sentences of Igbo writers are compound complex, while many sentence types of English writers are the compound complex sentences. The finding further reveals that in terms of grammatical sentence types, simple sentences are substantial in the novels of the Igbo writers. This agrees with the view expressed by Adjei and Ayawan (2013) that the simplicity of the sentence patterns of Igbo writers stems from the idea that the meaning of their narrative which is a remaking of traditional African life is simple in other words, their style is marked by a greater level of grammatical simplicity which reflected in the fact that a significant proportion of sentence in their novels are simple.

The findings revealed that Igbo writers employed beautiful images, metaphors and similes, some of which evoke the African locale. An instance of lucid imagery in one of the texts come up in the following statement depicting a tropical storm: *Palm trees and coconuts swayed from their waists, their tops looked like giants fleeing against the wind their long hair streaming behind AOG* p. 30. The images not only bring about a fabulous

effect, but also evoke the local fauna that is characteristic of the country's latitudinal position. Metaphors indicating the African setting are also vivid in their quality and are appropriate in dispense. For example, the metaphor contained in the statement. *I shall slap Okro seeds out of your mouth* AOG p. 128 draws association from an African crop whose corn-cobs effectively resemble broken teeth. Similes also play a role in vivifying the African amblience. Here goes these examples: *The leader of the spirits then produced a flute shining like yellow metal and then he produced another flute shining like the nut of the water of heaven*. These similes not only reflect the African world view, but also hint African's newness to the mentioned metals, namely gold and silver .Example of another simile is *Ezeulu feels like one stung in the buttocks like a black ant, while Winter bottom is stung like the wasp at moments of sudden irritation* AOG p. 28. This highlights the difference between Igbo and European way of naming sensory perceptions. This finding shows that Igbo writers use the same devices as their English counterparts, difference can be seen in the way these devices are used. For the Igbo writers, they frequently draw images through metaphors and similes from indigenous cultures of the Igbo and have incorporated them into English through translation. The reason being that the context largely portrays the language habits of a community. Igboanusi (2002) and Onyemelukwe (2004) argued that at times in the cause of translating Igbo Idioms into English some information could be distorted thus, Igbo learners of English need to be guided properly on how to promote Igbo culture in their own narrative in such a way that it would not become superfluous and artificial.

Another finding reveals that many stylistic innovations characterize IE novels which makes them different from English novels. This is in line with Adegbija (1989) observation that IE writers have created lexical innovation through the following linguistic processes: loan words, coinages loan-blends, translation equivalent, semantic extension, collocational extension and colloquialism. The finding further reveals that through these linguistic processes their works demonstrate a good instance of Igbonization. This finding supports the view of Achebe (1973) that to understand and interpret the meanings of Igbo idioms properly, one must have to understand the tradition from which they are drawn, he further said, real Igbo creative writer must alter the English language to suit the Igbo surroundings, and the English that emerges from this must be 'new' in the sense that it carries the weight of the Igbo writers' experience. Hence a lot of colloquial structures were found in the novels of Igbo writers such as:

*Go home straight and think yourself to death Tos p126 what they find in this place, Ejimadu's son does not know* TOS p. 100 since you began to speak, *I have been listening very hard to hear one thing from your mouth, but I have not heard it* AOG p.63.

Findings of the study have proved that writers differ in the way they express themselves linguistically due to different contexts from where their writings are based. Gumpieiz and Hyme (1986) buttressed this point by saying that writers use language as guided by the society's world view which reflect the geographical setting and aspirations and belief systems of the people and other practices peculiar to them. It does not take much to notice that there's something interesting about the way Arrow of God is written and the way The Old Man and the Sea is written. Although, Achebe writes in English, he captures the cadence of the Ibo people particularly noticeable in the book's dialogue.

Their adaptive use of English shows an effective linguistic style. Many aspects of IE texts are typical adoption of the oral style to written tradition. For instance is their profuse use of proverbs to achieve economy of words, literary aesthetics and comprehensibility among others characterize their style. But the English do not speak this way and so this style of profuse use of proverb was not found among the English writers. The Igbo writers translate these Igbo proverbs into English so that what we find are statements, which follow the pattern and style of Igbo thought rendered into English

Examples:

*Ijiji n' enweji onye ndu mo du n'eso ozu ala n'ili* meaning The fly that has no one to advise it follows the corpse into the grave. *Ebe onye oso ruru, onye ije ga eru* meaning where the runner reaches, there the walker will reach eventually.

What is stricking is the writers' characteristic, skillful indigenization of the English Language, their medium of literary expression such that the Igbo proverbs are profusely used in their texts and are translated word for word. Scholars like Emeyonu (1995) and Kanchana (2002) confirmed this observation. These scholars believe that in Igbo culture, a good speaker is he who uses language with skill and wisdom, the core of the conversation is the appropriate use of proverbs because the Igbo believe that proverbs are the palm oil with which words are eaten. The recurrent use of proverbs help to embellish their literary style and narrative and this distinguishes Igbo English novels from English novels.

Also of interest are the bunch of Igbo words and phrases pop up here and there in novels which is also an indication, that the Igbo writers' language bear the stamp of Igbo culture following their characteristic experimentation on decolonization or Africanization

of English. Apart from this style of wilful fusion of English with Igbo, lexical items, for example Obi, AOG P. Ogene AOGP, Chi AOGP 27 Ozo Danda p 26 Ikenga Danda p26 Umuada Tos p 19, they have the habit of respecting the speech acts of the characters in their mimetic world reflecting the Igbo which constitutes the setting of their novels. This explains the word for word translation of good number of figurative expressions in their novels, even where there exist exact equivalents in English. Take for example: And every man whose arm was strong as the Ibo people say, was expected to invite large numbers of guests far and wide AOGP 40. The dramatic expression "whose arm was strong" "onye aka ya siri ike is chosen in place of the English equivalent "who is well to do". Another example, "I shall slap Okro seeds out of your mouth" AOGP p. 128, M ga ama pu mkpuru Okwuru n'onu gi for "I will give you a dirty slap" or "I will beat the hell out of you". These examples help to create meanings and to achieve intended effects.

These styles of usage are only suitable for ordinary or informal conversation, but the writers through translation have fused these contexts reflecting the style of Igbo life into English expression. Similarly, William Golding in Lord of the Flies used a lot of American ghetto slangs, informal usages which is a variety of English naturally used by the middle class of the population. He sometimes uses informal expressions such as half *a sec* "a sec" is an informal usage which means "a very short time" slangs are profusely used such as: *All them other kids p.14 can't catch me breath p 15, we was attacked p 15, when we was going down* . . . p.15. *It came and went away again an*' came back and wanted . . . p 49 where you going? p.48 *perhaps they knew where we was going to* . . . But they don't know where we are 'cos' we never got there p.46, But the first time Ralph says 'fire' you goes howling and screaming… p.60. Many of the expressions contain

subject-verb agreement error. For example: “We was”, “You goes”. Going by their diction, the texts studied are of a reasonable level of readability. This is evidenced by the predominant use of simple lexical items of everyday use in all the texts. Lord of the Flies is rendered in the typical linguistic habit of secondary school students. The tendency to start conversation in standard English from which they veer into peer-group slang. This linguistic flexibility is context determined, and the authors handled this effectively to enable smooth flow of communication among people of diverse linguistic and educational background. Igbo learners of English would also enjoy the freedom of bending and shaping English language in other to reflect correctly their experiences. So English should not be taught by imitating native speakers but by reflecting physical realities of speakers’ environment. This does not mean that teachers of English should encourage laxity or incompetence in the use of English. The teacher should therefore teach varieties of English and differentiate a formal usage from informal one and make the students be aware of essays which do not require informal usages.

Another finding revealed that many features of English story-telling may seem familiar and make sense to Igbo students why many may seem very foreign and difficult for learners to use. This is in line with Oluikpe (1981) advice that parenthetical expressions should be used with care. He said it interprets the movement of sentence and may result in the hand of an inexperienced writer in a mistake. Another finding revealed that some excesses have been noticed in the act of localization or indigenization in the language used by some Igbo writers in English for instance, bringing in too many Igbo words in a passage could make a story clumsy. Hence, learners need to be properly guided on how to promote Igbo culture in their own narrative in such a way that it would

not become superfluous. Another finding revealed that long complicated complex sentence structures could pose a problem to Igbo learners. In line with this finding, Azuike (1992) argues that Igbo learners may find novels that reflect greater level of grammatical complex sentences difficult to read.

Going by the various findings of the study, one would agree that contrasting the literary styles of English and Igbo writers in English would offer the teacher some pedagogical tools for dealing with the writing problems of Igbo learners of English.

# CHAPTER FIVE

# SUMMARY, CONCLUSION AND RECOMMENDATIONS

## 5.1 Introduction

This chapter summarizes, concludes and offers recommendations based on the contrastive analysis carried out. It also raises suggestions for further study and pedagogical implications.

## 5.2 Summary of the Study

The study was set out to contrast between literary styles of English and Igbo writers in English to discover areas of their literary styles that could impede or facilitate the teaching of writing to Igbo learners of English as second language. The study specifically focused on the literary works of Jane Austen, Daniel Defoe, William Golding and Ernest Hemingway on the English side; Chinua Achebe, Chukwuemeka Ike, John Munonye and Nkem Nwankwo on the Igbo side. For that purpose, four research questions were raised. These were: what are literary styles of English writers; what are literary styles of Igbo writers in English; what are the similarities and differences between the literary styles of English and Igbo writers in English; what are the areas of differences arising from the literary styles of both languages.

To answer these questions, the researcher randomly selected chapters from the aforementioned literary texts and extracted styles which were subjected to comparison. Banathy (1969) contrastive model was used to carry out the contrastive analysis while Whiteman analytical procedure was followed.

The general findings from the analysis of the novels are summarized below:

English and Igbo writers in English use similar literary devices, but they use different linguistic items for the same phenomena.

i. Igbo writers in English frequently draw images through metaphors and similes from the indigenous cultures of Igbo and incorporate them into English through translation.

ii. The novels written by Igbo authors are characterized by a lot of stylistic innovations which demonstrate a good instance of "Igbonization".

iii. Many English writers use long sentence patterns made up of a host of subordinate and coordinate clauses.

iv. Igbo writers use varieties of sentence patterns but majority of their sentences are the simple and compound sentence.

## 5.3 Implications of the Findings

The findings of this study have different implications to the language teacher and to the learners.

Teachers of English are often considered as responsible for whatever results attained by their students. Hence, the findings of this study imply that for ESL teachers to achieve their objectives in the teaching of writing, contrastive analysis of literary styles of English and Igbo writers of English as second language is imperative. It is through the CA that their styles of writing would be explored. Through CA learners would know the rudiments of story telling, for instance, how to set action in place and time and organize a story around characters and in fact, every activity that will sharpen their writing skills.

Writing involves the use of sign and symbols to represent ideas in words as such it has to be a gradual or "evolutionary" in process (Rimintsiwa, 2001). This means that the teaching of writing should follow the psychological and physical development. One of these developments is through adequate selection of teaching materials and teaching method. It implies that the teacher would expose the students to activities that would help them know the various rules of writing. For instance, how to construct more fluent and detailed prose, produce longer and more elaborated texts. The findings also imply that the teacher could significantly be equipped with good teaching method which will in turn improve the writing abilities of learners.

## 5.4 Recommendations

The following recommendations were made on the basis of the outcome of this study:

i) Teachers of English in Nigerian secondary schools should always strive to update their knowledge of English and model international intelligible English to teach their students. This is very important for they are the models who, the students imitate.

ii) It is important that teachers learn to teach their students diversity of English and culture-motivated differences

iii) Well written literary texts should be encouraged. It is hoped that as the students study these texts, they are intimated with the culture which is implicitly expressed in them. The texts written by native speakers can help especially if they relate to the learners' background.

iv) Authors need to understand the type of audience that they are writing for and their needs and also select words and sentence patterns that will appeal to them.

v) Curriculum should incorporate contextual, cultural and inter cultural contents, all of which lead to competence and enhance performance.

vi) English language specialists in Nigeria should take it upon themselves to produce English textbooks which address specific problems that Igbo learners face while writing essays.

vii) Learners of English as second language should endeavour to read relevant foreign novels, textbooks, magazines and other print materials so as to get acquainted with native English usages.

viii) The teaching of English mainly through translation should be discouraged in Nigerian primary and secondary schools. This teaching-learning method is a serious threat to effective learning of English language in Nigeria.

## 5.5 Conclusion

The study was able to determine the similarities and differences between the literary styles of English and Igbo writers in English through a contrastive analysis, the research wish to conclude as follows:

i) The contrastive analysis between the two languages have established the similarities and differences in their literary styles. The features of the two languages contrasted were exposed in the light of contrastive analysis.

ii) ESL teacher who adopts this technique offered the most excellent basis for preparing a worthwhile instrument or material for planning a literature syllable or course for second language learning and teaching.

iii) Contrasting the literary styles of authors would facilitate the teaching of writing to Igbo learners of English.

## 5.6 Suggestions for Further Studies

English language teaching is a very wide area. As such, no single study can exhaust all areas in it. Contrastive analysis is also another area which is very important in pedagogical process. Many areas that are related to this study are still available for willing students to explore. Some of the areas are:

i) A contrastive analysis of the sentence patterns of English and Igbo.

ii) A contrastive analysis of the sentence pattern in Arrow of God and The Old Man and the Sea.

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## APPENDIX 1

**Lesson Plan 1**

| | |
|---|---|
| Class | SS2 |
| Duration | 40 minutes |
| Topic | Literary devices |
| Behavioural Objectives | By the end of the lesson, the students should be able to:<br>i) Define the concept literary devices;<br>ii) Explain the various literary devices authors use in their novels;<br>iii) Distinguish one literary device from another; and<br>iv) Use the literary devices effectively in their own stories. |
| Teaching Aid | Excerpt from texts |
| Previous Knowledge | Students are familiar with some literary devices. |
| Introduction | The teacher introduces the lesson by asking the students some questions to arouse their interest.<br>Example. Give examples of figures of speech you know. |
| Presentation | The teacher presents the lesson using the following steps |
| Step 1: | The teacher discusses the concept literary device with the students. Teacher finds out what they already know about literary device and later guides them to understand the meaning of literary devices. |
| Step II: | The teacher discusses the various literary devices authors use in their novels.<br>Example. Simile, metaphor, hyperbole, personification etc.<br>The teacher explains and demonstrates how to make metaphors with a verb, a noun or adjective. The teacher distinguishes between simile and metaphor.<br>The teacher gives several examples and asks the students to give their own examples. |

| | |
|---|---|
| Step III: | The teacher continues to discuss the devices such as; figures of sound like; alliteration, onomatopoeaia, assonance.<br>The teacher explains why these figures of speech are regarded as sound device.<br>The teacher gives copious examples and asks the students to give their own examples. |
| Step IV: | The teacher presents the excerpt to the students and ask them to underline the literary devices in the excerpt. |
| Evaluation: | The teacher evaluates the lesson with the following questions.<br>Example. State the types of figure of speech used in the following expressions:<br>i) The moon he saw that day was as thin as an orphan fed grudgingly by a cruel foster-mother.<br>ii) Obiageli's tiny voice stood out like a small ogene among drums and flutes.<br>iii) Throughout the day the sun had breathed fire as usual and the world had lain prostrate with shock.<br>The teacher guides the students as they give their answers. |
| Conclusion: | The teacher gives room for questions, summarizes the lesson and gives assignment. |

## APPENDIX 2

**Lesson Plan 2**

| | |
|---|---|
| Class | SS2 |
| Duration | 40 minutes |
| Topic | Creative Writing |
| Behavioural Objectives | By the end of the lesson, the students should be able to:<br>i) Explain what creative writing is all about ;<br>ii) Use literary techniques effectively in their stories.<br>iii) Write a good story |
| Teaching Aid | A model story |
| Previous Knowledge | Students are familiar with folktales |
| Introduction | The teacher introduces the lesson by asking the students questions based on their previous knowledge.<br>Ex.<br>i) What is folktales?<br>ii) Give examples of folktales |
| Presentation | The teacher presents the lesson using the following steps: |
| Step 1: | Meaning of creative writing are discussed with the students using examples |
| Step II: | The teacher explains the various types of creative writing. The teacher illustrates each type with examples |
| Step III: | The teacher demonstrates the literary techniques used in creative writing.<br>The teacher passes the model story round and asks the students to identify the techniques used in the story. |
| Step IV: | The teacher discusses the rules for correct writing using some literary texts for illustration.<br>Ex. Good paragraphing, coherence, sentence variety, good punctuation etc.<br>The teacher also discusses the stages of writing with the students.<br>Ex. Pre-writing (brainstorming and planning)<br>Writing (drafting, redrafting, editing and writing the final draft). |
| Evaluation: | The teacher evaluates the lesson with the following questions:<br>i) what are the literary technique used in creative writing?<br>ii) list the rules for correct writing. |
| Conclusion: | The teacher guides the students as they respond to the questions. The teacher summarizes the lesson and ask the students to copy the blackboard summary. |

## APPENDIX 3

**Pride and Prejudice**

shown. Every lingering struggle in his favour grew fainter and fainter; and in farther justification of Mr. Darcy, she could not but allow that Mr. Bingley, when questioned by Jane, had long ago asserted his blamelessness in the affair; that proud and repulsive as were his manners, she had never, in the whole course of their acquaintance—an acquaintance which had latterly brought them much together, and given her a sort of intimacy with his ways—seen anything that betrayed him to be unprincipled or unjust—anything that spoke him of irreligious or immoral habits; that among his own connections he was esteemed and valued—that even Wickham had allowed him merit as a brother, and that she had often heard him speak so affectionately of his sister as to prove him capable of *some* amiable feeling; that had his actions been what Mr. Wickham represented them, so gross a violation of everything right could hardly have been concealed from the world; and that friendship between a person capable of it, and such an amiable man as Mr. Bingley, was incomprehensible.

She grew absolutely ashamed of herself. Of neither Darcy nor Wickham could she think without feeling she had been blind, partial, prejudiced, absurd.

"How despicably I have acted!" she cried; "I, who have prided myself on my discernment! I, who have valued myself on my abilities! who have often disdained the generous candour of my sister, and gratified my vanity in useless or blameable mistrust! How humiliating is this discovery! Yet, how just a humiliation! Had I been in love, I could not have been more wretchedly blind! But vanity, not love, has been my folly. Pleased with the preference of one, and offended by the neglect of the other, on the very beginning of our acquaintance, I have courted prepossession and ignorance, and driven reason away, where either were concerned. Till this moment I never knew myself."

From herself to Jane—from Jane to Bingley, her thoughts were in a line which soon brought to her recollection that Mr. Darcy's explanation *there* had appeared very insufficient, and she read it again. Widely different was the effect of a second perusal. How could she deny that credit to his assertions in one instance, which she had been obliged to give in the other? He declared himself to be totally unsuspicious of her sister's attachment; and she could not help remembering what Charlotte's opinion had always been. Neither could she deny the justice of his description of Jane. She felt that Jane's feelings, though fervent, were little displayed, and that there was a constant complacency in her air and manner not often united with great sensibility.

When she came to that part of the letter in which her family were mentioned in terms of such mortifying, yet merited reproach, her sense of shame was severe. The justice of the charge struck her too forcibly for denial, and the circumstances to which he particularly alluded as having passed at the Netherfield ball, and as confirming all his first disapprobation, could not have made a stronger impression on his mind than on hers.

The compliment to herself and her sister was not unfelt. It soothed, but it could not console her for the contempt which had thus been self-attracted by the rest of her family; and as she considered that Jane's disappointment had in fact been the work of her nearest relations, and reflected how materially the credit of both must be hurt by such impropriety of conduct, she felt depressed beyond anything she had ever known before.

After wandering along the lane for two hours, giving way to every variety of thought re-considering events, determining probabilities, and reconciling herself, as well as she could, to a change so sudden and so important, fatigue, and a recollection of her long absence, made her at length return home; and she entered the house with the wish of appearing cheerful as usual, and the resolution of repressing such reflections as must make her unfit for conversation.

She was immediately told that the two gentlemen from Rosings had each called during her absence; Mr. Darcy, only for a few minutes, to take leave - but that Colonel Fitzwilliam had been sitting with them at least an hour, hoping for her return, and almost resolving to walk after her till she could be found. Elizabeth could but just affect concern in missing him; she really rejoiced at it. Colonel Fitzwilliam was no longer an object; she could think only of her letter.

## Chapter 1

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of some one or other of their daughters.

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"

Mr. Bennet replied that he had not.

"But it is," returned she; "for Mrs. Long has just been here, and she told me all about it."

Mr. Bennet made no answer. "Do you not want to know who has taken it?" cried his wife impatiently.

"*You* want to tell me, and I have no objection to hearing it."

This was invitation enough.

"Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it, that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week."

"What is his name?"

"Bingley."

"Is he married or single?"

"Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!"

"How so? How can it affect them?"

"My dear Mr. Bennet," replied his wife, "how can you be so tiresome! You must know that I am thinking of his marrying one of them."

"Is that his design in settling here?"

"Design! Nonsense, how can you talk so! But it is very likely that he *may* fall in love with one of them, and therefore you must visit him as soon as he comes."

"I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley may like you the best of the party."

"My dear, you flatter me. I certainly *have* had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown-up daughters, she ought to give over thinking of her own beauty."

"In such cases, a woman has not often much beauty to think of."

"But, my dear, you must indeed go and see Mr. Bingley when he comes into the neighbourhood."

"It is more than I engage for, I assure you."

"But consider your daughters. Only think what an establishment it would be for one of them. Sir William and Lady Lucas are determined to go, merely on that account, for in general, you know, they visit no newcomers. Indeed you must go, for it will be impossible for *us* to visit him if you do not."

"You are over-scrupulous, surely. I dare say Mr. Bingley will be very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying whichever he chooses of the girls; though I must throw in a good word for my little Lizzy."

"I desire you will do no such thing. Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so good-humoured as Lydia. But you are always giving *her* the preference."

"They have none of them much to recommend them," replied he; "they are all silly and ignorant like other girls; but Lizzy has something more of quickness than her sisters."

"Mr. Bennet, how *can* you abuse your own children in such a way? You take delight in vexing me. You have no compassion for my poor nerves."

"You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these last twenty years at least."

"Ah, you do not know what I suffer."

"But I can assure you," she added, "that Lizzy does not lose much by not suiting *his* fancy; for he is a most disagreeable, horrid man, not at all worth pleasing. So high and so conceited that there was no enduring him! He walked here, and he walked there, fancying himself so very great! Not handsome enough to dance with! I wish you had been there, my dear, to have given him one of your set-downs. I quite detest the man."

## Chapter 7

Mr. Bennet's property consisted almost entirely in an estate of two thousand a year, which, unfortunately for his daughters, was entailed, in default of heirs male, on a distant relation; and their mother's fortune, though ample for her situation in life, could but ill supply the deficiency of his. Her father had been an attorney in Meryton, and had left her four thousand pounds.

She had a sister married to a Mr. Phillips, who had been a clerk to their father and succeeded him in the business, and a brother settled in London in a respectable line of trade.

The village of Longbourn was only one mile from Meryton; a most convenient distance for the young ladies, who were usually tempted thither three or four times a week, to pay their duty to their aunt and to a milliner's shop just over the way. The two youngest of the family, Catherine and Lydia, were particularly frequent in these attentions; their minds were more vacant than their sisters', and when nothing better offered, a walk to Meryton was necessary to amuse their morning hours and furnish conversation for the evening; and however bare of news the country in general might be, they always contrived to learn some from their aunt. At present, indeed, they were well supplied both with news and happiness by the recent arrival of a militia regiment in the neighbourhood; it was to remain the whole winter, and Meryton was the headquarters.

Their visits to Mrs. Phillips were now productive of the most interesting intelligence. Every day added something to their knowledge of the officers' names and connections. Their lodgings were not long a secret, and at length they began to know the officers themselves. Mr. Phillips visited them all, and this opened to his nieces a store of felicity unknown before. They could talk of nothing but officers; and Mr. Bingley's large fortune, the mention of which gave animation to their mother, was worthless in their eyes when opposed to the regimentals of an ensign.

After listening one morning to their effusions on this subject, Mr. Bennet coolly observed:

"From all that I can collect by your manner of talking, you must be two of the silliest girls in the country. I have suspected it some time, but I am now convinced."

Catherine was disconcerted, and made no answer; but Lydia, with perfect indifference, continued to express her admiration of Captain Carter, and her hope of seeing him in the course of the day, as he was going the next morning to London.

"I am astonished, my dear," said Mrs. Bennet, "that you should be so ready to think your own children silly. If I wished to think slightingly of anybody's children, it should not be of my own, however."

"If my children are silly, I must hope to be always sensible of it."

"Yes—but as it happens, they are all of them very clever."

"This is the only point, I flatter myself, on which we do not agree. I had hoped that our sentiments coincided in every particular, but I must so far differ from you as to think our two youngest daughters uncommonly foolish."

"My dear Mr. Bennet, you must not expect such girls to have the sense of their father and mother. When they get to our age, I dare say they will not think about officers any more than we do. I remember the time when I liked a red coat myself very well—and, indeed, so I do still at my heart; and if a smart young colonel, with five or six thousand a year, should want one of my girls I shall not say nay to him; and I thought Colonel Forster looked very becoming the other night at Sir William's in his regimentals."

"Mamma," cried Lydia, "my aunt says that Colonel Forster and Captain Carter do not go so often to Miss Watson's as they did when they first came; she sees them now very often standing in Clarke's library."

Mrs. Bennet was prevented replying by the entrance of the footman with a note for Miss Bennet; it came from Netherfield, and the servant waited for an answer. Mrs. Bennet's eyes sparkled with pleasure, and she was eagerly calling out, while her daughter read,

"Well, Jane, who is it from? What is it about? What does he say? Well, Jane, make haste and tell us; make haste, my love."

"It is from Miss Bingley," said Jane, and then read it aloud.

"MY DEAR FRIEND,—
"If you are not so compassionate as to dine to-day with Louisa and me, we shall be in danger of hating each other for the rest of our lives, for a whole day's tete-a-tete between two women can never end without a quarrel. Come as soon as you can on receipt of this. My brother and the gentlemen are to dine with the officers.—Yours ever,
"CAROLINE BINGLEY"
"With the officers!" cried Lydia. "I wonder my aunt did not tell us of *that*."
"Dining out," said Mrs. Bennet, "that is very unlucky."
"Can I have the carriage?" said Jane.
"No, my dear, you had better go on horseback, because it seems likely to rain; and then you must stay all night."
"That would be a good scheme," said Elizabeth, "if you were sure that they would not offer to send her home."
"Oh! but the gentlemen will have Mr. Bingley's chaise to go to Meryton, and the Hursts have no horses to theirs."
"I had much rather go in the coach."
"But, my dear, your father cannot spare the horses, I am sure. They are wanted in the farm, Mr. Bennet, are they not?"
"They are wanted in the farm much oftener than I can get them."
"But if you have got them to-day," said Elizabeth, "my mother's purpose will be answered."
She did at last extort from her father an acknowledgment that the horses were engaged. Jane was therefore obliged to go on horseback, and her mother attended her to the door with many cheerful prognostics of a bad day. Her hopes were answered; Jane had not been gone long before it rained hard. Her sisters were uneasy for her, but her mother was delighted. The rain continued the whole evening without intermission; Jane certainly could not come back.
"This was a lucky idea of mine, indeed!" said Mrs. Bennet more than once, as if the credit of making it rain were all her own. Till the next morning, however, she was not aware of all the felicity of her contrivance. Breakfast was scarcely over when a servant from Netherfield brought the following note for Elizabeth:
"MY DEAREST LIZZY,—
"I find myself very unwell this morning, which, I suppose, is to be imputed to my getting wet through yesterday. My kind friends will not hear of my returning till I am better. They insist also on my seeing Mr. Jones—therefore do not be alarmed if you should hear of his having been to me—and, excepting a sore throat and headache, there is not much the matter with me.—Yours, etc."
"Well, my dear," said Mr. Bennet, when Elizabeth had read the note aloud, "if your daughter should have a dangerous fit of illness—if she should die, it would be a comfort to know that it was all in pursuit of Mr. Bingley, and under your orders."
"Oh! I am not afraid of her dying. People do not die of little trifling colds. She will be taken good care of. As long as she stays there, it is all very well. I would go and see her if I could have the carriage."
Elizabeth, feeling really anxious, was determined to go to her, though the carriage was not to be had; and as she was no horsewoman, walking was her only alternative. She declared her resolution.
"How can you be so silly," cried her mother, "as to think of such a thing, in all this dirt! You will not be fit to be seen when you get there."
"I shall be very fit to see Jane—which is all I want."
"Is this a hint to me, Lizzy," said her father, "to send for the horses?"
"No, indeed, I do not wish to avoid the walk. The distance is nothing when one has a motive; only three miles. I shall be back by dinner."
"I admire the activity of your benevolence," observed Mary, "but every impulse of feeling should be guided by reason; and, in my opinion, exertion should always be in proportion to what is required."
"We will go as far as Meryton with you," said Catherine and Lydia. Elizabeth accepted their company, and the three young ladies set off together.
"If we make haste," said Lydia, as they walked along, "perhaps we may see something of Captain Carter before he goes."

In Meryton they parted; the two youngest repaired to the lodgings of one of the officers' wives, and Elizabeth continued her walk alone, crossing field after field at a quick pace, jumping over stiles and springing over puddles with impatient activity, and finding herself at last within view of the house, with weary ankles, dirty stockings, and a face glowing with the warmth of exercise.

She was shown into the breakfast-parlour, where all but Jane were assembled, and where her appearance created a great deal of surprise. That she should have walked three miles so early in the day, in such dirty weather, and by herself, was almost incredible to Mrs. Hurst and Miss Bingley; and Elizabeth was convinced that they held her in contempt for it. She was received, however, very politely by them; and in their brother's manners there was something better than politeness; there was good humour and kindness. Mr. Darcy said very little, and Mr. Hurst nothing at all. The former was divided between admiration of the brilliancy which exercise had given to her complexion, and doubt as to the occasion's justifying her coming so far alone. The latter was thinking only of his breakfast.

Her inquiries after her sister were not very favourably answered. Miss Bennet had slept ill, and though up, was very feverish, and not well enough to leave her room. Elizabeth was glad to be taken to her immediately; and Jane, who had only been withheld by the fear of giving alarm or inconvenience from expressing in her note how much she longed for such a visit, was delighted at her entrance. She was not equal, however, to much conversation, and when Miss Bingley left them together, could attempt little besides expressions of gratitude for the extraordinary kindness she was treated with. Elizabeth silently attended her.

When breakfast was over they were joined by the sisters; and Elizabeth began to like them herself, when she saw how much affection and solicitude they showed for Jane. The apothecary came, and having examined his patient, said, as might be supposed, that she had caught a violent cold, and that they must endeavour to get the better of it; advised her to return to bed, and promised her some draughts. The advice was followed readily, for the feverish symptoms increased, and her head ached acutely. Elizabeth did not quit her room for a moment; nor were the other ladies often absent; the gentlemen being out, they had, in fact, nothing to do elsewhere.

When the clock struck three, Elizabeth felt that she must go, and very unwillingly said so. Miss Bingley offered her the carriage, and she only wanted a little pressing to accept it, when Jane testified such concern in parting with her, that Miss Bingley was obliged to convert the offer of the chaise to an invitation to remain at Netherfield for the present. Elizabeth most thankfully consented, and a servant was dispatched to Longbourn to acquaint the family with her stay and bring back a supply of clothes.

## Chapter 36

If Elizabeth, when Mr. Darcy gave her the letter, did not expect it to contain a renewal of his offers, she had formed no expectation at all of its contents. But such as they were, it may well be supposed how eagerly she went through them, and what a contrariety of emotion they excited. Her feelings as she read were scarcely to be defined. With amazement did she first understand that he believed any apology to be in his power; and steadfastly was she persuaded, that he could have no explanation to give, which a just sense of shame would not conceal. With a strong prejudice against everything he might say, she began his account of what had happened at Netherfield. She read with an eagerness which hardly left her power of comprehension, and from impatience of knowing what the next sentence might bring, was incapable of attending to the sense of the one before her eyes. His belief of her sister's insensibility she instantly resolved to be false; and his account of the real, the worst objections to the match, made her too angry to have any wish of doing him justice. He expressed no regret for what he had done which satisfied her; his style was not penitent, but haughty. It was all pride and insolence.

But when this subject was succeeded by his account of Mr. Wickham—when she read with somewhat clearer attention a relation of events which, if true, must overthrow every cherished opinion of his worth, and which bore so alarming an affinity to his own history of himself—her feelings were yet more acutely painful and more difficult of definition. Astonishment, apprehension, and even horror, oppressed her. She wished to discredit it entirely, repeatedly exclaiming, "This must be false! This cannot be! This must be the grossest falsehood!"—and when she had gone through the whole letter, though scarcely knowing

## APPENDIX 4

### (The Old Man and the Sea)

‘I think perhaps I can too. But I try not to borrow.

First you borrow. Then you beg.'

'Keep warm old man, the boy said. 'Her in September.'

"The month when the .great fish come,' the said. 'Anyone can be a fisherman in May.'

'I go now for tie sardines,' the boy said.

When the boy came back the old man was asleep in the chair and the sun was down. The boy took the old army blanket off the bed and spread it over the back of the chair and over the old man's shoulders. They were I shoulder, still powerful although very old, and the neck was still strong too and the creases did not show so much when the old matt was asleep and his head fallen forward. His shirt had been patched so many times that it was like the sail and the patches were faded to many different shades by the sun. The old man’s head was very old though and with his eyes closed there was no life in his face. The newspaper lay across his knees and the weight of his arm held it there in the evening breeze. He was barefooted.

The boy left him there and when he came back the old man was still asleep. ;

'Wake up old man,' the boy said and put his hand on one of the old man's knees.

The old man opened his eyes and for a moment he coming back from a long way away. Then he smiled. 'What have you got? he asked.

'Supper,' said the boy. ‘We’re going to have supper’.

‘I’m not very hungry’.

‘Come on and eat. You can't fish and not eat.’

trations of shrimp and bait fish -and sometimes schools of squid in the deepest holes and these rose close to -the surface at night where all the wandering fish fed on them.

In the dark the old man could feel the morning coming and as he rowed he heard the trembling sound as flying fish left the water and the hissing that their stiff set wings made as they soared away in the darkness. He was very fond of flying fish as they were his principal friends on the ocean. He was sorry for the birds, especially the small delicate dark terns that were always flying and looking and almost never finding, and he thought, "The birds have a harder life than we do except 'for the robber birds and the heavy strong ones. Why did they make birds so delicate and fine as those sea swallows when the ocean' can 'be so cruel? She is kind and very beautiful. But she can-: be so cruel and it comes so suddenly and such birds that fly, dipping arid hunting, with their small sad voices are made too delicately for the sea.'

He always thought of the sea as *la* mar which is what people call her in Spanish when they love her. Sometimes those who love her say bad things of h^ but they "are always said as* though she were a woman. Some of the younger fishermen, those who used buoys as floats for their lines and had motor-boats, bought when the shark livers had brought much money, spoke of her as *le mar* which is masculine. They spoke of her as a contestant or a place or even an enemy. Buy the old man always thought of her as feminine and as something that gave or withheld great favours, and if she did wild or wicked things 'it was because

As he watched the bird dipped again slanting his wings for the .dive and then swinging them wildly and ineffectually as he followed the flying fish. The old man could see the sight bulge in the water that the big dolphin raised as they followed the escaping fish. The dolphin were cutting through the water below the flight of the fish and would be in the water, driving at speed, when the fish dropped. It is a big school of dolphin, he thought. They are wide spread and the flying fish have little chance. The bird has no chance. The flying fish are too big for him and they go too fast.

He watched the flying fish burst out again and again and the ineffectual movements of the bird. That school has gotten away from me, he thought. They are moving out too fast and too far. But perhaps I will pick up a stray and perhaps my big fish is around them. My big fish must be somewhere.

The clouds over the land now rose like mountains and the coast was only a long green lien with the grey-blue hills behind it. The water was a dark blue now, so dark that it was almost purple. As he looked down into it he saw the red sifting of the plankton in the, dark water and the strange light the sun made now. He watched his lines to see them go straight down out of sight into the water and he was happy to see so much plankton because it meant fish. The strange light the sun made in the water, now that the sun was higher, meant good weather and so did the shape of the clouds over the land. But the bird was almost out of sight now and nothing showed on the surface of the water but some patches of yellow, sun-bleached

on the fish's head. Then he turned him over and skinned the other side and cut each, side off from the head down to the tail.

He slid the carcass overboard and looked to see if there was any swirl in the water. But there was only the light of its slow descent. He turned then and placed the two flying fish inside the two fillets offish and putting his knife back in its sheath, he worked his way slowly back to the bow. His back was bent with the weight of the line across it and he carried with fish in his right hand.

Back in the bow her laid the two fillets of fish out on the wood with the flying fish beside them. After that he settled the line across his shoulders in a new place and held it again with his-left hand resting on the gunwale. Then he leaned over the side and washed the flying fish in the water$_y$ noting the speed of the water against his hand. His hand was phosphorescent from skinning the fish and he watched the. flow of the water against it. The flow was less strong and as he rubbed the side of his hand against the planking of the skiff, particles of phosphorus floated off and drifted slowly astern.

'He is tiring or he is 'resting,' the old man said. Now let me get through the eating of this dolphin and get some rest and a little sleep.'

Under the stars and with the night colder all the time he ate half of one of the dolphin fillets and one of the flying fish, gutted and with its head cut off.

'What an excellent fish dolphin is to eat cooked,' he said. 'And what a miserable fish raw. I will never go in a boat again without salt or limes.'

## APPENDIX 5

**The Lord of the Flies**

***Sound of the Shell***

"He'll be back ail right."

The fat boy shook his head.

"When we was coming down I looked through one of them windows. I saw the other part of the plane. There were flames coming out of it."

He looked up and down the scar.

“And this is what the tube done.”

The fair boy reached out and touched the jagged end of a trunk. For a moment he looked interested.

"What happened to it?" he asked. "Where's it got to now?"

"That storm dragged it out to sea. It wasn't half dangerous with all them tree trunks falling. There must have been some kids still in it."

He hesitated for a moment then spoke again.

"What's your name?"

"Ralph."

The fat boy waited to be asked His name in turn but this, proffer of acquaintance was not made; the fair boy called Ralph smiled vaguely, stood up, and began to make his way once more towards the lagoon. The fat boy hung steadily at his shoulder.

"I expect there's a lot more of us scattered about. You haven't seen any others have you?"

Ralph shook his head and increased his speed. Then he tripped over a branch and came down with a crash.

The fat boy stood by him, breathing hard.

"My auntie told me not to run," he explained, "on account of my asthma."

“Ass-mar"

"That's right. Can't catch me breath. I was the only boy

festooned the dead or dying tree. As they watched, a flash of fire appeared at the root of one wisp, and then the smoke thickened. Small flames stirred at the bole of a tree and crawled away through leaves and brushwood, dividing and increasing. One patch touched a tree trunk and scrambled up like a bright squirrel. The smoke increased, sifted, rolled outwards. The squirrel leapt on the wings of the wind and clung to another standing tree, eating downwards. Beneath the dark canopy of leaves" and smoke the fire laid hold on the forest and began to gnaw. Acres of black and yellow smoke rolled steadily towards the sea. At the sight of the flames and the irresistible course of the fire, the boys broke into shrill, excited cheering. The flames, as though they were a kind of wild life, crept as a jaguar creeps oh its belly towards a line of birch-like saplings that fledged an outcrop of the pink rock. They flapped at the first of the trees, and the branches grew a brief foliage of fire. The .heart of flame leapt nimbly across the gap between the trees and then went swinging and flaring along the whole row of them. Beneath the capering boys a quarter of a mile square of forest was savage with smoke and flame. The separate noises of the fire merged into a drum-roll that seemed to shake the mountain.

""'You got your small fire all right."

Startled, Ralph realized that the boys were falling still and silent, feeling the beginnings of awe at the power set free below them. The knowledge and the awe made him savage.

"Oh, shut up!"

"I got the conch," said Piggy, in a hurt voice." got a right to speak."

They looked at him with eyes that lacked interest in

## *CHAPTER FOUR*

**Painted Faces and Long Hair**

The first rhythm that they became used to was the slow swing from dawn to quick dusk. They accepted the pleasures of morning, the bright sun, the whelming sea and sweet air, as a time when play was good and life to full that hope was not necessary and therefore forgotten. Towards noon, as the floods of light fell more nearly to the perpendicular, the stark colours of the morning were smoothed in pearl and opalescence; and the heat as though the impending sun's height gave it momentum -became a blow that they ducked, running to the shade and lying there, perhaps even sleeping.

Strange things happened at midday. The glittering sea rose up, moved apart in blatant impossibility; the coral reef and the few, stunted plains that clung to the moral elevated parts would float up into the sky, would quiver, be plucked apart, run like rain-drops on a wire or be

repeated as in an odd succession of mirrors. Sometimes land loomed where there was no land and nicked out like a bubble as the children watched. Piggy discounted all this learnedly as a "mirage"; and since no boy could reach even the reef over the stretch of water where the snapping sharks waited, they grew accustomed to these mysteries and

scratched by thorns. He bent down, removed the thorns carefully, and turned round. He was shorter than the fair boy and very fat. He came forward, searching, out safe lodgements for his feet, and then looked up through thick spectacles. :

"Where's the man with the megaphone?"

The fair boy shook his head.

"This is an island. At least I think it's an island. That's a reef out in the sea. Perhaps there aren't any grown-ups anywhere."

The fat boy looked startled.

"There was that pilot. But he wasn't in the passenger tube, he was up in the cabin in front."

The air boy was peering at the reef through screwed-up eyes.

"All them other kids," the fat boy went on. "Some of them must have got out. They must have, mustn't they?"

The fair boy" began to pick his way as casually as possible towards the water. He tried to be offhand and not too obviously uninterested, but the fat boy hurried after him.

"Aren't there any grown-ups at all?"

"I don't think so;"

The fair boy said this solemnly; but then the delight of a realized ambition overcame him. In the middle of the scar he stood on his head and grinned at the. reversed fat boy«

"No grown-ups!"

The fat boy thought for a moment.

"That pilot."

The fair boy allowed his feet to come down and sat on the steamy earth.

"He must have flown off after he dropped us. He couldn't land here.' Not in a plane with wheels."

bony arm with their eyes -"we'll put green branches on. Then there'll be more smoke."

They gazed intently at the dense blue of the horizon, as if a little silhouette might appear there at any moment.

The sun in the west was a drop of .burning gold that slid nearer and nearer the sill of the world. All at once they were aware of the evening as the end of light and warmth.

Roger took the conch and looked round at them gloomily.

"I've been watching the sea. There hasn't been the trace of a ship. Perhaps we'll never be-rescued.

A murmur, rose and swept away. Ralph took back the conch..

"I said before we'll be rescued sometime. We've just got to wait; that's all."

Daring, indignant, Piggy took the conch.

"That's what I said about our meetings and things and then you said shut up---- "

His voice lifted into the whine of virtuous recrimination. They stirred and began to shout him down.

"You said you wanted a. small fire and you been and built a pile like a hayrick. If I say anything," cried Piggy, with bitter realism, "you say shut up; but if Jack or Maurice or Simon"

He paused in the tumult, standing, looking beyond them and down the unfriendly side of the mountain to the great patch where they had found dead wood. Then he laughed so strangely that they -were hushed, looking at the flash of his spectacles in astonishment. They followed his gaze to find the sour joke.

"You got your small fire all right."

Smoke was rising here and there among the creeper that

done at the close ways behind him and glanced swiftly round to confirm that he was utterly alone. For a moment his movements were almost furtive. Then he bent down and wormed his way into the centre of the mat. Then creepers and the bushes were so close that he left his swear on them and they pulled together behind him. When he was secure in the middle he was in a little cabin screened off from the open space by a few leaves. He squatted down, parted the leaves and looked out into the clearing. Nothing moved but a pair of gaudy butterflies that danced round each other in the hot air. Holding his breath he cocked a critical ear at the sounds of the island. Evening was advancing towards the island; the sounds of the bright fantastic birds, the bee-sounds, even the crying of the gulls that were "returning to their rosts among the square rocks, were fainter. The deep sea breaking miles away on the reef made an undertone less perceptible than the susurration of the blood.

Simon dropped the screen of leaves back into place. The slope of the bars of honey-coloured sunlight decreased; they slid up the bushes, passed over the green candle-like buds, moved up towards the canopy, and darkness thickened under the trees. With the fading of the light the riotous colours died and the heat and urgency cooled away. The candle-buds stirred. Their green sepals drew back a little and the white tips of the flowers rose delicately to meet the open air.

Now the sunlight had lifted clear of the open space and withdrawn from the sky. Darkness poured out, submerging the ways between the trees till they were dim and strange as the bottom of the sea. The candle-buds opened their wide white flowers glimmering under the light that pricked down from the first stars. Their scent spilled out into the air and took possession of the island.

## APPENDIX 6

**Arrow of God (Chinua Achebe)**

True? Otikpo went outside and nosing his voice called his neighbour, Ebo, and came in again.

The mission could not wait. What shall we do now? I think you should sleep in Okperi today and see the elders tomorrow.'

Ebo came in and saluted generally. He was surprised to see so many people, and was temporarily at a loss. Then he began to shake hands all round, but when Akukalia's turn came he refused to take Ebo's hand.

'Sit down, Ebo,' said Otikpo. 'Akukalia has a message for Okperi which forbids him to eat kolanut or shake hands. He wants to see the elders and I have told him it is not possible today.'

'Why did they choose today to bring their message ? Have they no market where they come from? If that *is* all you are calling me for I must go back and prepare for market'

'Our message cannot wait, I have said mat before.'

'I have not yet heard of a message mat could not wait. Or have you brought us news that Qmkwu, the high god, is about to remove the foot that holds the world? If not men you must know that Eke Okperi does not break up because three men hare come to town. If you listen carefully even now you can hear its voice; and it is not even half full yet. When it is full you can hear it from Umuda. Do you think a market like that will stop to hear your message?' He sat down for a while; nobody else spoke.

*You can now see, Son of our Daughter,* mat we cannot get our elders together before tomorrow,' said-Otikpo.

'If war came suddenly to your town how do you call your men together *Father of my mother? Do* you- wait rill tomorrow? Do you not beat your ik*olo?"*

Ebo and Otikpo burst into laughter. The three men from Umuaro exchanged glances. Akukalia's face began to took dangerous. Uduezue sat as he had done since they first came in, his chin in his left hand.

'Different people have different customs,' said Otikpo after his laugh, 'In Okperi it is not our custom to welcome strangers to our market with the *ikolo.'*

'Are you telling us, *Father of my Mothe.*, that you regard us

father, they said, was like that too. But Umuaro showed him that Igbo people knew no kings. The time has come to tell his son also.

We have no quarrel with Ulu. He is still our protector, even though we no longer fear Abam warriors at night But I will not see with these eyes of mien priest making himself lord over us. My father told me many things, but he did not tell me that Ezeulu was king in Umuaro. Who is he, anyway? Docs anybody here enter his compound through the man's gate? If Umuaro decided to have a king we know where he would come from. Since when did Umuachala become head of the six villages? We all know that it was jealousy among the big villages that made them give the priesthood to the weakest. We shall fight for our farmland and for the contempt Okperi has poured on us. Let us not listen to anyone trying to frighten us with the name of Ulu. If a man says yes his *da* also says yes. And we have all heard how the people of Aninta dealt with their deity when he failed them. Did they not carry him to the boundary between them and their neighbours and set fire on him? I salute you.'

The war was waged from one Afo to the next. On the day it began Umuaro killed two men of Okperi. The next day was Nkwo, and so there was no fighting. On the two following days., Eke and Oye, the fighting grew fierce. Umuaro killed four men and Okperi replied with three, one of the three being Akukalia's brother, Okoye. The next day, Afo, saw the war brought to a sudden dose. The white man, Wintabota, brought soldiers to Umuaro and stopped it. The story of what these soldiers did in Abame was still told with fear, and so Umuaro made no effort to resist but laid down their arms. Although they were not yet satisfied they could say without shame that Akukalia's death had been avenged, that they had provided him with three men on whom to rest his head. It was also a good thing perhaps that the war was stopped. The death of Akukalia and his brother in one and the same dispute showed that Ekwensu's band was in it

The white man, not satisfied that he had stopped the war, had gathered all the guns in Umuaro and asked the soldiers to break them in the lace of all, except three or four which he carried

before rain.' As he said this he rose three-quarters erect and walked a few steps to his bamboo bed and took from it his goatskin bag. This bag was sewn together with great cunning; it looked as though the goat which lived in it had been pulled oat as one might pull out a snail from its shell. It had four short les and the tail was intact. Ezeulu took the bag to his seat and began to search arm-deep for his bottle of snuff. When he found it he put it down on the floor and began to look for the small ivory spoon. He soon found that also, and he put the bag away beside him. He took up the little white bottle again, held it up to see how much snuff there was left and then tapped it on his kneecap. He opened the bottle and tipped a little of the content into his left palm.

'Give me a little of that thing to clear my head said Akuebue who had just drunk his water.

"Come and get it,' replied Ezeulu. "You do not expect me to provide the snuff and also the walking around, to give you a wife and find you a mat to sleep on.'

Akuebue rose half-erect with his right hand on the knee and the left palm opened towards Ezeulu. 'I will not dispute with you,' he said. 'You have the yam and you have the knife.'

Ezeulu transferred two spoonfuls of the snuff from his own palm into Akuebue's and then brought out some more from the bottle for himself.

'It is good snuff,' said Akuebue. One of his nostrils carried brown traces of the powder. He took another small heap from his cupped left hand on to his right thumbnail and guided it to the other nostril, throwing his head back and sniffing three or four times. Then he had traces on both nostrils. Ezeulu used the ivory spoon instead of his thumbnail.

'I do not buy my snuff in the market,' said Ezeulu; 'that is why.' Edogo came in dangling a calabash of palm wine from a short rope tied round its neck. He saluted Akuebue and his father and set down the calabash.

'I did not know that you had palm wine," said Ezeulu. 'It has just been sent by the owner of the door I am carving.' 'And why do you bring it in the presence of this my friend who took over the stomach of all his dead relatives?

out in the report for criticism. The letter concluded by asking Winterbottom to handle the matter with tact so that the Administration did not confuse the minds of the natives or create the impression of indecision or lack of direction as such an impression would do untold harm.

When days later Clarke was able to tell Winterbottom about the Report and the Lieutenant Governor's letter he showed an amazing lack of interest, no doubt the result of the fever. He only muttered under his breath something like: *Shit on the Lieutenant Governor!'*

## CHAPTER SIXTEEN

Although it was now the bean of the wet season Ezeulu and his f companion had set out for home in dry, hopeful, morning Pweather. His companion was John Nwodika who would not hear of his plan to do the long journey alone. Ezeulu begged ?him not to trouble himself but it was all in vain.

'It is not a journey which a man of your station can take alone,' he said. 'If you are bent on returning today I must come with Iv. Otherwise stay till tomorrow when Obika is due to visit.' cannot stay another day,' said Ezeulu. I am the tortoise who was trapped in a pit of deponent for two whole markets; but when helpers came to haul him out on the eight day he cried! Quick, quick: I cannot stand the stench.'

So they set out. Ezeulu wore his shimmering, yellow loin-cloth underneath and a thick, coarse, white toga over it; this outer cloth was passed under the right armpit and its two ends thrown across the left shoulder. Over the same shoulder he carried his long-strapped goatskin bag. On his right hand he held his *alo* - a long, iron, walking-staff with a sharp, spear-like lower end which every tided man carried on important occasions.

On his head was a red *ozo cap* girdled with a leather band from which an eagle feather pointed slightly backwards.

John Nwodika wore a thick brown shirt over khaki trousers.

‘Hem’
‘Kwezuenul’
‘Hem!’

He began to speak almost softly in the silence be had created with his salutation.

'Wisdom is a like a goatskin bag; every man carries his own. Knowledge of the land is also like that. Ezeulu has told us what fib father told him about the olden days. We know that a father does not speak falsely to his son. But we also know that the lore of the land is beyond the knowledge of many fathers. If Ezeulu had spoken about the great deity of Umuaro which he carries and which his fathers carried before him I would have paid attention to his voice. But he speaks about events which are older than Umuaro itself. I shall not be afraid to say that neither Ezeulu nor any other in this village can tell us about these events.' There were murmurs of approval and of disapproval but more of approval from the assembly of elders and men of title. Nwaka walked forward and back as he spoke; the eagle feather in his red cap and bronze band on his ankle marked him out as one of the lords of the land -a man favoured by Era, the god of riches.

'My father told me a different story. He told me mat Okperi people were wanderers. He told me three or four different places where they sojourned for a while and moved on again. They were driven away by Umuofia, then by Abame and Aninta. Would they go today and claim all those sites? Would they have laid claim on our farmland in the days before the white man turned us upside down? Elders and Ndichie of Umuaro, let everyone return to his house if we have no heart in the fight. We shall not be the first people who abandoned their farmland or even their homestead to avoid war. But let us not tell ourselves or our children that we did it because the land belonged to other people. Let us rather tell them that their fathers did not choose to fight. Let us tell them also that we marry the daughters of Okperi and their men marry our daughters, and that where there is this mingling men often lose the heart to fight. Umuaro Kwenu!'

‘Hem!’
‘Kwezuenu!’'

## APPENDIX 7

**The Potter's Wheel (Chukwuemeka)**

The sight of Ogechukwu in obvious pain saved from her mother's wrath. Mama Obu had warned her without number not to fight with her teeth as if she were a dog, but she would not hear. Only recently Mama Obu had warned her that she would clip or even extract the offending teeth the next time she bit any person; that was after she had nearly bitten off the finger of a school mate during a scuffle over one *udala* fruit.

'Wild beast,' she cursed Ogechukwu, obviously unhappy that she could not execute her threat. '1 hope that blow will teach you a lesson.'

Ogechukwu did not believe that was all she was to receive from her mother. Although the blow on the stomach had given her a smarting pain at the time it landed, the pain was now completely gone, but she continued writhing on the ground like an earthworm on which the liquid from fermented cassava had been poured, in the hope that by so doing she might escape from her mother's vengeance. When she saw Mama Obu emerging 1 from the kitchen store with a kitchen knife she shrieked as If the pain had quadrupled; the sight of the knife reminded her of her mother's threat to pull out the offending teeth. 'When, however, she discovered why her mother had brought the knife, she opened her mouth without coercion and allowed her mother to scrape off some deposit from her teeth for treating the bitten arm.

For the rest of the morning, Obu and Ogechukwu avoided each other; by lunchtime they were brother and Sister once again and but for the patch on Obu's arm all about the morning fight would have been forgotten. Obu had not only accepted defeat in the *Odu* game, but had decided to fulfil his obligations. Nkiru had roasted the yam for him on the orders of their mother; Obu was

day. His son, Oti seems to be following his footsteps, the way he convulsed his face the other day when I gave him *okro* soup, you would have thought he was drinking a bowl of "*iba* shut up".'

'I don't know what Papa Obu likes, and Fm not sure that I still have the energy to try and find out. Mama Obu sounded worn out. 'All you get from him are complaints - if the strands of the bitterleaf are not too long they are too short; when ththe okro soup does not draw draw too much, it is too watery to be called *okro* soup. Sometimes I wish he marries his second wife.'

'I thought he had given up the idea of a second wife with Obu's arrival?'

'I heard him telling the Catechist that he does not want a second wife. I told you the Catechist had threatened him with excommunication if he took another wife. It is his decision to send Obu to live with that wicked couple that makes me wonder whether his brothers have resumed their practice of heaping fire on him to marry another wife.'

'I don't like throwing my mouth into a matter on which my opinion has not been sought.' Mama Oti's voice was low and serious. 'But the relationship between you and me and our two families is so strong that 1 now regard your problems as my problems. Any stranger who sees how Oti and Obu play and move about would call them brothers. So if I fail to put my mouth into this matter I am just being mischievous. To tell you the truth, I think you should take Obu to Aka, at least to see the place for yourself. It does not sound right in my ears that you should yield on this matter. These men don't understand/ if they had to carry one child inside them for nine months, they would understand. It is important that you go and see

Obu knew he could not escape. When Ada warned i him that Madam had the ears of an alligator he thought she was exaggerating; he had now seen for himself. He disclosed his identity without further delay, and ran to the sitting room for Madam's instructions.

'Why didn't you answer my first call, or are you already gone deaf?'

'I was just going to answer you when the water choked me.' Obu was learning fast one of the essential weapons of successful houseboys - the ability to improvise plausible

lies and alibis.

'You were choked yet you did not cough?' Madam's question showed that Obu needed a longer period of apprenticeship to Silence to make his improvised stories more convincing. He avoided Madam's eyes and decided that this was one of the moments when, as Ada had advised

him, silence paid.

'Did you say you can cook?' Madam asked.

Obu gave a garbled reply which could be yes or no, the kind of reply he had heard either Silence or Monday give when he was not certain what reply Teacher or Madam wanted to receive.

'If you say you can cook, I'll give you a little trial now Obu's heart abandoned him for a split second. 'Cook me a little yam pottage. Use some utaz and cook it so that I'll have plenty of pottage, water to drink. If you bring the fish basket hanging over the fireplace I'll give you the fish to use. 1 want to feel the taste of pepper in it, to see whether it will clear the bad mouth I've carried about since yesterday, but don't empty all the pepper in the house into the pot I'm still carrying my morning mouth, so you must finish the cooking right away. Bring me the fish basket and the

## Chapter Fourteen

The catechist's fist bell for pre-dawn prayers served as the rising bell in Teacher's house. As soon as it sounded at 5a.m prompt every servant scrambled up from the sleeping mat.

By 5.30 a.m. when the Catechist rang the second bell for prayers, the servants whose turn it was to fetch water were already halfway to the one mile distant stream, while the others swept the compound with palm fronds trimmed for the purpose, cleared the previous day's ash from the kitchen, boiled water for Teacher's bath and cooked breakfast for Teacher and Madam. They took turns in laying out the face water and chewing stick for Teacher. The water was poured into an enamel bowl and placed on a metal stand built to Teacher's height by a local tinker a specially tumbler holder stuck out from the side of the stand but Teacher preferred taking the chewing stick and cup of clean water from a servant.

Teacher's early morning routine followed clockwork regularity. At 5.10 he left his bedroom and picked up the lantern waiting for him outside the room. He also detached some leaves from past examination scripts or discarded exercise books and made for the pit latrine.

As soon as he emerged from the masters' mud-walled latrine tucked away at a rear corner of the compound,

one night in their house without either being flogged to death by Teacher or starved to the bone by his wife ...'

'Are you trying to say that those stories are not true?'

'1 can't say anything about what other people saw there, but I can talk about what I saw. Teacher and his wire received us with a clean heart. Teacher's wife embraced me as soon as 1 entered the house, not minding the dust I had collected on the long journey. They made available a tarpaulin bed for me, but when 1 asked to be allowed to sleep on the floor with Obu they let me. You know,' Mama Obu lowered her voice, 'Obiano still wets his bed and I did not want him to do so on his first night there, while I was still around. Sleeping with' him was the only way in which 1 could ensure that 1 took him out at intervals during the night to pass water.'

'You are the first person I've heard speak well of Teacher and his wife.'

'My husband saw nothing bad in them, but since he never sees faults in anybody when it suits him not to do so, it is not easy to go by what he says.'

'Did you remember to ask them about Oti?'

'Yes,' lied Mama Obu, 'but they said that if they had known about him earlier they would not have agreed to take another boy.'

It's Papa Oti's fault! As soon as you told me about Obu I asked him to arrange for Oti to go too. But he is like the *ukakwu* which waits until the labour pains set in before setting about to prepare the nest in which to nurse its baby. Can you believe that it was on the day you and Obu were getting ready to leave that he first mentioned the matter to Papa Obu! Anyway, any time Oti cries

It looked like a miracle. Obu had disappeared within the short time she took Nwomiko to the kitchen verandah. His mother saw in this conclusive proof that he was an *ogbanje*, otherwise how did he recognise Nwomiko when her visit had been a closely guarded secret?

'When and where does he usually visit?' enquired Nwomiko.

Mama Obu named a few persons whose houses he normally visited, pointing out that they did not bring him up to visit people's homes. 'He is in Oti's house/ Nwomiko announced. 'Send for him there.'

Mama Obu chose to go herself to avoid further obstacles. Nwomiko was right; there fidgeting with the wheels of the *okwe* tree cut for Oti by his father. Obu walked up to her silently and she led him home. As soon as he saw Nwomiko, he burst into tears. His mother swallowed hard.

This looks an obvious case,' Nwomiko observed. 'Howbeit, let me see your left palm.'

'And the right,' she continued, after examining Obu's left palm. At the end of the examination, she turned to Mama Obu and nodded: 'Yes, he certainly is.'

'It is not true, Ma,' Obu shouted, sobbing. His mother went over to console him.

'Leave him alone,' Nwomiko admonished her. 'It's women like you who encourage die *ogbanje* by pampering them all the time. Do you know that the boy you fondle that way has signed to leave you the day he attains his ninth birthday?'

Mama Obu's heart flew off and her hands dropped from Obu as if his body had suddenly been charged with electricity.

'What did you say?'

# CONTRASTIVE ANALYSIS OF LITERARY STYLES OF ENGLISH AND IGBO WRITERS IN ENGLISH: IMPLICATIONS FOR TEACHING WRITING TO IGBO LEARNERS OF ENGLISH

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